

# India S New Independent Cinema Routledge Advances

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*The Routledge Companion to Religion and Film* John Lyden 2009-05-07 The Routledge Companion to Religion and Film brings together a lively and experienced team of contributors to introduce students to the key topics in religion and film and to investigate the ways in which the exciting subject of religion and film is developing for more experienced scholars. Divided into four parts, the Companion: analyzes the history of the interaction of religion and film, through periods of censorship as well as appreciation of the medium studies religion-in-film, examining how the world's major religions, as well as Postcolonial, Japanese and New Religions, are depicted by and within films uses diverse methodologies to explore religion and film, such as psychoanalytical, theological and feminist approaches, and audience reception analyzes religious themes in film, including Redemption, the Demonic, Jesus or Christ Figures, Heroes and Superheroes considers films as diverse as The Passion of the Christ, The Matrix, Star Wars and Groundhog Day. This definitive book provides an accessible resource to this emerging field and is an indispensable guide to religion and film for students of Religion, Film Studies, and beyond.

**Reading Television** John Fiske 1989 How is it that television has come to play such an important role in our culture? What, in fact, does it tell us, and how are its messages conveyed? What is it we find so satisfying in the format of television police series, or in quiz or sports programmes, that we enjoy watching them again and again? "Reading Television" pushes the boundaries of television studies beyond the insights offered by cultural studies and textual analysis, creating a vibrant new field of study. Using the tools and techniques in this book, it is possible for everyone who has access to a television set to produce illuminating analyses not only of the programmes themselves, but also of the culture which produces them.

**Transnational Media** Suman Mishra 2019-04-02 A broad and accessible introduction

to national and transnational media Transnational Media: Concepts and Cases provides a clear and engaging overview of media communication from a global and a region-based perspective. Rather than focusing on just complex theories and industry-specific analyses, this unique book offers an inclusive, comparative approach to both journalism and entertainment media—introducing readers to the essential concepts, systems, transnational influences, and power dynamics that shape global media flow. Broad coverage of different media forms from Asia, Africa, the Americas, Europe, and Oceania offers country-based and transnational perspectives while highlighting examples of media trends in television, radio, film, journalism, social media, music, and others. Promoting a balanced, multipolar exploration of transnational media, this innovative book discusses topics such as media concentration, the cultural, political, and economic impact of media, and the primary centers of new and traditional media activities. Chapters organized by geographic region offer instructive pedagogical features—including case studies and essays, and illustrations, maps and charts—that strengthen understanding of distinctive and emerging practices in the production, distribution, and consumption of media products. Explores a wide range of global media topics, infrastructures, cultures, and political-economic climates Written in an engaging, relatable, and easy to understand style Covers major aspects of journalism and various forms of entertainment media Organized by regions of the world to reflect a global perspective Includes newly-written case studies by international scholars from each region Designed for undergraduate and graduate courses in comparative media analysis, international media and communication, and related areas of study, Transnational Media: Concepts and Cases is an indispensable resource for colleges and universities that are internationalizing their curriculum to meet the needs of an increasing globalized world.

**The Cinematic Eighteenth Century** Srividhya Swaminathan 2017-07-28 This collection explores how film and television depict the complex and diverse milieu of the eighteenth century as a literary, historical, and cultural space. Topics range from adaptations of Austen's *Sense and Sensibility* and Defoe's *Robinson Crusoe* (*The Martian*) to historical fiction on the subjects of slavery (*Belle*), piracy (*Crossbones* and *Black Sails*), monarchy (*The Madness of King George* and *The Libertine*), print culture (*Blackadder* and *National Treasure*), and the role of women (*Marie Antoinette*, *The Duchess*, and *Outlander*). This interdisciplinary collection draws from film theory and literary theory to discuss how film and television allows for critical re-visioning as well as revising of the cultural concepts in literary and extra-literary writing about the historical period.

