Covering the transformation of the national film industry in Bombay into a transnational and multi-media cultural enterprise, which has come to be known as Bollywood.

Combining ethnographic, institutional, and textual analyses, Aswin Punathambekar explores how relations between state institutions, the Indian diaspora, circuits of capital, and new media technologies and industries have reconfigured the Bombay-based industry’s geographic reach. Providing in-depth accounts of the workings of media companies and media professionals, Punathambekar has produced a timely analysis of how a media industry in the postcolonial world has come to claim the global as its scale of operations. Based on extensive field research in India and the U.S., this book offers empirically rich and theoretically informed analyses of how the imaginaries and practices of industry professionals give shape to the media worlds we inhabit and engage with. Moving beyond a single medium, Punathambekar develops a comparative and integrated approach that examines four different but interrelated media industries—film, television, marketing, and digital media. Offering a path-breaking account of media convergence in a non-Western context, Punathambekar’s transnational approach to understanding the formation of Bollywood is an innovative intervention into current debates on media industries, production cultures, and cultural globalization.
Fashioning Bollywood Just ten years ago, discussions of Latina/o media could be safely reduced to a handful of TV channels, dominated by Univision and Telemundo. Today, dramatic changes in the global political economy have resulted in an unprecedented rise in major new media ventures for Latinos as everyone seems to want a piece of the Latina/o media market. While current scholarship on Latina/o media have mostly revolved around important issues of representation and stereotypes, this approach does not provide the entire story. In Contemporary Latina/o Media, Arlene Dávila and Yeidy M. Rivero bring together an impressive range of leading scholars to move beyond analyses of media representations, going behind the scenes to explore issues of production, circulation, consumption, and political economy that affect Latina/o media. Working across the disciplines of Latina/o media, cultural studies, and communication, the contributors examine how Latinos are being affected both by the continued Latin Americanization of genres, products, and audiences, as well as by the whitewashing of “mainstream” Hollywood media where Latinos have been consistently bypassed. While focusing on Spanish-language television and radio, the essays also touch on the state of Latinos in prime-time television and in digital and alternative media. Using a transnational approach, the volume as a whole explores the ownership, importation, and circulation of talent and content from Latin America, placing the dynamics of the global political economy and cultural politics in the foreground of contemporary analysis of Latina/o media.

Behind the Scenes The islands of Melanesia, Micronesia, and Polynesia are steeped in diverse musical traditions that reach far beyond the expanse of the Pacific Ocean. Music in Pacific Island Cultures is the first brief, single-volume text to provide a thematic, succinct introduction to the music of the Pacific Islands--a region of the world that has long been underrepresented in ethnomusicalological studies. Based on the authors' extensive fieldwork and experiences in Pacific Island cultures, the text draws on interviews with performers, eyewitness accounts of performances, vivid illustrations, and insights gained from ongoing participation in Pacific music. The authors use four themes--colonialism, belief systems, musical flows, and the re/presentation of Pacific cultures--to survey the region and draw parallels and contrasts between its various musical traditions [Publisher description].

Precarious Creativity A free open access ebook is available upon publication. Learn more at www.luminosoa.org. To produce the song sequences that are central to Indian popular cinema, singers' voices are first recorded in the studio and then played back on the set to be lip-synced and danced to by actors and actresses as the visuals are filmed. Since the 1950s, playback singers have become revered celebrities in their own right. Brought to Life by the Voice explores the distinctive aesthetics and affective power generated by this division of labor between onscreen body and offscreen voice in South Indian Tamil cinema. In Amanda Weidman's historical and ethnographic account, playback is not just a cinematic technique, but a powerful and ubiquitous element of aural public culture that has shaped the complex dynamics of postcolonial gendered subjectivity, politicized ethnolinguistic identity, and neoliberal transformation in South India.

