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Colonialism, Postcolonialism and Ethnic Minorities in British Cinema Since 1982

SUMMARY

The British cinema of the coloured ethnic minorities and its theoretical, and historical contexts are the main themes of this thesis. In the first few chapters the author sketches out the basics of the postcolonial theory, invoking ideas of Edward W. Said, Frantz Fanon, Homi Bhabha, Stuart Hall, bell hooks and Gayatri Chakravorty Spivak (among others) that concerns such issues as orientalism, the margins of the nation, mimicry, colonialism and the postcolonial identities. Simultaneously, the author depicts the history of the postwar migration to Great Britain and the ways in which the colonial history and the presence of the coloured diasporas in the British society were treated in the British cinema before 1982.

The main part of the thesis (chapters 5-7), devoted to movies made after the Falklands War of 1982, which was the last burst of the British imperial politics, and after the renewal of the colonial resentments in the so-called '*Raj Revival*' cinema, recounts the ways in which the Muslim, Sikh, Hindu, and Afro-Caribbean communities are shown in the British cinema. In chapter 5 the author addresses islamophobia, advancing after the events of '9.11', and the ways in which the directors of the British Asian movies answer to this phenomenon. Writing in chapter 6 about the works of the women film directors from the Indian diasporas (Gurinder Chadha, Pratibha Parmar), the author sets the category of gender against the postcolonial context. In chapter 7 he writes about the black British cinema, the works of the black film collectives of the 1980s, the functioning of the stereotype of the "black gangster" in the selected movies and the race/class relationships in the British society. Simultaneously, he applies the postcolonial theory to the film analysis and frequently returns to such categories as gender, sexual orientation and class, trying to create as comprehensive portraits of the movies' characters as possible. Writing about the British cinema of the ethnic minorities, the author asks if the presence of the coloured diasporas in the British society can initiate the reinvention of the imagined community of the British nation. He answers this question in the last chapter.