**The Contemporary Femme Fatale** Katherine Farrimond 2017-07-06 The femme fatale occupies a precarious yet highly visible space in contemporary cinema. From sci-fi alien women to teenage bad girls, filmmakers continue to draw on the notion of the sexy deadly woman in ways which traverse boundaries of genre and narrative. This book charts the articulations of the femme fatale in American cinema of the past twenty years, and contends that, despite her problematic relationship with feminism, she offers a vital means for reading the

connections between mainstream cinema and representations of female agency. The films discussed raise questions about the limits and potential of positioning women who meet highly normative standards of beauty as powerful icons of female agency. They point towards the constant shifting between patriarchal appropriation and feminist recuperation that inevitably accompanies such representations within mainstream media contexts.

**Early Race Filmmaking in America** Barbara Lupack 2016-05-26 The early years of the twentieth century were a formative time in the long history of struggle for black representation. More than any other medium, movies reflected the tremendous changes occurring in American society. Unfortunately, since they drew heavily on the nineteenth-century theatrical conventions of blackface minstrelsy and the "Uncle Tom Show" traditions, early pictures persisted in casting blacks in demeaning and outrageous caricatures that marginalized and burlesqued them and emphasized their comic or servile behavior. By contrast, race films—that is, movies that were black-cast, black-oriented, and viewed primarily by black audiences in segregated theaters—attempted to counter the crude stereotyping and regressive representations by presenting more authentic racial portrayals. This volume examines race filmmaking from numerous perspectives. By reanimating a critical but neglected period of early cinema—the years between the turn-of-the-century and 1930, the end of the silent film era—it provides a fascinating look at the efforts of early race film pioneers and offers a vibrant portrait of race and racial representation in American film and culture.

**India Retold** Rajesh James 2021-07-01 *India Retold: Dialogues with Independent Documentary Filmmakers in India* is an attempt to situate and historicize the engagement of independent documentary filmmakers with the postcolonial India and its discourses with a focus on their independent documentary practices. Structured as an interview collection, the book examines how these documentary filmmakers, though not a homogeneous category, practice their independence through their ideology, their filmmaking praxis, their engagement with the everyday and their formal experiments. As a sparsely studied filmmakers, the book through meticulously tracing a wide ranging historical transitions (often marked by communal conflicts and the forces of globalization) not only details the ways in which independent filmmakers in India address the questions of postcolonial nation and its modernist projects but also explores their idiosyncratic views of these filmmakers which are characterized by a definitive departure from the logic of commercial films or state-sponsored documentary films. More important in many ways, these documentary filmmakers expose incongruences in national institutions and programs, embrace the voice of the underrepresented, and thus, imagine an alternative vision of the nation. During the last three years of the execution of the project, thirty Indian documentary filmmakers are interviewed in this book. Given the dearth of quality interviews and little theoretical engagement with documentary as a genre, this book would not only fill in the gap in scholarship but also would serve as an authentic guide for interested readers and for documentary filmmakers alike.

**Philosophical Issues in Indian Cinema** MK Raghavendra 2020-12-14 This book interrogates the vocabulary used in theorizing about Indian cinema to reach into the deeper cultural meanings of philosophies and traditions from which it derives its influences. It re-examines terms and concepts used in film criticism and contextualizes them within the aesthetics, poetics and politics of Indian cinema. The book looks at terms and concepts borrowed from the scholarship on American and world cinema and explores their use and relevance in describing the characteristics and evolution of cinema in India. It highlights how realism, romance and melodrama in the context of India appear in a culturally singular way and how the aggregation of constituent elements – like songs, action, comedy – in Indian film can be traced to classical theatre and other diverse religious and philosophical influences. These influences have characterized popular film and drama in India which present all aspects of life for a diverse nation. The author explores concepts like ‘fantasy’, ‘family’ and ‘patriotism’ by using various examples from films in India and outside, as well as practices in the other arts. He identifies the fundamental logic behind the choices made by film-makers in India and discusses concepts which allow for a fresh theorizing on Indian cinema’s characteristics. This book will be of great interest to students and researchers of film studies, media studies, cultural studies, literature, cultural history and South Asian studies. It will also be useful for general readers who are interested in learning more about Indian cinema, its forms, origins and influences.