Cut-Pieces From the cinema to the recording studio to public festival grounds, the range and sonic richness of Indian cultures can be heard across the subcontinent. Sound articulates communal difference and embodies specific identities for multiple publics. This diversity of sounds has been and continues to be crucial to the ideological construction of a unifying postcolonial Indian nation-state. Indian Sound Cultures, Indian Sound Citizenship addresses the multifaceted roles sound plays in Indian cultures and media, and enacts a sonic turn in South Asian Studies by understanding sound in its own social and cultural contexts. “Scapes, Sites, and Circulations” considers the spatial and circulatory ways in which sound “happens” in and around Indian sound cultures, including diasporic cultures. “Voice” emphasizes voices that embody a variety of struggles and ambiguities, particularly around gender and performance. Finally, “Cinema Sound” make specific arguments about film sound in the Indian context, from the earliest days of talkie technology to contemporary Hindi films and experimental art installations. Integrating interdisciplinary scholarship at the nexus of sound studies and South Asian Studies by questions of nation/nationalism, postcolonialism, cinema, and popular culture in India, Indian Sound Cultures, Indian Sound Citizenship offers fresh and sophisticated approaches to the sonic world of the subcontinent.
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previous norms, and develops new, innovative paradigms for conceptualizing Bollywood in the twenty-first century. The particular shifts in contemporary Bollywood cinema that the book examines include the changing nature of the song and dance sequence, the evolving representations of male and female sexuality, and the increasing presence of whiteness as a dominant trope in Bollywood cinema. It also focuses on the increasing presence of Bollywood in higher education courses in the West, as well as how Bollywood’s growing presence in such academic contexts illuminates the changing ways in which this cinema is consumed by Western audiences. Shifting the focus back on the cinematic elements of contemporary films themselves, the book analyses Bollywood films by considering the film dynamics on their own terms, and related to their narrative and aesthetic usage, rather than through an analysis of large-scale industrial practices. It will be of interest to students and scholars of South Asian Studies, Film Studies, and Cultural Studies.

Orienting Hollywood From the critically acclaimed Malaysian film Sepet to the on-going box office successes of the films created by Hong Kong director Wong Kar Wai, cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries. Tradition, Culture and Aesthetics in Contemporary Asian Cinema explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as ‘Asian cinema’. Incorporating examples of contemporary films from China, Japan, Hong Kong, Korea, Singapore, Malaysia and India, Peter C. Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media. The book’s chapters focus on the aesthetic features of national cinemas and the intersections of local/global encountered in the production, distribution and consumption of contemporary Asian films. By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West. As distribution and technological advances make Asian films more readily available, an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia.

Media as Politics in South Asia At the start of the twenty-first century challenges to the global hegemony of U.S. culture are more apparent than ever. Two of the contenders vying for the hearts, minds, bandwidths, and pocketbooks of the world’s consumers of culture (principally, popular culture) are India and South Korea. “Bollywood” and “Hallyu” are increasingly competing with “Hollywood”—either replacing it or filling a void in places where it never held sway. This critical multidisciplinary anthology places the mediascapes of India (the site of Bollywood), South Korea (fountainhead of Hallyu, aka the Korean Wave), and the United States (the site of Hollywood) in comparative dialogue to explore the transnational flows of technology, capital, and labor. It asks what sorts of political and economic shifts have occurred to make India and South Korea important alternative nodes of techno-cultural production, consumption, and contestation. By adopting comparative perspectives and mobile methodologies and linking popular culture to the industries that produce it as well as the industries it supports, Pop Empires connects films, music, television serials, stardom, and fandom to nation-building, diasporic identity formation, and transnational capital and labor. Additionally, via the juxtaposition of Bollywood and Hallyu, as not only synecdoches of national affiliation but also discursive case studies, the contributors examine how popular culture intersects with race, gender, and empire in relation to the global movement of peoples, goods, and ideas.

Indian Sound Cultures, Indian Sound Citizenship Understanding India: Cultural Influences on Indian Television Commercials is a book about Indian television commercial production. It focuses on how key production decisions shape a television commercial’s visual language. The larger goal of the book is to delineate the link between this visual language and India’s socio-cultural identity. The book is the outcome of an ethnographic study that attempted to capture the nuances of the cinematic or visual aspect of marketing communications strategy. It is, thus, situated at the intersection of interests in marketing and visual culture. In this book, many of the discussed television commercials have an embedded vision of India. Within the context of a new consumer culture emerging due to economic liberalization, the book discusses these sketches of India.

