

Censorship And Sexuality In Bombay Cinema

Monika Mehta

Censorship and Sexuality in Bombay Cinema - Monika Mehta 2012-08-24

India produces an impressive number of films each year in a variety of languages. Here, Monika Mehta breaks new ground by analyzing Hindi films and exploring the censorship of gender and heterosexuality in Bombay cinema. She studies how film censorship on various levels makes the female body and female sexuality pivotal in constructing national identity, not just through the films themselves but also through the heated debates that occur in newspapers and other periodicals. The standard claim is that the state dictates censorship and various prohibitions, but Mehta explores how relationships among the state, the film industry, and the public illuminate censorship's role in identity formation, while also examining how desire, profits, and corruption are generated through the act of censoring. Committed to extending a feminist critique of mass culture in the global south, Mehta situates the story of censorship in a broad social context and traces the intriguing ways in which the heated debates on sexuality in Bombay cinema actually produce the very forms of sexuality they claim to regulate. She imagines afresh the theoretical field of censorship by combining textual analysis, archival research, and qualitative fieldwork. Her analysis reveals how central concepts of film studies, such as stardom, spectacle, genre, and sound, are employed and (re)configured within the ambit of state censorship, thereby expanding the scope of their application and impact.

Locating the Voice in Film - Tom Whittaker 2017

This book locates the voice in cinema in different national and transnational contexts, to explore how the critical approaches to the voice as well as the practices of sound design, technologies and even reception are often grounded in cultural specificity, to present readings which

challenge traditional theories of the voice in film.

Film Studies - Glyn Davis 2015-02-20

Film Studies: A Global Introduction reroutes film studies from its Euro-American focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age. Glyn Davis, Kay Dickinson, Lisa Patti and Amy Villarejo's approach encourages readers to think about film holistically by looking beyond the textual analysis of key films. In contrast, it engages with other vital areas, such as financing, labour, marketing, distribution, exhibition, preservation, and politics, reflecting contemporary aspects of cinema production and consumption worldwide. Key features of the book include: clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers, explained in their social and historical context a broad range of relevant case studies that reflect the book's approach to global cinema, from Italian "white telephone" films to Mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories, theories, and examples introduced in each chapter an extensive Interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema *Film Studies: A Global Introduction* will appeal to students studying film today and aspiring to work in the industry, as well as those eager to understand the world of images and screens in which we all live.

Music in Contemporary Indian Film - Jayson Beaster-Jones 2016-10-04

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 film-making. 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.

Industrial Networks and Cinemas of India -
Monika Mehta 2020-12-13

This volume points to the limits of models such as regional, national, and transnational, and develops 'network' as a conceptual category to study cinemas of India. Through grounded and interdisciplinary research, it shows how film industries located in disparate territories have not functioned as isolated units and draws attention to the industrial traffic - of filmic material, actors, performers, authors, technicians, genres, styles, sounds, expertise, languages, and capital, across trans-regional contexts -- since the inception of cinema. It excavates histories of film production, distribution and exhibition, and their connections beyond regional and national boundaries, and between places, industrial practices, and multiple media. The chapters in this volume address a range of themes such as transgressive female figures; networks of authors and technicians; trans-regional production links and changing technologies, and new media geographies. By tracking manifold changes in the contexts of transforming media, and inter-connections between diverse industrial nodal points, this book expands the critical vocabulary in media and production studies and foregrounds new methods for examining cinema. A generative account of industrial networks, this volume will be useful for scholars and researchers of film studies, cinema studies, media studies, production studies, media sociology, gender studies, South Asian studies, and cultural studies.

Bollywood's New Woman - Megha Anwer
2021-06-18

Bollywood's New Woman examines Bollywood's construction and presentation of the Indian

Woman since the 1990s. The groundbreaking collection illuminates the contexts and contours of this contemporary figure that has been identified in sociological and historical discourses as the "New Woman." On the one hand, this figure is a variant of the fin de siècle phenomenon of the "New Woman" in the United Kingdom and the United States. In the Indian context, the New Woman is a distinct articulation resulting from the nation's tryst with neoliberal reform, consolidation of the middle class, and the ascendancy of aggressive Hindu Right politics.