**Surveillance in Asian Cinema** Karen Fang 2017-02-24 Critical theory and popular wisdom are rife with images of surveillance as an intrusive, repressive practice often suggestively attributed to eastern powers and opposed to western liberalism. Hollywood-dominated global media has long promulgated a geopoliticized east-west axis of freedom vs. control. This book focuses on Asian and Asia-based films and cinematic traditions obscured by lopsided western hegemonic discourse and—more specifically—probes these films’ treatments of a phenomenon that western film often portrays with neo-orientalist hysteria. Exploring recent and historical movies made in post-social and anti-Communist societies such as China, Hong Kong, Taiwan, Vietnam and South Korea, the book picks up on the political and economic concerns implicitly underlying Sinophobic and anti-Communist Asian images in Hollywood films while also considering how these societies and states depict the issues of centralization, militarization and technological innovation so often figured as distinctive of the difference between eastern despotism and western liberalism.

*An Introduction to Film Studies* Jill Nelmes 2003 An Introduction to Film Studies has established itself as the leading textbook for students of cinema. This revised and updated third edition guides students through the key issues and concepts in film studies, and introduces some of the world's key national cinemas including British, Indian, Soviet and French. Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots, it will be essential reading for any student of film. Features of the third edition include: \*full coverage of all the key topics at

undergraduate level\*comprehensive and up-to-date information and new case studies on recent films such as Gladiator , Spiderman , The Blair Witch Project, Fight Club , Shrek and The Matrix\*annotated key readings, further viewing, website resources, study questions, a comprehensive bibliography and indexes, and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study. Individual chapters include:\*Film form and narrative\*Spectator, audience and response\*Critical approaches to Hollywood cinema: authorship, genre and stars\*Animation: forms and meaning\*Gender and film\*Lesbian and gay cinema\*British cinema\*Soviet montage Cinema\*French New Wave\*Indian Cinema

*Tamil Cinema* Selvaraj Velayutham 2008-04-03 Hitherto, the academic study of Indian cinema has focused primarily on Bollywood, despite the fact that the Tamil film industry, based in southern India, has overtaken Bollywood in terms of annual output. This book examines critically the cultural and cinematic representations in Tamil cinema. It outlines its history and distinctive characteristics, and proceeds to consider a number of important themes such as gender, religion, class, caste, fandom, cinematic genre, the politics of identity and diaspora. Throughout, the book cogently links the analysis to wider social, political and cultural phenomena in Tamil and Indian society. Overall, it is an exciting and original contribution to an under-studied field, also facilitating a fresh consideration of the existing body of scholarship on Indian cinema.

Ecocinema in the City Robin L. Murray 2017-11-15 In *Ecocinema in the City*, Murray and Heumann argue that urban ecocinema both reveals and critiques visions of urban environmentalism. The book emphasizes the increasingly transformative power of nature in urban settings, explored in both documentaries and fictional films such as *Children Underground*, *White Dog*, *Hatari!* and *Lives Worth Living*. The first two sections—"Evolutionary Myths Under the City" and "Urban Eco-trauma"—take more traditional ecocinema approaches and emphasize the city as a dangerous constructed space. The last two sections—"Urban Nature and Interdependence" and "The Sustainable City"—however, bring to life the vibrant relationships between human and nonhuman nature. *Ecocinema in the City* provides a space to explore these relationships, revealing how ecocinema shows that both human and nonhuman nature can interact sustainably and thrive.

**New Indian Cinema in Post-Independence India** Anuradha Dingwaney Needham 2013-11-26 Shyam Benegal is an Indian director and screenwriter whose work is considered central to New Indian cinema. By closely analysing several of Benegal's films, this book provides an understanding of India's post-independence history. The book examines the filmmaker's focus on women by highlighting his subtle and critical engagement with a truism of Indian nationalism: women's centrality to the (nation-) state's negotiation with modernity. It looks at the importance Benegal accords to history – its little known, contested, or iconic events and figures – in crafting national culture and identities, and goes on to discuss the filmmaker's nuanced representation

of the developmental agendas of the nation-state. The book presents an account of the relationship of historical film and fiction to official history, and provides a fuller understanding of Indian cinema, and how it is shaped by as well as itself shapes national imperatives. Filling a gap in the literature, the book offers an analysis of cinematic treatment of post-independence narratives and gives important insights into the imagination of the time. It is a useful contribution for students and scholars of Film Studies, South Asian History and South Asian Culture.