Bollywood Ishtyle follows queer South Asian men across borders into gay neighborhoods, nightclubs, bars, and house parties in Bangalore and Chicago. Bringing the cultural practices they are most familiar with into these spaces, these men accent the aesthetics of nightlife cultures through performance. Kareem Khubchandani develops the notion of “ishtyle” to name this accented style, while also showing how brown bodies inadvertently become accents themselves, ornamental inclusions in the racialized grammar of desire. Ishtyle allows us to reimagine a global class perpetually defined by its exoticism, diasporic identity formation, and transnational capital and labor. Additionally, via the juxtaposition of Bollywood and Hallyu, as not only synecdoches of national affiliation but also discursive case studies, the contributors examine how popular culture intersects with race, gender, and empire in relation to the global movement of peoples, goods, and ideas.

Music in Pacific Island Cultures For those who think, read, teach, and write about Bollywood, this book is the release of the year! They are the ‘stars’ who sit behind the camera and create magic between ‘Action’ and ‘Cut’. Meet the directors of New Age cinema who with their themes, characteristic styles, and masterful storytelling are bridging the gap between commerce and content, commercial and art-house cinema. This book introduces you to the films they have made and provides a critical analysis of their craft, while remaining grounded in cinematic and popular culture theories. It shows the distinct ways in which they have handled issues of gender, urban culture, and social inequality.

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Routledge Handbook of Indian Cinemas India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this Handbook looks at the complex reasons for this remarkable journey. Combining a historical and thematic approach, the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social, economic, cultural, political, ideological, aesthetic, technical and institutional discourses. The thematic section provides an up-to-date critical narrative on diverse topics such as audience, censorship, film distribution, film industry, diaspora, sexuality, film music and nationalism. The Handbook provides a comprehensive and cutting edge survey of Indian cinemas, discussing popular, parallel/new wave and regional cinemas as well as the spectacular rise of Bollywood. It is an invaluable resource for students and academics of South Asian Studies, Film Studies and Cultural Studies.

Understanding India This volume investigates identity discourses and self-constructions/de-constructions in various texts through imagological readings of films, narratives, and art works, examining different layers of cultural identities, on the one hand, and measuring the literary reception of ethnic identity constitution to reveal both the self and hetero images, on the other. The book features theoretical and analytical approaches with insights borrowed from multiple disciplines, and mainly focuses on the application of imagological perspectives in the fields of literature and translation, and specifically in literary works “carried over” from one culture to another. It will be of interest for scholars and researchers working in the fields of literature, translation, cultural studies, and imagology, as well as for students studying in these fields.

Brought to Life by the Voice Middlebrow Cinema challenges an often uninterrogated hostility to middlebrow culture that frequently dismisses it as conservative, which it often is not, and feminized or middle-class, which it often is. The volume defines the term relationally against shifting concepts of ‘high’ and ‘low’, and considers its deployment in connection with text, audience and institution. In exploring the concept of the middlebrow, this book recovers films that were widely meaningful to contemporary audiences, yet sometimes overlooked by critics interested in popular and arthouse extremes. It also addresses the question of socially-mobile audiences, who might express their aspirations through film-watching; and traces the cultural consequences of the movement of films across borders and between institutions. The first study of its kind, the volume comprises 11 original essays that test the purchase of the term ‘middlebrow’ across cultures, including those of Europe, Asia and the Americas, from the 1930s to the present day. Middlebrow Cinema brings into view a popular and aspirational - and thus especially relevant and dynamic - area of film and film culture. Ideal for students and researchers in this area, this book: Remaps ‘Popular’ and ‘arthouse’ approaches Explores British, Chinese, French, Indian, Mexican, Spanish ‘national’ cinemas alongside Continental, Hollywood, Queer, Transnational cinemas Analyses Biopic, Heritage, Historical Film, Melodrama, Musical, Sex Comedy genres.

