

## Bollywood Sociology Goes To The Movies

Few would deny that the most significant weapon in India's cultural and artistic armory is its avowedly commercial cinema, now known as Bollywood. This anthology aims to portray the "soft" power of Bollywood, which makes it a unique and powerful disseminator of Indian culture and values abroad. The essays in the book examine Bollywood's popularity within and outside South Asia, focusing on its role in international relations and diplomacy. In addition to contributions that directly engage with the notion of soft power, a number of essays in the volume testify to the attractiveness of Bollywood cinema for ethnically diverse groups across the world, probe the reasons for its appeal, and explore its audiences' identification with cinematic narratives. Established and emerging scholars in literature, theater, film, dance, music, media, cultural studies, and sociology from different parts of the world present their views from multidisciplinary perspectives based on case studies from Australia, New Zealand, the UK, Germany, Russia, the US, Senegal, Pakistan, Bangladesh, Indonesia and Canada, in addition to India.

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.

*Bollywood Sounds* focuses on the songs of Indian films in their historical, social, commercial, and cinematic contexts. Author Jayson Beaster-Jones takes readers through the highly collaborative compositional process, highlighting the contributions of film directors, music directors (composers), lyricists, musicians, and singers in song production. Through close musical and multimedia analysis of more than twenty landmark compositions, *Bollywood Sounds* illustrates how the producers of Indian film songs have long mediated a variety of musical styles, instruments, and performance practices to create a uniquely cosmopolitan music genre. As an exploration of the music of seventy years of Hindi films, *Bollywood Sounds* provides long-term historical insights into film songs and their musical and cinematic conventions in ways that will appeal both to scholars and to newcomers to Indian cinema.

This book is a collection of incisive articles on the interactions between Indian Popular Cinema and the political and cultural ideologies of a new post-Global India.

*Bollywood: Sociology Goes to the Movies* rejuvenates a dormant dialogue within sociology about understanding the possible relationships between cinema, culture, and society. This is done through an interdisciplinary conversation with studies of the cinema drawn from film and media, and cultural studies.

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.

"An impressive debut . . . Vibrant and exuberantly romantic, *Affair* is chock full of details that reflect India's social and cultural flux."—NPR.org Mili Rathod hasn't seen her husband in twenty years—not since she was promised to him at the age of four. Yet marriage has allowed Mili a freedom rarely given to girls in her village. Her grandmother has even allowed her to leave India and study in America for eight months, all to make her the perfect modern wife. Which is exactly what Mili longs to be—if her husband would just come and claim her. Bollywood's favorite director, Samir Rathod, has come to Michigan to secure a divorce for his older brother. Persuading a naïve village girl to sign the papers should be easy for someone with Samir's tabloid-famous charm. But Mili is neither a fool nor a gold-digger. Open-hearted yet complex, she's trying to reconcile her independence with cherished traditions. And before he can stop himself, Samir is immersed in Mili's life—cooking her dal and rotis, escorting her to her roommate's elaborate Indian wedding, and wondering where his loyalties and happiness lie. Heartfelt, witty, and thoroughly engaging, Sonali Dev's debut is both a vivid exploration of modern India and a deeply honest story of love, in all its diversity. "Deeply-felt emotions that will keep readers turning the pages."—Susan Elizabeth Phillips, New York Times bestselling author "Debut author Sonali Dev writes a beautiful love story in *A Bollywood Affair* . . . One of the best romances I've read this year."—USA Today

Explores the impact of nostalgia on the construction of individual and collective identity for diasporic South-Asians in the UK and US. It argues that in the postcolonial context the affect produced by this nostalgia can have radical potential as a form of resistance.

This book, based on extensive, original research, details the changing lives of youth living in slum communities (bustees) in Kolkata (formerly Calcutta). Using young people's own photos, art and narratives, the book explores how Muslim girls and young women are contributing to, and impacted by, changing youth culture in India. We are invited into the risky world of mixed-sex dance taking place in clandestine

spaces in the slums. We join young people on their journeys to find premarital romance and witness their strategic and savvy risk taking when participating in transgressive aspects of consumer culture. The book reveals how social changes in India, including greater education and employment opportunities, as well as powerful middle class Muslim reform discourses, are impacting youth the very local level. More than just fantasy we see that Bollywood is an important role model which young people consult. By carefully negotiating risks and performing multiple identities inspired by modernity, globalization and, most of all, Bollywood culture, young people actively participate in a changing India and disrupt dominant discourses about slum youth as poor victims who are excluded from social change.