**Film Text Analysis** Janina Wildfeuer 2016-10-04 This book examines film as a multimodal text and an audiovisual synthesis, bringing together current work within the fields of narratology, philosophy, multimodal analysis, sound as well as cultural studies in order to cover a wide range of international academic interest. The book provides new insights into current work and turns the discussion towards recent research questions and analyses, representing and constituting in each contribution new work in the discipline of film text analysis. With the help of various example analyses, all showing the methodological applicability of the discussed issues, the collection provides novel ways of considering film as one of the most complex and at the same time broadly comprehensible texts.

**US Youth Films and Popular Music** Tim McNelis 2017-04-21 This book brings theory from popular music studies to an examination of identity and agency in youth films while building on, and complementing, film studies literature concerned with genre, identity, and representation. McNelis includes case studies of Hollywood and independent US youth films that have had commercial and/or critical success to illustrate how films draw on specific discourses surrounding popular music genres to convey ideas about gender, race, ethnicity, sexuality, and other aspects of identity. He develops the concept of 'musical agency', a term he uses to discuss the relationship between film music and character agency, also examining the music characters listen to and discuss, as well as musical performances by the characters themselves

**Education in the School of Dreams** Jennifer Lynn Peterson 2013-05-01 In the earliest years of cinema, travelogues were a staple of variety film programs in commercial motion picture theaters. These short films, also known as "scenics," depicted tourist destinations and exotic landscapes otherwise inaccessible to most viewers. Scenics were so popular that they were briefly touted as the future of film. But despite their pervasiveness during the early twentieth century, travelogues have been overlooked by film historians and critics. In *Education in the School of Dreams*, Jennifer Lynn Peterson recovers this lost archive. Through innovative readings of travelogues and other nonfiction films exhibited in the United States between 1907 and 1915, she offers fresh insights into the aesthetic and commercial history of early cinema and provides a new perspective on the intersection of American culture, imperialism, and modernity in the nickelodeon era. Peterson describes the travelogue's characteristic form and style and demonstrates how imperialist ideologies were realized and reshaped through the moving image. She argues that although educational films

were intended to legitimate filmgoing for middle-class audiences, travelogues were not simply vehicles for elite ideology. As a form of instructive entertainment, these technological moving landscapes were both formulaic and also wondrous and dreamlike. Considering issues of spectatorship and affect, Peterson argues that scenics produced and disrupted viewers' complacency about their own place in the world.

**The Routledge Companion to British Cinema History** I.Q. Hunter 2017-01-12 Over 39 chapters The Routledge Companion to British Cinema History offers a comprehensive and revisionist overview of British cinema as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores the forces enabling and constraining the films' production, distribution, exhibition, and reception contexts from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new approaches, such as audience and memory studies.

Digital Platforms, Imperialism and Political Culture Dal Yong Jin 2015-03-24 In the networked twenty-first century, digital platforms have significantly influenced capital accumulation and digital culture. Platforms, such as social network sites (e.g. Facebook), search engines (e.g. Google), and smartphones (e.g. iPhone), are increasingly crucial because they function as major digital media intermediaries. Emerging companies in non-Western countries have created unique platforms, controlling their own national markets and competing with Western-based platform empires in the global markets. The reality though is that only a handful of Western countries, primarily the U.S., have dominated the global platform markets, resulting in capital accumulation in the hands of a few mega platform owners. This book contributes to the platform imperialism discourse by mapping out several core areas of platform imperialism, such as intellectual property, the global digital divide, and free labor, focusing on the role of the nation-state alongside transnational capital.