Bollywood's India The 1977 blockbuster Amar Akbar Anthony about the heroics of three Bombay brothers separated in childhood became a classic of Hindi cinema and a touchstone of Indian popular culture. Beyond its comedy and camp is a potent vision of social harmony, but one that invites critique, as the authors show.

Handbook of Religion and the Asian City Comprised of 43 innovative contributions, this companion is both an overview of, and intervention into the field of cinema and gender. The essays included here address a variety of geographical contexts, from an analysis of cinema, Islam and women in Nigeria, to changing class and race norms in Bollywood dance sequences. A special focus is on women directors in a global context that includes films and filmmakers from Asia, Africa, Australia, Europe, North and South America. The collection also offers a solid overview of feminist contributions to thinking on genre from the "chick flick" to the action or Western film, to film noir and the slasher. Readers will find contributions on a variety of approaches to spectatorship, reception studies and fandom, as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media. Other topics include queer and trans* cinema, eco-cinema and the post-human. Finally, readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history, essays on silent and studio era women in film, and histories of female filmmakers in a variety of non-Western contexts.

The 1970s and its Legacies in India's Cinemas Music in Contemporary Indian Film: Memory, Voice, Identity provides a rich and detailed look into the unique dimensions of music in Indian film. Music is at the center of Indian cinema, and India’s film music industry has a far-reaching impact on popular, folk, and classical music across the subcontinent and the South Asian diaspora. In twelve essays written by an international array of scholars, this book explores the social, cultural, and musical aspects of the industry, including both the traditional center of “Bollywood” and regional filmmaking. Concentrating on films and songs created in contemporary, post-liberalization India, this book will appeal to classes in film studies, media studies, and world music, as well as all fans of Indian films.

Tradition, Culture and Aesthetics in Contemporary Asian Cinema The dramatic expansion of the media and communications sector since the 1990s has brought South Asia on the global scene as a major center for media production and consumption. This book is the first overview of media expansion and its political ramifications in South Asia during these years of economic reforms. From the puzzling liberalization of media under military dictatorship in Pakistan to the brutal killings of journalists in Sri Lanka, and the growing influence of social media in riots and political protests in India, Nepal and Bangladesh, the chapters analyse some of the most important developments in the media fields of contemporary South Asia. Attentive to colonial histories as well as connections within and beyond South Asia.
in the age of globalization, the chapters combine theoretically grounded studies with original empirical research to unravel the dynamics of media as politics. The chapters are organized around the three frame of participation, control and friction. They bring to the fore the double edged nature of publicity and containment inherent in media, thereby advancing postcolonial perspectives on the massive media transformation underway in South Asia and the global South more broadly. For the first time bringing together the cultural, regulatory and social aspects of media expansion in a single perspective, this interdisciplinary book fills the need for overview and analytical studies on South Asian media.

The Routledge Companion to Cinema & Gender With American cinema facing intense technological and financial challenges both at home and abroad, and with Indian media looking to globalize, there have been numerous high-profile institutional connections between Hollywood and Bombay cinema in the past few years. Many accounts have proclaimed India’s transformation in a relatively short period from a Hollywood outpost to a frontier of opportunity. Orienting Hollywood moves beyond the conventional popular wisdom that Hollywood and Bombay cinema have only recently become intertwined because of economic priorities, instead uncovering a longer history of exchange. Through archival research, interviews, industry sources, policy documents, and cultural criticism, Nitin Govil not only documents encounters between Hollywood and India but also shows how connections were imagined over a century of screen exchange. Employing a comparative framework, Govil details the history of influence, traces the nature of interoperability, and textures the contact between Hollywood and Bombay cinema by exploring both the reality and imagination of encounter.