Bollywood in Britain provides the most extensive survey to date of the various manifestations and facets of the Bollywood phenomenon in Britain. The book analyzes the role of Hindi films in the British film market, it shows how audiences engage with Bollywood cinema and it discusses the ways the image of Bollywood in Britain has been shaped. In contrast to most of the existing books on the subject, which tend to approach Bollywood as something that is made by Asians for Asians, the book also focuses on how Bollywood has been adapted for non-Asian Britons. An analysis of Bollywood as an unofficial brand is combined with in-depth readings of texts like film reviews, the TV show Bollywood Star (2004) and novels and plays with references to the Bombay film industry. On this basis Bollywood in Britain demonstrates that the presentation of Bollywood for British mainstream culture oscillates between moments of approximation and distancing, with a clear dominance of the latter. Despite its alleged transculturality, Bollywood in Britain thus emerges as a phenomenon of difference, distance and Othering.

Here, essays use the latest theories in postcolonialism, globalization, and post-nationalism to explore how world cinema and theater respond to Bollywood's representation of Shakespeare. In this collection, Shakespeare is both part of an elite Western tradition and a window into a vibrant post-national identity founded by a global consumer culture.

The three-volume Encyclopedia of Consumer Culture covers consuming societies around the world, from the Age of Enlightenment to the present, and shows how consumption has become intrinsic to the world's social, economic, political, and cultural landscapes. Offering an invaluable interdisciplinary approach, this reference work is a useful resource for researchers in sociology, political science, consumer science, global studies, comparative studies, business and management, human geography, economics, history, anthropology, and psychology. The first encyclopedia to outline the parameters of consumer culture, the Encyclopedia provides a critical, scholarly resource on consumption and consumerism over time. Key topics: Theories and concepts Socio-economic change Socio-demographic change Identity and social differentiation Media Style and taste Mass consumptions Ethical Consumption Civil society Environment Domestic consumption Leisure Technology Work Production Markets Institutions Welfare Urban life

Provides a road map of the scholarship on modern Hindi cinema in India, with an emphasis on understanding the interplay between cinema and colonialism, nationalism, and globalization. This book attends to issues of capitalism, nationalism, orientalism, and modernity through understandings of race, gender and sexuality, religion, and politics.

India is home to Bollywood - the largest film industry in the world. Movie theaters are said to be the "temples of modern India," with Bombay producing nearly 800 films per year that are viewed by roughly 11 million people per day. In Bollywood Cinema, Vijay Mishra argues that Indian film production and reception is shaped by the desire for national community and a pan-Indian popular culture. Seeking to understand Bollywood according to its own narrative and aesthetic principles and in relation to a global film industry, he views Indian cinema through the dual methodologies of postcolonial studies and film theory. Mishra discusses classics such as Mother India (1957) and Devdas (1935) and recent films including Ram Lakhan (1989) and Khalnayak (1993), linking their form and content to broader issues of national identity, epic tradition, popular culture, history, and the implications of diaspora.

This book traces the journey of popular Hindi cinema from 1913 to contemporary times when Bollywood has evolved as a part of India's cultural diplomacy. Avoiding a linear, developmental narrative, the book re-examines the developments through the ruptures in the course of cinematic history. The essays in the volume critically consider transformations of the Hindi film industry from its early days to its present self-referential mode, issues of gender, dance and choreography, Bombay cinema's negotiations with the changing cityscape and urbanisms, and concentrate on its multifarious regional, national and transnational implications in the 21st century. One of the most comprehensive volumes on Bollywood, this work presents an analytical overview of the multiple histories of popular cinema in India and will be useful to scholars and researchers interested in film and media studies, South Asian popular culture and modern India, as well as to cinephiles and general readers alike.