Introduction to Film Studies Jill Nelmes 2012-03-12 Introduction to Film Studies is a comprehensive textbook for students of cinema. This completely revised and updated fifth edition guides students through the key issues and concepts in film studies, traces the historical development of film and introduces some of the world's key national cinemas. A range of theories and theorists are presented from Formalism to Feminism, from Eisenstein to Deleuze. Each chapter is written by a subject specialist, including two new authors for the fifth edition. A wide range of films are analysed and discussed. It is lavishly illustrated with 150 film stills and production shots, in full colour

throughout. Reviewed widely by teachers in the field and with a foreword by Bill Nichols, it will be essential reading for any introductory student of film and media studies or the visual arts worldwide. Key features of the fifth edition are: updated coverage of a wide range of concepts, theories and issues in film studies in-depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9, Grizzly Man, Amores Perros, Avatar, Made in Dagenham and many others marginal key terms, notes, cross-referencing suggestions for further reading, further viewing and a comprehensive glossary and bibliography a new, improved companion website including popular case studies and chapters from previous editions (including chapters on German Cinema and The French New Wave), links to supporting sites, clips, questions and useful resources. Individual chapters include: The Industrial Contexts of Film Production · Film and Technology · Getting to the Bigger · Picture Film Form and Narrative · Spectator, Audience and Response · Cinematic authorship and the film auteur · Stardom and Hollywood Cinema · Genre, Theory and Hollywood Cinema The Documentary Form · The Language of Animation · Gender and Film · Lesbian and Gay Cinema · Spectacle, Stereotypes and Films of the African Diaspora · British Cinema · Indian Cinema · Latin American Cinema · Soviet Montage Cinema of the 1920s Contributors: Linda Craig, Lalitha Gopalan, Terri Francis, Chris Jones, Mark Joyce, Searle Kochberg, Lawrence Napper, Jill Nelmes, Patrick Phillips, Suzanne Speidel, Paul Ward, Paul Watson, Paul Wells and William Wittington

Popular Geopolitics Robert A. Saunders 2018-04-27 This book brings together scholars from across a variety of academic disciplines to assess the current state of the subfield of popular geopolitics. It provides an archaeology of the field, maps the flows of various frameworks of analysis into (and out of) popular geopolitics, and charts a course forward for the discipline. It explores the real-world implications of popular culture, with a particular focus on the evolving interdisciplinary nature of popular geopolitics alongside interrelated disciplines including media, cultural, and gender studies.

**Working in the Global Film and Television Industries** Andrew Dawson 2012-08-07 This multi-disciplinary collection of essays, provides a thorough analysis of working life in the film and television industries. International in scope, it is the first truly global introduction to film and TV production.

*Bilingualism and Minority Languages in Europe* Maria del Carmen Parafita Couto 2017-05-11 This collection considers such issues as the cognitive, linguistic and emotional benefits of speaking two languages, the perceptions, attitudes and issues relating to identity in minority language areas, and the number of grammatical aspects amongst those who speak these minority languages. The premise of the book is based on the fact that these minority languages have, in the past, been in danger of becoming obsolete, mainly because of negative attitudes regarding the benefits of speaking languages that are considered irrelevant internationally. However, in recent times, the benefits of speaking two languages, including where one is a minority language, have been recognised

in ways that were not previously understood. Perhaps because of this, alongside the introduction of legislation in some areas in Europe that has been designed to support the preservation of some of these languages, there has been a re-emergence of many minority languages throughout the continent. Questions remain whether this has led to the languages becoming more widely spoken and whether there are specific benefits that can be gained from speaking them. Exploring these questions has led to an increasing amount of research being undertaken on various aspects of bilingualism in minority language areas in Europe. The book contributes to this debate and underlines the relevance and significance of bilingualism in the specific context where European minority languages are still spoken.