Soziale Asthetik, Atmosphäre, Medialität The 1970s was a pivotal decade in the Indian social, cultural, political and economic landscape: the global oil crisis, wars with China and Pakistan in the previous decade, the Bangladesh war of 1971, labour and food shortages, widespread political corruption, and the declaration of the state of Emergency. Amidst this backdrop Indian cinema in both its popular and art/parallel film forms flourished. This exciting new collection brings together original research from across the arts and humanities disciplines that examine the legacies of the 1970s in India’s cinemas, offering an invaluable insight into this important period. The authors argue that the historical processes underway in the 1970s are important even today, and can be deciphered in the aural and visual medium of Indian cinema. The book explores two central themes: first, the popular cinema’s role in helping to construct the decade’s public culture; and second, the powerful and under-studied archive of the decade as present in India’s popular cinemas. This book is based on a special issue of South Asian Popular Culture.

Landscapes of Accumulation The basic concern of border studies is to examine and analyze interactions that occur when two groups come into contact with one another. Acculturation and globalization are at the heart of border studies, and cultural studies scholars try to describe the possible interactions in terms of conflicts and resolutions that become the result of those possible encounters. The present book is a peer-reviewed selection of papers presented during the IV Crossing Over Symposium at Cleveland State University held in October, 2011, and it is a follow-up to our discussion on border studies. The main focus of this volume is historical, [inter]national, gender and racial borders, and the implications that all of them have in the construction of an identity.

Middlebrow Cinema Haunting Bollywood is a pioneering, interdisciplinary inquiry into the supernatural in Hindi cinema that draws from literary criticism, postcolonial studies, queer theory, history, and cultural studies. Hindi commercial cinema has been invested in the supernatural since its earliest days, but only a small segment of these films have been adequately explored in scholarly work; this book addresses this gap by focusing on some of Hindi cinema’s least explored genres. From Gothic ghost films of the 1950s to snake films of the 1970s and 1980s to today’s globally influenced zombie and vampire films, Meheli Sen delves into what the supernatural is and the varied modalities through which it raises questions of film form, history, modernity, and gender in South Asian public cultures. Arguing that the supernatural is dispersed among multiple genres and constantly in conversation with global cinematic forms, she demonstrates that it is an especially malleable impulse that routinely pushes Hindi film into new formal and stylistic territories. Sen also argues that gender is a particularly accommodating stage on which the supernatural rehearse its most basic compulsions; thus, the interface between gender and genre provides an exceptionally productive lens into Hindi cinema’s negotiation of the modern and the global. Haunting Bollywood reveals that the supernatural’s unruly energies continually resist containment, even as they partake of and sometimes subvert Hindi cinema’s most enduring pleasures, from songs and stars to myth and melodrama.

Between the Headphones “Handbook of Religion and the Asian City highlights the creative and innovative role of urban aspirations in Asian world cities. It points out that urban politics and governance are often about religious boundaries and processes—in short, that public religion is politics. The essays show how projects of secularism come up against projects and ambitions of a religious nature, a particular form of contestation that takes the city as its public arena. Asian cities are sites of speculation, not only for those who invest in real estate but also for those who look for housing, for employment, and for salvation. In its potential and actual mobility, the sacred creates social space in which they all can meet. Handbook of Religion and the Asian City makes the comparative case that one cannot study the historical patterns of urbanization in Asia without paying attention to the role of religion in urban aspirations”—Provided by publisher.

Young Muslim Women in India Producing Bollywood is an in-depth ethnography of the Bombay-based Hindi film industry, more popularly known as Bollywood. Taking readers inside this hugely popular global industry, Tejaswini Ganti focuses on the social world and professional practices of well-known Hindi filmmakers.

A Companion to Diaspora and Transnationalism ‘Bollywood’ is the dominant global term to refer to the prolific Hindi
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language film industry in Bombay (renamed Mumbai in 1995). Characterised by music, dance routines, melodrama, lavish production values and an emphasis on stars and spectacle, Bollywood films have met with box-office success and enthusiastic audiences from India to West Africa to Russia, and throughout the English-speaking world. In Bollywood, anthropologist and film scholar Tejaswini Ganti provides a guide to the cultural, social and political significance of Hindi cinema, outlining the history and structure of the Bombay film industry, and the development of popular Hindi filmmaking since the 1930s. Providing information and commentary on the key players in Bollywood, including directors and stars, as well as material from current filmmakers themselves, the areas covered in Bollywood include: history of Indian cinema narrative style, main themes, and key genres of Hindi cinema significant films, directors and stars production and distribution of Bollywood films interviews with actors, directors and screenwriters.

