

Manthan Studio

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Filming the Gods Rachel Dwyer, 2006-09-27 *Filming the Gods* examines the role and depiction of religion in Indian cinema, showing that the relationship between the modern and the traditional in contemporary India is not exotic, but part of everyday life. Concentrating mainly on the Hindi cinema of Mumbai, Bollywood, it also discusses India's other cinemas. Rachel Dwyer's lively discussion encompasses the mythological genre which continues India's long tradition of retelling Hindu myths and legends, drawing on sources such as the national epics of the Mahabharata and the Ramayana; the devotional genre, which flourished at the height of the nationalist movement in the 1930s and 40s; and the films made in Bombay that depict India's Islamic culture, including the historical, the courtesan film and the 'Muslim social' genre. *Filming the Gods* also examines the presence of the religious across other genres and how cinema represents religious communities and their beliefs and practices. It draws on interviews with film stars, directors and producers as well as popular fiction, fan magazines and the films themselves. As a result, *Filming the Gods* is both a guide to the study of film in religious culture as well as a historical overview of Indian religious film.

Marathi Cinema, Cultural Space, and Liminality Hrishikesh Sudhakar Ingle, 2022-08-01 This book is a critical history of Marathi cinema, from its formative years in the 1920s till the end of 1990s. It is the first work to explore the industrial and aesthetic dynamics of Marathi cinema, and elaborate on the idea of region as performance using the framework of critical socio-spatial analysis. Against the dominance of Hindi cinema, the Marathi film industry, as a regional film practice in India, has developed within a cultural and spatial liminality. This historical situation of the Marathi film industry is formulated here as the shaping and dispersal of a vernacular cultural space; and is traced over a period of seven decades, across genres like the saint-film, social melodramas, and the tamasha film, as well as in urban and mofussil sites of film circulation. The book aims to be a useful resource for students, researchers, and general readers, while attending to a lack of scholarly inquiries on this important regional film culture.

One Hundred Indian Feature Films Shampa Banerjee, Anil Srivastava, 2013-09-13 First Published in 1989. *One Hundred Indian Films* attempts to bring together a representative selection from the first talkies to the present day. The book originated as a project under the National Film Heritage programme at the Centre for Development of Instructional Technology in Delhi, along with the efforts to build up a collection of Indian cinema at the United States Library of Congress.

One Hundred Indian Feature Films Shampa Banerjee, Anil Srivastava, 1988 First Published in 1989. Routledge is an imprint of Taylor & Francis, an informa company.

BollySwar: 2001 - 2010 Param Arunachalam, BollySwar is a decade-wise compendium of information about the music of Hindi films. Volume 8 chronicles the Hindi film music of the decade between 2001 and 2010. This volume catalogues more than 1000 films and 8000 songs, involving more than 2000 music directors, lyricists and singers. An overview of the decade highlights the key artists of the decade - music directors, lyricists and singers - and discusses the emerging trends in Hindi film music. A yearly review provides listings of the year's top artists and songs and describes the key milestones of the year in Hindi film music. The bulk of the book provides the song listing of every Hindi film album released in the decade. Basic information about each film's cast and crew is provided and detailed music credits are provided. Where available, music credits go beyond information regarding music directors, lyricists and singers, and include the names of session musicians, assistants, programmers, arrangers, mixers, recordists, etc. Where applicable, music related awards are listed. Interesting trivia is listed for most films, more than 1500 in all. This includes information about artist debuts, plagiarised or sampled songs, controversies and stories behind the making of the film and its music. This book is primarily meant as a quick reference for people looking for information related to a Hindi film or a song, but readers can also browse through the book to get an overview of the events that shaped Bollywood music in the decade. Given that Hindi films are a reflection of the Indian society, the reader can also glean insights about the country's socio-political and cultural environment from the book.

Indian Film Stars Michael Lawrence, 2020-05-28 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.