*Documentary Film in India* Giulia Battaglia 2017-11-22 This book maps a hundred years of documentary film practices in India. It demonstrates that in order to study the development of a film practice, it is necessary to go beyond the classic analysis of films and filmmakers and focus on the discourses created around and about the practice in question. The book navigates different historical moments of the growth of documentary filmmaking in India from the colonial period to the present day. In the process, it touches upon questions concerning practices and discourses about colonial films, postcolonial institutions, independent films, filmmakers and filmmaking, the influence of feminism and the articulation of concepts of performance and performativity in various film practices. It also reflects on the centrality of technological change in different historical moments and that of film festivals and film screenings across time and space. Grounded in anthropological fieldwork and archival research and adopting Foucault's concept of 'effective history', this work searches for points of origin that creates ruptures and deviations taking distance from conventional ways of writing film histories. Rather than presenting a univocal set of arguments and conclusions about changes or new developments of film techniques, the originality of the book is in offering an open structure (or an open archive) to enable the reader to engage with mechanisms of creation, engagement and participation in film and art practices at large. In adopting this form, the book conceptualises 'Anthropology' as also an art practice, interested, through its theoretico-methodological approach, in creating an open archive of engagement rather than a representation of a distant 'other'. Similarly, documentary filmmaking in India is seen as primarily a process of creation based on engagement and participation rather than a practice interested in representing an objective reality. Proposing an innovative way of perceiving the growth of the documentary film genre in the subcontinent, this book will be of interest to film historians and specialists in Indian cinema(s) as well as academics in the field of anthropology of art, media and visual practices and Asian media studies.

**Shakespeare and Indian Cinemas** Poonam Trivedi 2018-08-06 This book is the first to explore the rich archive of Shakespeare in Indian cinemas, including less familiar, Indian language cinemas to contribute to the assessment of the expanding repertoire of Shakespeare films worldwide. Essays cover mainstream and regional Indian cinemas such as the better known Tamil and Kannada, as well

as the less familiar regions of the North Eastern states. The volume visits diverse filmic genres, starting from the earliest silent cinema, to diasporic films made for global audiences, television films, independent films, and documentaries, thus expanding the very notion of 'Indian cinema' while also looking at the different modalities of deploying Shakespeare specific to these genres. Shakespeareans and film scholars provide an alternative history of the development of Indian cinemas through its negotiations with Shakespeare focusing on the inter-textualities between Shakespearean theatre, regional cinema, performative traditions, and literary histories in India. The purpose is not to catalog examples of Shakespearean influence but to analyze the interplay of the aesthetic, historical, socio-political, and theoretical contexts in which Indian language films have turned to Shakespeare and to what purpose. The discussion extends from the content of the plays to the modes of their cinematic and intermedial translations. It thus tracks the intra-Indian flows and cross-currents between the various film industries, and intervenes in the politics of multiculturalism and inter/intraculturalism built up around Shakespearean appropriations. Contributing to current studies in global Shakespeare, this book marks a discursive shift in the way Shakespeare on screen is predominantly theorized, as well as how Indian cinema, particularly 'Shakespeare in Indian cinema' is understood.

*Philippine Cinema and the Cultural Economy of Distribution* Michael Kho Lim 2018-12-18 This book explores the complex interplay of culture and economics in the context of Philippine cinema. It delves into the tension, interaction, and shifting movements between mainstream and independent filmmaking, examines the film distribution and exhibition systems, and investigates how existing business practices affect the sustainability of the independent sector. This book addresses the lack or absence of Asian representation in film distribution literature by supplying the much-needed Asian context and case study. It also advances the discourse of film distribution economy by expounding on the formal and semi-formal film distribution practices in a developing Asian country like the Philippines, where the thriving piracy culture is considered as 'normal,' and which is commonly depicted and discussed in existing literature. As such, this will be the first book that looks into the specifics of the Philippine film distribution and exhibition system and provides a historical grounding of its practices.

*The Camera-Eye Metaphor in Cinema* Christian Quendler 2016-11-18 This book explores the cultural, intellectual, and artistic fascination with camera-eye metaphors in film culture of the twentieth century. By studying the very metaphor that cinema lives by, it provides a rich and insightful map of our understanding of cinema and film styles and shows how cinema shapes our understanding of the arts and media. As current new media technologies are attempting to shift the identity of cinema and moving imagery, it is hard to overstate the importance of this metaphor for our understanding of the modalities of vision. In what guises does the "camera eye" continue to survive in media that is called new?

*100 Essential Indian Films* Rohit K. Dasgupta 2018-12-15 This book offers a comprehensive view of the 100 most significant films ever produced in Bollywood. Each entry includes cast and crew information, language, date of release, a short description of the film's plot, and most significantly, the importance of the film in the Indian canon.

*Film Sequels* Carolyn Jess-Cooke 2012-02-20 A study of sequel production within recent Hollywood and beyond in terms of its industrial, cultural and global implications.