Music in Contemporary Indian Film India’s cities have dramatically changed since the country’s liberalization in the 1990s. Alongside open-air markets and crumbling apartment blocks, spacious air-conditioned malls now sell Louis Vuitton luggage and Swarovski crystal. New gated communities offer residents pools and indoor gyms, and towering office buildings house international firms. Landscapes of Accumulation is about this violent, sudden, and spectacular urban transformation. Anthropologist Llarena Searle gives an ethnographic account of how land is becoming an international financial resource rather than a site for agricultural or industrial production. Investors, consultants, and government officials are creating a system of clear land titles, well developed and securitized mortgage markets, and practices for financing, constructing, leasing, and maintaining buildings. But Searle shows that there is also considerable semiotic work involved. Drawing on fieldwork with investors, developers, real estate agents and others, she documents how stories about growth/the growth of consumer demand, the Indian workforce, the Indian Gross Domestic Product, incomes, foreign investments, and real estate itself become self-fulfilling prophecies. These imaginative statements, rather than specific state and city mandates, are shaping India’s built environment, which has become increasingly difficult to navigate for all but a tiny urban elite. This book will be essential reading for anyone interested in the consequences of turning land into an international financial engine and, more broadly, the material ramifications of late capitalism’s global reach.*

Amar Akbar Anthony The Hindi film industry, among the most prolific in the world, has delighted audiences for decades with its colourful, exotic and sometimes startling costumes. But are costumes more than just a source of pleasure? This book, the first in-depth exploration of Hindi film costume, contends that they are a unique source of knowledge about issues ranging from Indian taste and fashion to questions of identity, gender and work. Anthropological and film studies approaches combine to analyze costume as the outcome of production processes and as a cinematic device for conveying meaning. Chapters lead from the places where costume is planned and executed to explorations of characterization, the actor body, spectacles of fashion, to the imagining of historical or fantasy worlds through dress, to the power of stardom to launch clothing styles into the public domain. As well as charting the course of film costume as it parallels important trends in cultural history, the book considers the future of Hindi film costume, in the context of new strains of filmmaking that stress unvarnished realism. Fashioning Bollywood will appeal to students and scholars of Indian culture, anthropology and fashion, as well as anyone who has seen and enjoyed Hindi films.

Soap Operas, Gender and the Sri Lankan Diaspora A Companions to Diaspora and Transnationalism offers groundbreaking combined discussion of the concepts of diaspora and transnationalism. Newly commissioned essays by leading scholars provide interdisciplinary perspectives that link together the concepts in new and important ways. A wide-ranging collection which reviews the most significant developments and provides valuable insights into current key debates in transnational and diaspora studies Contains newly commissioned essays by leading scholars, which will both influence the field, and stimulate further insight and discussion in the future Provides interdisciplinary perspectives on diaspora and transnationalism which link the two concepts in new and important ways Combines theoretical discussion with specific examples and case studies

