

## **AN ANALYSIS OF POSTCOLONIAL MOVIES**

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**Abstract-** The academic discipline that analyses, explains and responds to the cultural legacy of colonialism and imperialism is post-colonialism. PostColonialism raises voices about the human consequences of external control and economic exploitation of a native people and its lands. The studies of PostColonial critically analyze the politics of knowledge by examining the functional relations of social and political power that sustain colonialism and neocolonialism. This paper analyses specific post-colonial elements of two movies namely

1. Identity crisis evolves due to the process of migration portrayed in movie 'Mississippi Masala'
2. The representation of 'Shadow Land' in the movie 'Lion King'

### **IDENTITY CRISIS EVOLVES DUE TO THE PROCESS OF MIGRATION POTRAYED IN FILM "MISSISSIPPI MASALA"**

The film Mississippi Masala was directed by Mira Nair and Sooni Taraporevala . The film by relying on documentary techniques gives the audience a visual treat on the themes of love, home and displacement. The film very well conveys the fact that the process of migration becomes a major hindrance in revealing the identity

based on our nation. The exile of a South Indian family from Uganda in 1972 following Idi Amin's edict to expel all 'Asians' from the country interwove the central element of the film. Jay Loha, a barrister who has a reputation for defending progressive black dissidents in the law courts in Uganda has to leave his country with his wife, Kinnu and their five year old daughter, Mina as a result of the edict. He is also forced to leave his best friend, Okelo who is a Black African. After Jay gives an interview to that BBC, during the course of which he says that Amin is "mad", Okelo commands Jay that he should leave the country. Jay replies

Jay- "I was born here! I have always been Uganda first, Indian second.....My country men have called me a traitor (because of this).....What should I have done (in that interview) Been a coward"

Okelo-"Don't talk to me of cowards, you are scared of leaving Uganda"

Jay- "Where should I go"? This is my home

(Okelo replies affectionately but firmly)

Okelo- "Not anymore. Africa is for Africans Black Africans"

implying

that Jay can no longer think of himself as being African. It depicts the fact that African identity cannot be considered as a hybrid identity anymore although some time ago the possibility of such a hybridity was a real one.

### IDENTITY CRISIS IN THE RELATIONSHIP BETWEEN MINA AND DEMETRIUS

Loha family settled in United States in Greenwood, Mississippi , after an initial period of exile in Britain. Mina, indulged in a romantic relationship with Demetrius , a Black American whose family also settles in America. The relationship between Mina and Demetrius is a key means through which the filmmaker exhibits not only love, but also her other two main themes , home and displacement in terms of migration. Mina is disdainful of Indians who adopt material values , who covet money and spend it lavishly. She is ‘darkie’ because of that she herself is outcast. Mina belongs to third generation. India can no longer be considered as a native place by her. She was born and brought up in Uganda up to the age of five. After that her family migrated to United States. The Black community is portrayed as less able and less willing to defend itself through means. If we look from a comparative angle we can find that they are complacent about Demetrius relationship with Mina. Only as a matter of self-defiance Demetrius institutes his lawsuit. Mississippi has the power to exercise greater economic power and allegiance to ethnic identity than the indigenous black population. This tension between the two minority groups was worth greater exploration

### IDENTITY CRISIS IN RELATION TO MIGRATION

Boundaries are becoming redundant in this fast globalizing world, therefore an expectation arises in terms of cultural bonhomie and co-operation. Such talks still remain in the realm of ideas if we take a look in

the case of migrants and descendants in terms of identity. Whenever people belonging to two different cultural backgrounds meet together problems will encounter there. Now when the migration is voluntary and the means of transportation fast and affordable, the homesickness is not as acute as it must have been in the case of indentured laborers. The people of host country still faces the issue of identity and equation.

On both sides there are expectations and reservations due to which biases develop. There are some factors which are unexpectedly different like body colour, creed, lifestyle , for which lacks of knowledge is to blame. As for reservation , an amount of conservation is integral to all societies. One expects the other to change all the same but he will not change at all. In this process ‘immigrant’ will be the group of person who will suffer. They will accept this discriminatory discourse about themselves and try to comprise to some extent.

### RETURN TO UGANDA BY JAY LOHA AND REALIZATION OF IDENTITY IN TERMS OF NATION

Jay’s return to Uganda brings him to a realization much more profound than that reached by Mina and Demetrius. A fact which strongly suggests that the justice he seeks is far beyond the sterile realm of legal process is that he never appears to argue his case in court. After visiting his former home and for friend who “disappeared” under the Amin regime,

he concludes that his life is not where is property is located but with those whom he loves his family in Mississippi.

In the climax scene as he stands watching a celebration in the streets of Uganda a small black child's embrace reinforces his new understanding , wiping away years of bitterness and frustration. Through that embrace , a small hand put to a tear- stained cheek, Nair suggests that that the father's place and identity is not just in Mississippi but in Uganda too. Not, however in the mansion of hillside where he once lived , but in the streets , the main stream of human existence , where happiness and loss are accidents of life that all people share.