*India's New Independent Cinema* Ashvin Immanuel Devasundaram 2018-06-28 This is the first-ever book on the rise of the new wave of independent Indian films that is revolutionising Indian cinema. Contemporary scholarship on Indian cinema so far has focused asymmetrically on Bollywood—India's dominant cultural export. Reversing this trend, this book provides an in-depth examination of the burgeoning independent Indian film sector. It locates the new 'Indies' as a global—hybrid film form—global in aesthetic and local in content. They critically engage with a diverse socio-political spectrum of —state of the nation— stories; from farmer suicides, disenfranchised urban youth and migrant workers to monks turned anti-corporation animal rights agitators. This book provides comprehensive analyses of definitive Indie new wave films including *Peepli Live* (2010), *Dhobi Ghat* (2010), *The Lunchbox* (2013) and *Ship of Theseus* (2013). It explores how subversive Indies, such as polemical postmodern rap-musical *Gandu* (2010) transgress conventional notions of —traditional Indian values—, and collide with state censorship regulations. This timely and pioneering analysis shows how the new Indies have emerged from a middle space between India's globalising present and traditional past. This book draws on in-depth interviews with directors, actors, academics and members of the Indian censor board, and is essential reading for anyone seeking an insight into a current Indian film phenomenon that could chart the future of Indian cinema.

*Routledge International Encyclopedia of Queer Culture* David A. Gerstner 2006 Provides entries on life and culture of gay, lesbian, bisexual, transgender, and queer people since 1945, topics include dance, education, health, and politics.

*The Cinema Book* Bloomsbury Publishing 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

*Collective Trauma and the Psychology of Secrets in Transnational Film* Deborah Lynn Porter 2018-01-31 *Collective Trauma and the Psychology of Secrets in Transnational Film* advances a methodological line of inquiry based on a fresh

insight into the ways in which cinematic meaning is generated and can be ascertained. Premised on a critical reading strategy informed by a metapsychology of secrets, the book features analyses of internationally acclaimed films—Guillermo del Toro's *Pan's Labyrinth*, Andrey Zvyagintsev's *The Return*, Jee-woon Kim's *A Tale of Two Sisters*, and Alejandro Amenábar's *The Others*. It demonstrates how a rethinking of the figure of the secret in national film yields a new vantage point for examining heretofore unrecognized connections between collective historical experience, cinematic production and a transnational aesthetic of concealment and hiding.

Indian Cinema Beyond Bollywood Ashvin Immanuel Devasundaram 2018-10-25 This is the first edited volume on new independent Indian cinema. It aims to be a comprehensive compendium of diverse theoretical, philosophical, epistemological and practice-based perspectives, featuring contributions from multidisciplinary scholars and practitioners across the world. This edited collection features analyses of cutting-edge new independent films and is conceived to serve as a beacon to guide future explorations into the burgeoning field of new Indian Cinema studies.

**India's New Independent Cinema** Ashvin Immanuel Devasundaram 2016-06-10 This is the first-ever book on the rise of the new wave of independent Indian films that is revolutionising Indian cinema. Contemporary scholarship on Indian cinema so far has focused asymmetrically on Bollywood—India's dominant cultural export. Reversing this trend, this book provides an in-depth examination of the burgeoning independent Indian film sector. It locates the new 'Indies' as a glocal hybrid film form—global in aesthetic and local in content. They critically engage with a diverse socio-political spectrum of 'state of the nation' stories; from farmer suicides, disenfranchised urban youth and migrant workers to monks turned anti-corporation animal rights agitators. This book provides comprehensive analyses of definitive Indie new wave films including *Peepli Live* (2010), *Dhobi Ghat* (2010), *The Lunchbox* (2013) and *Ship of Theseus* (2013). It explores how subversive Indies, such as polemical postmodern rap-musical *Gandu* (2010) transgress conventional notions of 'traditional Indian values', and collide with state censorship regulations. This timely and pioneering analysis shows how the new Indies have emerged from a middle space between India's globalising present and traditional past. This book draws on in-depth interviews with directors, actors, academics and members of the Indian censor board, and is essential reading for anyone seeking an insight into a current Indian film phenomenon that could chart the future of Indian cinema.