A History of the Indian Novel in English Traces the development of Indian cinema from the 1920s to the mid-1990s, before “Bollywood” erupted onto the world stage. Bombay before Bollywood offers a fresh, alternative look at the history of Indian cinema. Avoiding the conventional focus on India’s social and mythological films, Rosie Thomas examines the subaltern genres of the “magic and fighting films”—the fantasy, costume, and stunt films popular in the decades before and immediately after independence. She explores the influence of this other cinema on the big-budget masala films of the 1970s and 1980s, before “Bollywood” erupted onto the world stage in the mid-1990s. Thomas focuses on key moments in this hidden history, including the 1924 fairy fantasy Gul-e-Bakavali; the 1933 talkie Lal-e-Yaman; the exploits of stunt queen Fearless Nadia; the magical neverlands of Hatimtai and Aladdin and the Wonderful Lamp; and the 1960s stunt capers Zimbo and Khilari. She includes a detailed ethnographic account of the Bombay film industry of the early 1980s, centering on the beliefs and fantasies of filmmakers themselves with regard to filmmaking and film audiences, and on-the-ground operations of the industry. A welcome addition to the fields of film studies and cultural studies, the book will also appeal to general readers with an interest in Indian cinema. “In this powerful account, Rosie Thomas opens up filmic artifacts to an array of dazzling reflections shedding new light on the movement and circulation of popular culture in India. With a remarkable body of research conducted over a period of time, Bombay before Bollywood decisively challenges certain assumptions about India, its cinemas, and its audiences.” — Ranjani Mazumdar, author of Bombay Cinema: An Archive of the City “This is the archaeology of media performed with intellect, wit, and passion. Rosie Thomas pioneered this field and she remains its most brilliantly iridescent critic and advocate. If only all film studies were this revelatory and this enjoyable!” — Christopher Pinney, author of Camera Indica: The Social Life of Indian Photographs “Rosie Thomas’s body of research over the last twenty-five years has set up key discourses in the study of Indian popular cinema. This book brings together her pioneering fieldwork into film...
industry categories and practices, and her more recent bid to resurrect a history made well-nigh clandestine by official narratives: the significance of Arabian Nights fantasies, stunt films, and visceral attractions in Bombay cinema. Pleasurably crafted and provocatively argued, Bombay before Bollywood is an important intervention in Indian and world cinema studies.” — Ravi Vasudevan, author of The Melodramatic Public: Film Form and Spectatorship in Indian Cinema

The Oxford Handbook of Adaptation Studies This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume’s contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars—and occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become even more important.

Haunting Bollywood

Twenty-First Century Bollywood Imagine watching an action film in a small-town cinema hall in Bangladesh, and in between the gun battles and fistfights a short pornographic clip appears. This is known as a cut-piece, a strip of locally made celluloid pornography surreptitiously spliced into the reels of action films in Bangladesh. Exploring the shadowy world of these clips and their place in South Asian film culture, Lotte Hoek builds a rare, detailed portrait of the production, consumption, and cinematic pleasures of stray celluloid. Hoek’s innovative ethnography plots the making and reception of Mintu the Murderer (2005, pseud.), a popular, Bangladeshi B-quality action movie and fascinating embodiment of the cut-piece phenomenon. She begins with the early scriptwriting phase and concludes with multiple screenings in remote Bangladeshi cinema halls, following the cut-pieces as they appear and disappear from the film, destabilizing its form, generating controversy, and titillating audiences. Hoek’s work shines an unusual light on Bangladesh’s state-owned film industry and popular practices of the obscene. She also reframes conceptual approaches to South Asian cinema and film culture, drawing on media anthropology to decode the cultural contradictions of Bangladesh since the 1990s.

Focus On: 100 Most Popular Actresses in Hindi Cinema Bollywood is India’s most popular entertainment and one of its most powerful social forces. Its blockbusters contest ideas about state formation, capture the nation’s dispersed anxieties, and fabricate public fantasies of what constitutes “India.” Written by an award-winning scholar of popular culture and postcolonial modernity, Bollywood’s India analyzes the role of the cinema’s most popular blockbusters in making, unmaking, and remaking modern India. With dazzling interpretive virtuosity, Priya Joshi provides an interdisciplinary account of popular cinema as a space that filters politics and modernity for its viewers. Themes such as crime and punishment, family and individuality, vigilante and community capture the diffuse aspirations of an evolving nation. Summoning India’s tumultuous 1970s as an interpretive lens, Joshi reveals the cinema’s social work across decades that saw the decline of studios, the rise of the multi-starrer genre, and the arrival of corporate capital and new media platforms. In elegantly crafted studies of iconic and less familiar films, including Awara (1951), Ab Dilli Dur Nahin (1957), Deewaar (1975), Sholay (1975), Dil Se (1998), A Wednesday (2008), and 3 Idiots (2009), Joshi powerfully conveys the pleasures and politics of Bollywood blockbusters.