This path-breaking collection explores the breadth and depth of South Asia's many vibrant cinemas. It extends well beyond Bollywood to Nepali, Sri Lankan, Pakistani Panjabi, Bhojpuri, Bengali, Kannada, and early Tamil cinemas, while unpacking the category of 'Bollywood' itself. The coverage of cinematic features is equally far-ranging, exploring music, dance, audiences, filmmakers, industries, and the mutual influences among South Asia's cinemas. With a mix of ethnographic, historical, auteur, and textual approaches, this exciting collection presents the first wide-reaching analysis of South Asian cinemas. The nine chapters include a new theoretical and historical engagement by the co-editors about the burgeoning area of South Asian cinemas in the academy, as well as original research by young and established scholars. From historical to contemporary considerations, to close analyses and empirical material from fieldwork, to a rich and revealing photographic essay, this collection will be novel reading for a new generation of work into an important global cinematic region. This book was originally published as a special issue of South Asian Popular Culture.

Why are people fascinated with Bollywood? What is the cultural significance of the films produced there? In recent years Bollywood - the popular Hindi cinema - has received widespread international attention in the global media. Bollywood examines the reasons for this interest and provides an unrivalled guide to the phenomenon.

This book examines how middle-to upper-class second-generation Indian American Hindus negotiate wedding rituals, including the dating and engagement processes. Many of these couples display their Hindu religious background only on important occasions such as the rite of passage that is marriage, and they must negotiate two vastly different cultures and sets of values inside a community that has itself largely predetermined how to mix American and Indian/Hindu elements into this ritual.

Containing almost 250 entries written by scholars from around the world, this two-volume resource provides current, accurate, and useful information on the politics, economics, society, and cultures of India since 1947. • 240 A–Z entries on the social, political, cultural, and economic development of India since 1947 • Contributions from more than 100 distinguished international scholars from five continents • A chronology of major domestic, regional, and world events in and involving India from 1947 to 2010 • A "Guide to Related Topics" to allow readers to trace main themes across related entries • An extensive Selected Bibliography containing multicultural and multidisciplinary materials and scholarship on the growth and development of the Republic of India from 1947 to the present

The field of Bollywood studies has remained predominantly critical, theoretical and historical in focus. This book brings together qualitative and quantitative approaches to tackle empirical questions focusing on the relationship between soft power, hybridity, cinematic texts, and audiences. Adopting a critical-transcultural framework that examines the complex power relations that are manifested through globalized production and consumption practices, the book approaches the study of popular Hindi cinema from three broad perspectives: transcultural production contexts, content trends, and audiences. It firstly outlines the theoretical issues relevant to the spread of popular Indian cinema and emergence of India's growing soft power. The book goes on to report on a series of quantitative studies that examine the patterns of geographical, cultural, political, infrastructural, and artistic power dynamics at work within the highest-grossing popular Hindi films over a 61-year period since independence. Finally, an additional

set of studies are presented that quantitatively examine Indian and North American audience consumption practices. The book illuminates issues related to the actualization and maintenance of cinematic soft power dynamics, highlighting Bollywood's increasing integration into and subsumption by globalized practices that are fundamentally altering India's cinematic landscape and, thus, its unique soft power potential. It is of interest to academics working in Film Studies, Globalisation Studies, and International Relations.

Indian Film Stars offers original insights and important reappraisals of film stardom in India from the early talkie era of the 1930s to the contemporary period of global blockbusters. The collection represents a substantial intervention to our understanding of the development of film star cultures in India during the 20th and 21st centuries. The contributors seek to inspire and inform further inquiries into the histories of film stardom—the industrial construction and promotion of star personalities, the actual labouring and imagined lifestyles of professional stars, the stars' relationship to specific aesthetic cinematic conventions (such as frontality and song-dance) and production technologies (such as the play-back system and post-synchronization), and audiences' investment in and devotion to specific star bodies—across the country's multiple centres of film production and across the overlapping (and increasingly international) zones of the films' distribution and reception. The star images, star bodies and star careers discussed are examined in relation to a wide range of issues, including the negotiation and contestation of tradition and modernity, the embodiment and articulation of both Indian and non-Indian values and vogues; the representation of gender and sexuality, of race and ethnicity, and of cosmopolitan mobility and transnational migration; innovations and conventions in performance style; the construction and transformation of public persona; the star's association with film studios and the mainstream media; the star's relationship with historical, political and cultural change and memory; and the star's meaning and value for specific (including marginalised) sectors of the audience.

