

南アジアに於けるボリウツドの文化覇権について —バングラデシュ映画の挑戦—

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The Cultural Hegemony of Bollywood in South Asia: The Challenges of Bangladeshi Cinema

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The thesis is twofold. Firstly, it deals the theoretical framework of cultural hegemony. By conceptualizing hegemony from an interdisciplinary point of view, I employ it to the Indian popular cinema industry called as Bollywood. Employing such ideological perspective, I examine the domination of the film culture of South Asian countries like Bangladesh, Pakistan, Nepal or Sri Lanka by Indian Bollywood industry. This part of the thesis argues how Bollywood has become not only a producer of cultural artifacts but also a power of cultural construction that dominates local film industries among the South Asian nationals.

Bollywood, I have analyzed here, as an institution/industry of ‘cultural conglomerate’ referring something more than Hindi musicals at a global scale which constitute the ‘Other’ and resist the dominant ‘West (Hollywood)’ distinctly.

Considering globalization as a catalyst or signifier, I have attempted to show that global flows of media and market have made the easy access of Bollywood to South Asian media culture

in terms of reception and consumption within the region and South Asian diasporas around the globe that reinforce in constructing a common identity of ‘South Asian-ness’.

Focusing in the case of Bangladesh, later part of the thesis examines how Bollywood has won audience choice and taste in Bangladesh. How could Bollywood become so persuasive? Central to this contestation, my intent is to argue that the industry, Bollywood itself has been playing a hegemonic role through *representation of message, meaning*, in other words, cinematic texts/narratives since its cultural infiltration in the country.

At the same time, I also demonstrate that the impact of Bollywood domination over local cinema is one of the main reasons for the decline of the contemporary Bangladeshi national film industry. Apart from this, I have interrogated the future prospect of Bangladeshi local/national film industry through resisting dominant culture like Bollywood. In resisting Bollywood, I have also shown that any film ‘genre’ or set of films that mobilizes ‘national-

popular’ has always encountered the cultural hegemony of a foreign culture like Bollywood.

In addition, I have tried to figure out the problems of Bangladeshi film and film industry in terms of film technique, production, policy, distribution and exhibition process that have brought the predicament of contemporary Bangladeshi cinema at one hand, and created the cultural dependency on global Bollywood culture, on the other.

Further, the study also emphasizes the film industry as a particular sector for investment. Drawing on the importance of corporate *alliances*

in a liberal capitalist social structure, the research looks into that without linking up between the ‘private and public’ specifically financial and commercial groups, it will not possible to set up a sustainable film industry under the pressure of global media forces.

Throughout the research project I have approached a mixed method of analysis. On the basis of film and media studies analysis, encompassing cultural studies this interdisciplinary research has been followed the method of textual, discourse analysis and qualitative data analysis through ethnographic fieldwork in Bangladesh.