A Companion to Indian Cinema - Neepa
Majumdar 2022-08-23

A new collection in the Wiley Blackwell Companions to National Cinemas series, featuring the cinemas of India In A Companion to Indian Cinema, film scholars Neepa Majumdar and Ranjani Mazumdar along with 25 established and emerging scholars, deliver new research on contemporary and historical questions on Indian cinema. The collection considers Indian cinema's widespread presence both within and outside the country, and pays particular attention to regional cinemas such as Bhojpuri, Bengali, Malayalam, Manipuri, and Marathi. The volume also reflects on the changing dimensions of technology, aesthetics, and the archival impulse of film. The editors have included scholarship that discusses a range of films and film experiences that include commercial cinema, art cinema, and non-fiction film. Even as scholarship on earlier decades of Indian cinema is challenged by the absence of documentation and films, the innovative archival and field work in this Companion extends from cinema in early twentieth century India to a historicized engagement with new technologies and contemporary cinematic practices. There is a focus on production cultures and circulation, material cultures, media aesthetics, censorship, stardom, non-fiction practices, new technologies, and the transnational networks relevant to Indian cinema. Suitable for undergraduate and graduate students of film and media studies, South Asian studies, and history, A Companion to Indian Cinema is also an important new resource for scholars with an interest in the context and theoretical framework for the study of India's moving image cultures.

Ishtyle - Kareem Khubchandani 2020-07-16
 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 represented as docile and desexualized workers caught in the web of global capitalism. The book highlights a different kind of labor, the embodied work these men do to feel queer and sexy together. Engaging major themes in queer studies, Khubchandani explains how his interlocutors’ performances stage relationships between: colonial law and public sexuality; film divas and queer fans; and race, caste, and desire. Ultimately, the book demonstrates that the unlikely site of nightlife can be a productive venue for the study of global politics and its institutional hierarchies.

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.

Bombay before Bollywood - Rosie Thomas 2015-03-01
 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. At the University of Westminster in the United Kingdom, Rosie Thomas is Professor of Film, Faculty of Media, Arts, and Design, Director of the Centre for Research and Education in Arts and Media, and Co-Director of the India Media Centre.

Streaming Video - Amanda D. Lotz 2023-05-02
 An international team of experts explores how streaming services are disrupting traditional

storytelling. The rise of streaming has dramatically transformed how audiences consume media. Over the last decade, subscription video-on-demand (SVOD) services, including Netflix, Prime Video, and Disney+, have begun commissioning and financing their own original movies and TV shows, changing the way and the rate at which content is produced across the globe, from Mexico City to Mumbai. Streaming Video maps this international production boom and what it means for producers, audiences, and storytellers. Through eighteen richly textured case studies, ranging from original Korean dramas on Netflix to BluTV's experimental Turkish series, the book investigates how streaming services both disrupt and maintain storytelling traditions in specific national contexts. To what extent, and how, are streamers expanding norms of television and film storytelling in different parts of the world? Are streamers enabling the creation of content that would not otherwise exist? What are the implications for different viewers, in different countries, with different tastes? Together, the chapters critically assess the impacts of streaming on twenty-first century audiovisual storytelling and rethink established understandings of transnational screen flows. *Pop Empires* - S. Heijin Lee 2019-07-31

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. *Selections* - Monika Mehta 2001

XCP - 2001

Vernacular English - Akshya Saxena 2022-03

"After India's Partition and independence in 1947, "cleansing" Hindi by removing Urdu words was part of the nation's effort to disavow Islamic influence and to forge an exclusively Hindu "Indian" identity. Sanskritized Hindi was anointed the official language of India in 1950, a move protested by non-Hindi-speaking people; in 1963, lawmakers responded to these protests by making English an associate official language. Itself a language steeped in a history of colonial violence, English nevertheless was chosen to mend the gaps created by the imposition of Hindi and to uphold the ideal of democracy. This book considers English as part of the multilingual local milieu of India (a country where more than twenty languages are spoken) not as a colonial language imposed from without. Through a close study of English in India, from the language policies under British rule to the present day, Akshya Saxena argues that low castes and minority ethnic groups—those oppressed by or denied access to English—have routinely and effectively used the language to make political demands on the state. The book examines the ways that Indians use English in literary, spoken, and visual media, from novels to films to global protest movements, to express and shape their experience within the Indian state"--

