What does being "Indian" seem to imply in cinematic terms, we could ask. What, for instance, are the seemingly legitimate ‘ways of world-making’ open to persons with Indian roots who find themselves based elsewhere due to British policies of indentured labour, or to the Partition or post-independence India’s growing mobility? What kind of 'Indianness' do popular Hindi films tend to project when addressing 'home' audiences; and in what ways does this differ from the images of Indians abroad offered us, more recently, by this mainstream? In what kind of a relationship, moreover, do all of these films stand with regard to films about Indians like themselves as made by diasporic filmmakers?

Martina Ghosh-Schellhorn grew up in India, where she gained an M.A. (Eng. Hons.) at North Eastern Hill U. Her doctoral and post-doctoral Habilitation degrees in English were awarded by, respectively, Düsseldorf U and Essen U (Germany). The initiator of Transcultural Anglophone Studies (TAS) at Saarland U (Germany), her teaching and research focuses on transcultural processes and the cultural productions arising therefrom. Texts examined range from the canonical to popular, increasingly multimedia texts produced in the former British colonies, while also encompassing the older diasporic cultures that stem from unfree labour policies as well as those of the new diasporic communities of migrants, with a special focus on the African and South Asian diasporas. The theorization of transcultural processes, frequently on the basis of empirical surveys in the fields of, among others, museology, material culture, revisionist history, and life writing, in addition to memorialization studies, especially in conjunction with xml-3D virtual replicas of colonial architecture, comprise her current research.

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