This is the first book to tackle the diverse styles and multiple histories of popular musics in India. It brings together fourteen of the world's leading scholars on Indian popular music to contribute chapters on a range of topics from the classic songs of Bollywood to contemporary remixes, summarized by a reflective afterword by popular music scholar Timothy Taylor. The chapters in this volume address the impact of media and technology on contemporary music, the variety of industrial developments and contexts for Indian popular music, and historical trends in popular music development both before and after the Indian Independence in 1947. The book identifies new ways of engaging popular music in India beyond the Bollywood musical canon, and offers several case studies of local and regional styles of music. The contributors address the subcontinent's historical relationships with colonialism, the transnational market economies, local governmental factors, international conventions, and a host of other circumstances to shed light on the development of popular music throughout India. To illustrate each chapter author's points, and to make available music not easily accessible in North America, the book features an Oxford web music companion website of audio and video tracks.

This book analyses the novels of Salman Rushdie and their stylistic conventions in the context of Indian popular cinema and its role in the elaboration of the author's arguments about post-independence postcolonial India. Focusing on different genres of Indian popular cinema, such as the 'Social', 'Mythological' and 'Historical', Stadtler examines how Rushdie's writing foregrounds the epic, the mythic, the tragic and the comic, linking them in storylines narrated in cinematic parameters. The book shows that Indian popular cinema's syncretism becomes an aesthetic marker in Rushdie's fiction that allows him to elaborate on the multiplicity of Indian identity, both on the subcontinent and abroad, and illustrates how Rushdie uses Indian popular cinema in his narratives to express an aesthetics of hybridity and a particular conceptualization of culture with which 'India' has become identified in a global context. Also highlighted are Rushdie's uses of cinema to inflect his reading of India as a pluralist nation and of the hybrid space occupied by the Indian diaspora across the world. The book connects Rushdie's storylines with modes of cinematic representation to explore questions about the role, place and space of the individual in relation to a fast-changing social, economic and political space in India and the wider world.

With importance for geopolitical cultural economy, anthropology, and media studies, John Hutnyk brings South Asian circuits of scholarship to attention where, alongside critical Marxist and poststructuralist authors, a new take on film and television is on offer. The book presents Raj-era costume dramas as a commentary on contemporary anti-Muslim racism, a new political compact in film and television studies, and the President watching a snuff film from Pakistan. Hanif Kureishi's postcolonial 'fuck Sandwich' sits alongside Salman Rushdie's Satanic Verses, updated for the war on terror with low-brow, high-brow versions of Asia that carry us up the Himalayas with magic carpet TV nostalgia. Maoists rage below and books go up in flames while News network phone-ins end with executions on the Hanging Channel and arms trade and immigration paranoia thrives. Multiplying filmi versions of Mela are measured against a transnational realignment towards Global South Asia in a contested and testing political future. Each chapter offers a slice of historical study and assessment of media theory appropriate for viewers of Global South Asia seeking to understand why lurid exoticism and paralysing terror go hand-in-hand. The answers are in the images always open to interpretation, but Global South Asia on Screen examines the ways film and TV trade on stereotype and fear, nationalism and desire, politics and context, and with this the book calls for wider reading than media theory has hitherto entertained.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

Bollywood: Sociology Goes to the Movies Lulu Press, Inc

South Asia's diaspora is among the world's largest and most widespread, and it is growing exponentially. It is estimated that over 25 million persons of Indian descent live abroad; and many more millions have roots in other countries of the subcontinent, in Pakistan, Bangladesh and Sri Lanka. There are 3 million South Asians in the UK and approximately the same number resides in North America. South Asians are an extremely significant presence in Southeast Asia and Africa, and increasingly visible in the Middle East. This inter-disciplinary handbook on the South Asian diaspora brings together contributions by leading scholars and rising stars on different aspects of its history, anthropology and geography, as well as its contemporary political and socio-cultural implications. The Handbook is split into five main sections, with chapters looking at mobile South Asians in the early modern world before moving on to discuss diaspora in relation to empire, nation, nation state and the neighbourhood, and globalisation and culture. Contributors highlight how South Asian diaspora has influenced politics, business, labour, marriage, family and culture. This much needed and pioneering venture provides an invaluable reference work for students, scholars and policy makers interested in South Asian Studies. 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.