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nation' stories; from farmer suicides, disenfranchised urban youth and migrant workers to monks turned anti-corporation animal rights agitators. This book provides comprehensive analyses of definitive Indie new wave films including *Peepli Live* (2010), *Dhobi Ghat* (2010), *The Lunchbox* (2013) and *Ship of Theseus* (2013). It explores how subversive Indies, such as polemical postmodern rap-musical *Gandu* (2010) transgress conventional notions of 'traditional Indian values', and collide with state censorship regulations. This timely and pioneering analysis shows how the new Indies have emerged from a middle space between India's globalising present and traditional past. This book draws on in-depth interviews with directors, actors, academics and members of the Indian censor board, and is essential reading for anyone seeking an insight into a current Indian film phenomenon that could chart the future of Indian cinema.

*A Fly in the Curry* K. P. Jayasankar 2015-12-01 An engaging read that explores independent documentary film in India as a site of resistance. This book looks at how independent Indian documentary film reworks the relationship between film-makers, their narratives, their subjects and their audience, challenging the dominant idea of documentary as a discourse of the real. Based on close textual analysis, conversations with film-makers and drawing on Breittrose's *cinéma-vérité* film-maker as a 'fly in the soup', this work explores the place of documentary within the Indian public sphere.

**Film Comedy and the American Dream** Zach Sands 2017-09-13 *Film Comedy and the American Dream* is an examination of national identity in the era of the American superpower as projected in popular comedic films that center on issues of upward mobility. It is the story of what made audiences laugh and why, and what this says about the changing shape of the American Dream from the end of the Second World War through the first part of the twenty-first century. Through a combination of narrative and thematic analyses of popular comedic films, contextualized within a dynamic historical framework, the book traces the increasing disillusionment with this central ideology in the face of multiple forms of systemic exclusion. It argues that film comedy is a major component of the discourse surrounding the American Dream because these movies often evoke humor by highlighting the incongruities that exist between the ideals that define this nation versus the actual lived experiences of its citizens.

**Sex** Richard Joseph Martin 2020-05-27 Focusing on the unacknowledged, personal and often unconscious dimension, *Sex* explores the intersection between sex and ethnography. Anthropological writing tends to focus on the influence of status markers such as position, gender, ethnicity, and age on fieldwork. By contrast, far less attention has been paid to how sex, sexuality, eroticism, desire, attraction, and rejection affect ethnographic research. In the book, anthropologists reflect on their own encounters with sex during fieldwork, revealing how attraction and desire influence the choice of fieldwork subjects, field sites and friendships. They also examine the resulting impact on fieldwork findings and the generation of knowledge. Based on fieldwork in Germany, Denmark, Greece, the USA, Brazil, South Africa, Singapore, Turkey,

Israel, Morocco, and India, the contributors go beyond the common heterosexuality/homosexuality divide to address topics which include celibacy, polyamory and sadomasochism. This long overdue text provides perspectives from a new generation of anthropologists and brings the debate into the 21st century. Examining challenging and controversial issues in contemporary fieldwork, this is essential reading for students in anthropology, gender and sexuality studies, sociology, research methods, and ethics courses.

*Routledge Handbook of Indian Cinemas* K. Moti Gokulsing 2013-04-17 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.

**Indian Indies** Ashvin Immanuel Devasundaram 2022-02-01 This book offers a concise and cutting-edge repository of essential information on new independent Indian films, which have orchestrated a recent renaissance in the Bollywood-dominated Indian cinema sphere. Spotlighting a specific timeline, from the Indies' consolidated emergence in 2010 across a decade of their development, the book takes note of recent transformations in the Indian political, economic, cultural and social matrix and the concurrent release of unflinchingly interrogative and radically evocative films that traverse LGBTQ+ issues, female empowerment, caste discrimination, populist politics and religious violence. A combination of essential Indie-specific information and concise case studies makes this a must-have quick guide to the future torchbearers of Indian cinema for scholars, students, early career researchers and a global audience interested in intersecting aspects of cinema, culture, politics and society in contemporary India.