Writing About Screen Media - Lisa Patti
2019-07-30

Writing About Screen Media presents strategies for writing about a broad range of media objects - including film, television, social media,

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advertising, video games, mobile media, music videos, and digital media – in an equally broad range of formats. The book's case studies showcase media studies' geographical and industrial breadth, with essays covering topics as varied as: Brazilian telenovelas, K-pop music videos, Bombay cinema credit sequences, global streaming services, film festivals, archives, and more. With the expertise of over forty esteemed media scholars, the collection combines personal reflections about writing with practical advice. *Writing About Screen Media* reflects the diversity of screen media criticism and encourages both beginning and established writers to experiment with content and form. Through its unprecedented scope, this volume will engage not only those who may be writing about film and other screen media for the first time but also accomplished writers who are interested in exploring new screen media objects, new approaches to writing about media, and new formats for critical expression.

Listening with a Feminist Ear - Pavitra Sundar 2023-08-14

Listening with a Feminist Ear is a study of the cultural politics and possibilities of sound in cinema. Eschewing ocularcentric and siloed disciplinary formations, the book takes seriously the radical theoretical and methodological potential of listening. It models a feminist interpretive practice that is not just attuned to how power and privilege are materialized in sound, but that engenders new, counter-hegemonic imaginaries. Focusing on mainstream Bombay cinema, Sundar identifies singing, listening, and speaking as key sites in which gendered notions of identity and difference take form. Charting new paths through seven decades of film, media, and cultural history, Sundar identifies key shifts in women's playback voices and the Islamicate genre of the qawwali. She also conceptualizes spoken language as sound, and turns up the volume on a capacious, multilingual politics of belonging that scholarly and popular accounts of nation typically render silent. All in all, *Listening with a Feminist Ear* offers a critical sonic sensibility that reinvigorates debates about the gendering of voice and body in cinema, and the role of sound and media in conjuring community.

Women Filmmakers in Contemporary Hindi Cinema - Aysha Iqbal Viswamohan 2023-01-28

This book is a comprehensive anthology comprising essays on women film directors, producers and screenwriters from Bollywood, or the popular Hindi film industry. It derives from the major theories of modernity, postmodern feminism, semiotics, cultural production, and gender performativity in globalized times. The collection transcends the traditional approaches of looking at films made by women filmmakers as 'feminist' cinema, and focuses on an extraordinary group of women filmmakers like Ashwini Iyer Tiwari, Bhavani Iyer, Farah Khan, Mira Nair Vijaya Mehta, and Zoya Akhtar. The volume will be of interest to academics and theorists of gender and Hindi cinema, as well as anybody interested in contemporary Hindi films in their various manifestations.

Madhuri Dixit - Nandana Bose 2019-04-04

A wide-ranging account of the Indian film star Madhuri Dixit, one of the most popular actresses of Hindi cinema. Nandana Bose's study traces Dixit's twenty-five year career, exploring her star persona, her indelible impact on Indian popular culture, and her continuing popularity even in middle age. Nandana Bose discusses Dixit's unusual and distinctive career trajectory that upends pre-existing models of female stardom, by marrying at the peak of her career, withdrawing from the limelight for years, and then returning to extend her career into her early fifties by reinventing herself as a transmedia celebrity for a new generation. However, it is her unique talent as a dancer, and her innovative choreographic styles and repertoire of movements that make her stand out from other Hindi film stars. Surveying Dixit's film-making career, Bose argues that she represents a wholesome and traditional figure of femininity that has resonated across class and cultural hierarchies at a time of great economic and social change in India.

Dancing Women - Usha Iyer 2020

A new look at Indian film dance, this book engages with the display and mobilization of the female dancing body to propose new models for theorizing film dance and music more generally. Author Usha Iyer offers a new understanding of how female dancer-actors impact narratives and the music composed for them.

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