Bollywood movies and their signature song-and-dance spectacles are an aesthetic familiar to people around the world, and Bollywood music now provides the rhythm for ads marketing goods such as computers and a beat for remixes and underground bands. These musical numbers have inspired scenes in Western films such as *Vanity Fair* and *Moulin Rouge*. Global Bollywood shows how this currency in popular culture and among diasporic communities marks only the latest phase of the genre's world travels. This interdisciplinary collection describes the many roots and routes of the Bollywood song-and-dance spectacle. Examining the reception of Bollywood music in places as diverse as Indonesia and Israel, the essays offer a stimulating redefinition of globalization, highlighting the cultural influence of Hindi film music from its origins early in the twentieth century to today. Contributors: Walter Armbrust, Oxford U; Anustup Basu, U of Illinois, Urbana-Champaign; Nilanjana Bhattacharjya, Colorado College; Edward K. Chan, Kennesaw State U; Bettina David, Hamburg U; Rajinder Dudrah, U of Manchester; Shanti Kumar, U of Texas, Austin; Monika Mehta, Binghamton U; Anna Morcom, Royal Holloway College; Ronie Parciack, Tel Aviv U; Biswarup Sen, U of Oregon; Sangita Shrestova; Richard Zumkhawala-Cook, Shippensburg U. Sangita Gopal is assistant professor of English at the University of Oregon. Sujata Moorti is professor of women's and gender studies at Middlebury College.

The emergence of new media today in South Asia has signalled an event, the meaning of which remains obscure but whose reality is rapidly evolving along gradients of intensity and experience. Contemporary media in and from South Asia have come to sense a new arrangement of value, sensation, and force - new forms of becoming that might be usefully termed as 'media ecologies'. This evolution from nation-based forms of communication (Doordarshan, All India Radio, the "national" feudal romance) to simultaneous global ones conform and mutate the structures of feeling of local, national, diasporic and transnational belonging. This collection of original essays is concerned with understanding how people are making meaning from the new media and how subaltern tinkering (pirating, peer to peer file sharing, hacking, noise jamming, indymedia, etc.) does things to and in the new media. This exciting works helps us to make sense of the creation of new publics, new affects and new experiences of pleasure and value in convergences of intermedia in a fast developing South Asia context. This book was originally published as a special issue of South Asian Popular Culture.

This book combines multiple theoretical approaches to provide a fresh perspective on Bollywood-just as a Bollywood film that transgresses multiple genres-and challenges the homogenizing tendencies in much of the ongoing scholarship in the area. It covers five areas of controversial theorization: the religious frame, the musical frame, the subaltern frame, the (hetero) sexual frame and the 'crossover' frame. By deconstructing each of these hegemonic paradigms, it reshapes the understanding of a Bollywood film and restructures its relationships with multiple disciplines including film and theatre studies, postcolonial studies, South Asian studies, queer studies, and transnational studies. This fusion is also representative of the larger objective of this work, namely, to destabilize Bollywood's position within any one sphere of reference and, instead, to illuminate how several realms of meaning are at play in its construction. The aim in doing so is to demonstrate how a variety of critical methodologies can enable a more comprehensive reading of the films making up this corpus.

This is a study of popular Indian cinema in the age of globalisation, new media, and metropolitan Hindu fundamentalism, focusing on the period between 1991 and 2004.

'New Bollywood' has arrived, but its postmodern impulse often leaves film scholars reluctant to theorise its aesthetics. How do we define the style of a contemporary Bollywood film? Are Bollywood films just uninspired Hollywood rip-offs, or does their borrowing signal genuine innovation within the industry? Applying postmodern concepts and locating postmodern motifs in key commercial Hindi films, this innovative study reveals how Indian cinema has changed in the 21st century. Equipping readers with an alternative method of reading contemporary Indian cinema, *Bollywood and Postmodernism* takes Indian film studies beyond the exhausted theme of diaspora, and exposes a new decade of aesthetic experimentation and textual appropriation in mainstream Bombay cinema. A bold celebration of contemporary Bollywood texts, this book radically redefines Indian film and persuasively argues for its seriousness as a field of study in world cinema.

