Gurinder Chadha’s ‘Commodified Hybrid Utopia’: The Programmatic Transculturalism and Culture-Specific Audience Address of *Bride and Prejudice*

Abstract: Gurinder Chadha’s homage to Bollywood, *Bride and Prejudice* (2004), synthesises the conventions of Indian, American and (to a lesser degree) British filmmaking. This paper investigates its status as a cross-over film in the two senses of the term: as a fusion of different cinematic traditions and as a product addressed at international mainstream audiences. The film’s hybrid aesthetics is put in relation to the depiction of intercultural relations on the level of the story on the one hand and the film’s distribution in America, Europe and India on the other hand. The main aim of this paper is to work out the conflicting conceptual and ideological forces of the film operating in its production and distribution.