### CONCLUSION

The movie " Mississippi Masala" is about the perpetual dilemma faced by immigrants as they struggle to maintain their identities while trying to shake them off at the same time. Cultural hybridism is one of the aspects which has a retelling effect on the identity. Mina belongs to many cultures at once and identity may not determine by national boundaries only. As location changes , identity can also change. One must not be excessively obsessed with one's cultural legacy because it is not something meaningless rather it is deep rooted in one's collective psyche.

" Fanon argued that the first step for 'colonised people' for finding a voice and an identity is to reclaim their own past"(Barry 193). Identity is not just who I am . It is not all certain sex, race, age, job and family. These works

just provide a framework within one exists. Identity is not stable and unitary rather it is multiple and ever-widening. It is the past only, which with the present prepares a way to the future

Hall's conceptualization of ideology provides a framework for analyzing the connections between linguistic and historical conditions that discursively create social knowledge (Makus, 1990). His position acknowledges the structure of determinations as a result of previous practices, while also recognizing that there is no unequivocal reality that exists through time (Hall, 1985). Although ideological formulations are resistant to change, they are not entirely impervious to redefinition. Ideology offers a structure that constrains practice, but meanings assigned to individual practices and events constantly produce and reproduce that structure (Makus, 1990).

#### THE REPRESENTATION OF “ SHADOW LAND” IN THE MOVIE “THE LION KING”

Walt Disney Feature Animation produced the epic musical American animated film ‘The Lion King’ in the year 1994. The film was directed by Roger Allers and Rob Minakoff. The movie was phenomenally accurate in its portrayal of African ecology, geography, language and animal life. The term ‘Post-colonialism’ addresses itself to the historical, political, cultural and textual ramifications of the colonial encounter between the west and the non-west , dating from the sixteenth century to the present day. It analyzes

the fact that how this strategy shaped all those who were part of it: the colonizers as well as the colonized. The representation of ‘Shadow Land’ and ‘Hyenas’ in the movie ‘The Lion King’ can very well be compared to Africa and African tribes. In the movie we can see that after a fierce fight Simba throws his uncle off Pride rock. Scar survives the fall. But he was attacked and eaten alive by the hyenas who overheard his attempt to betray them . Finally Simba ascends to the top of the pride rock and takes over the kingdom as the rain falls again. This incident of the movie can very well be compared to the context of ‘Scramble for Africa’. The period of rapid colonization by European powers for the African continent is generally termed as ‘Scramble for Africa’. The end of European trading in slaves left a need for commerce between Europe and Africa. The light over slavery was predicted by capitalists but they are still in urge of exploiting the continent. Perhaps no people in this world remain more genuinely isolated than the tribes of Africa. In the movie ‘Hyenas’ can also very well be compared with a group of people known as ‘Sentinelese’. If we go back to the history we can find that they are the descended from the first human population to emerge from Africa and probably lived in Andaman Islands for up to 60,000 years. Like so many isolated tribal people with a fearsome reputation , the sentinelese are often sharply describes as ‘ savage’ or ‘backward’ . Even though the outside world understand their hostility to the outsiders it brought them little violence and contempt. ‘The shadow Land’ in the movie is a true representation of African continent. As nation after nation gained freedom from the colonial rulers in the beginning of the mid –twentieth century , a

sense euphoria swept through Africa as each country celebrated its independence from years of political and cultural domination.

If we look back to the history we can see that the virtue of their size and abundance, spotted hyenas are among the most significant predators on the African savannah. In considering the fact of tonnage of meat consumed, perhaps they are the most significant terrestrial carnivore on the planet. The depiction of 'Shadow Land' and 'hyenidae' in the movie can very well be related to the fact that spotted hyenas who defend their kills against much larger marauding lions and their territories that haunt against other clans. A trio of spotted hyenas has been depicted in the Disney movie 'The Lion King'. At least in the ordinary sense of the term, it points out the fact that the portrayal of characters 'Benzai' and 'Shenzi' are not particularly appealing. They are depicted as evil, gluttonous characters who would do anything for food. The third member of the trio is 'Ed'. Over the years, African and western thoughts have converged on a negative vision of hyenas. Similar characters that are sexual ambiguity, scavenging, distributing gravesites and eating the bones of our dead have been the focus of disapproval in widely different cultural settings. The judgment that hyenas are ugly and cowardly is much more significant in our tradition, while the greed, gluttony, stupidity and comical foolishness of hyenas is a more significant part of African lore as in an appreciation of these kinds of animals as powerfully and potentially dangerous. Although these cultural



differences gives a mirror to the close contact that Africans have had with hyenas. Thus it can very well said that the movie 'The Lion King' are much more closely tied to the African view of hyenas than traditional western views.

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