Performance and performativity are important terms for a theorization of gender and race/ethnicity as constitutive of identity. This collection reflects the ubiquity, diversity, and (historical) locatedness of ethnicity and gender by presenting contributions by an array of international scholars who focus on the representation of these crucial categories of identity across various media, including literature, film, documentary, and (music) video performance. The first section, "Political Agency," stresses instances where the performance of ethnicity/gender ultimately aims at a liberating effect leading to more autonomy. The second section, "Diasporic Belonging," explores the different kinds of negotiations of ethnic performances in multi-ethnic contexts. The third part, "Performances of Ethnicity and Gender" scrutinizes instances of the combined performance of ethnicity and gender in novels, films, and musical performances. The last section "Cross-Ethnic Traffic" contains a number of contributions that are concerned with attempts at crossing over from "one ethnicity into another" by way of performance.

*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.

Using an interdisciplinary framework, this book offers a fresh perspective on the issues of diaspora culture and border crossings in the films, popular cultures, and media and entertainment industries from the popular Hindi cinema of India. It analyses and discusses a range of key contemporary films in detail, such as *Veer Zaara*, *Jhoom Barabar Jhoom*, and *Dostana*. The book uses the notion of travel analytically in and through the cinema to comment on films that have dealt with Indo-Pak border crossings, representations of diaspora, and gender and sexuality in new ways. It engages with common sense assumptions about everyday South Asian and diasporic South Asian cultures and representations as expressed in Bollywood cinema in order to look at these issues further. Moving towards an innovative exploration beyond the films, this book charts the circuits and routes of Bollywood as South Asian club cultures in the diaspora, and

Hindi cinema entertainment shows around the world, as well as its impact on social media websites. Bollywood Travels is an original and thought provoking contribution to studies on Asian Culture and Society, Sociology, World Cinema, and Film, Media and Cultural Studies.

This book offers an introduction to popular Hindi cinema, a genre that has a massive fan base but is often misunderstood by critics, and provides insight on topics of political and social significance. Arguing that Bollywood films are not realist representations of society or expressions of conservative ideology but mediated texts that need to be read for their formulaic and melodramatic qualities and for their pleasurable features like bright costumes, catchy music, and sophisticated choreography, the book interprets Bollywood films as complex considerations on the state of the nation that push the boundaries of normative gender and sexuality. The book provides a careful account of Bollywood's constitutive components: its moral structure, its different forms of love, its use of song and dance, its visual style, and its embrace of cinephilia. Arguing that these five elements form the core of Bollywood cinema, the book investigates a range of films from 1947 to the present in order to show how films use and innovate formulaic structures to tell a wide range of stories that reflect changing times. The book ends with some considerations on recent changes in Bollywood cinema, suggesting that despite globalization the future of Bollywood remains promising. By presenting Bollywood cinema through an interdisciplinary lens, the book reaches beyond film studies departments and will be useful for those teaching and studying Bollywood in English, sociology, anthropology, Asian studies, and cultural studies classes.

From Bombay (Mumbai) and other production centres on the Indian subcontinent, Indian popular cinema has travelled globally for nearly a century, culminating in the Bollywood-inspired, Oscar-winning film *Slumdog Millionaire*. This volume brings together perspectives on Indian popular cinema, universally known as Bollywood now, from different disciplinary and geographical locations to look afresh at national cinemas. It shows how Bollywood cinema has always crossed borders and boundaries: from the British Malaya, Fiji, Guyana, Trinidad, Mauritius, and East and South Africa to the former USSR, West Asia, the UK, the USA, Canada, and Australia. While looking at the meanings of nation, diaspora, home, and identity in cinematic texts and contexts, the essays also examine how localities are produced in the new global process by broadly addressing nationalism, regionalism, and transnationalism, politics and aesthetics, as well as spectatorship and viewing contexts.

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 composers, directors and stars, as well as material from current filmmakers themselves, the areas covered in Bollywood include: history of Indian cinema main themes and characteristics of Hindi cinema significant films, directors and stars production and distribution of Bollywood films interviews with actors, directors and screenwriters. Anyone interested in, or studying Bollywood cinema will find this a valuable purchase.

This book focuses on film tourism: the phenomenon of people visiting locations from popular film or TV series. It is based on a unique, Asian perspective, encompassing case studies from around the pan-Asian region, including China, Taiwan, India, Japan, South Korea, Thailand, Hong Kong, Indonesia, and Singapore. By focusing emphatically on film tourism in the non-West, this book offers a timely and crucial contribution to a more comprehensive understanding of the relation between film, culture and place, particularly in light of the increased volume of media production and consumption across Asia, and the consequent film tourism destinations that are currently popping up across the Asian continent.

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