Little Friends Stephanie Donald, 2005 Contributing to the growing debates on children and media worldwide, *Little Friends* explores the pervasive presence of film culture in the lives of children in China. The book also introduces the work of the little-known Children's Film Studio and the Film Course, a reform-period attempt by Chinese filmmakers and policy leaders to control the media to which schoolchildren were exposed. Stephanie Donald uses expansive firsthand interviews, children's drawings, and film history to tell a compelling cinematic story before it is forgotten in the onrush of globalized culture. She is especially careful to bring in the interests and experiences of children themselves. The book follows the trajectory of contemporary media analysis in privileging the use as well as the content of media. The author's turn to the end-user enriches her discussion of media literacy, cultural competencies, and--perhaps especially in the Chinese case--consideration of the desired uses of media in relation to state priorities and social expectations. This is a trend that belongs to an era of digital experimentation and commercial development; in interactive television, streamed news and entertainment, and the multiple, unintended uses of Internet and mobile technologies. Notwithstanding the contemporary context, Donald's arguments consider a range of media deployment that, although not especially new in technological terms, offer new insights into a formalized Chinese media system for children. Scholars and students of Asian and children's film and education will find this unique work a fascinating window into Chinese culture and society and a provocative exploration of media culture.

Filmland ,1955

The Unesco Courier ,1995-07

Melodrama Unbound Christine Gledhill, Linda Williams, 2018-05-08 For too long melodrama has been associated with outdated and morally simplistic stereotypes of the Victorian stage; for too long film studies has construed it as a singular domestic genre of familial and emotional crises, either

subversively excessive or narrowly focused on the dilemmas of women. Drawing on new scholarship in transnational theatrical, film, and cultural histories, this collection demonstrates that melodrama is a transgeneric mode that has long spoken to fundamental aspects of modern life and feeling. Pointing to melodrama's roots in the ancient Greek combination of melos and drama, and to medieval Christian iconography focused on the pathos of Christ as suffering human body, the volume highlights the importance to modernity of melodrama as a mode of emotional dramaturgy, the social and aesthetic conditions for which emerged long before the French Revolution. Contributors articulate new ways of thinking about melodrama that underscore its pervasiveness across national cultures and in a variety of genres. They examine how melodrama has traveled to and been transformed in India, China, Japan, and South America, whether through colonial circuits or later, globalization; how melodrama mixes with other modes such as romance, comedy, and realism; and finally how melodrama has modernized the dramatic functions of gender, class, and race by orchestrating vital aesthetic and emotional experiences for diverse audiences.

Great Masters of Indian Cinema D. P. Mishra, 2006 On the life sketches and contributions of Dadasaheb Phalke Awardees.

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Studying Indian Cinema Omar Ahmed, 2015-06-30 This book traces the historical evolution of Indian cinema through a number of key decades. The book is made up of 14 chapters with each chapter focusing on one key film, the chosen films analysed in their wider social, political and historical context whilst a concerted engagement with various ideological strands that underpin each film is also evident. In addition to exploring the films in their wider contexts, the author analyses selected sequences through the conceptual framework common to both film and media studies. This includes a consideration of narrative, genre, representation, audience and mise-en-scene. The case studies run chronologically from Awaara (The Vagabond, 1951) to The Elements Trilogy: Water (2005) and include films by such key figures as Satyajit Ray (The Lonely Wife), Ritwick Ghatak (Cloud Capped Star), Yash Chopra (The Wall) and Mira Nair (Salaam Bombay!).

Experts,2022-10-01 • Best Selling Topic Wise Book for SSC General Awareness Exam with objective-type questions as per the latest syllabus. • Increase your chances of selection by 16X. • SSC General Awareness Notes Book comes with well-structured Content & Chapter wise Practice Tests for your self-evaluation • Clear exam with good grades using thoroughly Researched Content by experts.

Unleashing India's Innovation Mark Dutz,2007-10-15 India's recent growth rate has been impressive, with real GDP rising by over 8 percent a yearsince 2004. The country is also becoming a top global innovator for high-tech products andservices. Still, India is underperforming relative to its innovation potential. Even a dynamicyoung population--more than half of whom are under 25 years of age--is constrained when skillstraining and higher education are insufficient. To sustain competitiveness, economic growth, andrising living standards over the long term, India needs to aggressively harness its innovation potential. The term innovation is broadly defined in this book to include both the creation andcommercialization of new knowledge and the diffusion and absorption of existing knowledge in newcontexts. A unique feature is the book's focus on inclusive innovation, that is, knowledge creationand absorption activities most relevant to the needs of the poor. Concrete recommendations aremade for increasing productivity and welfare through the disciplining role of competition, includingtraining and education, information infrastructure, and public and private finance as supportmechanisms for broad-based innovation. 'Unleashing India's Innovation: Toward Sustainable and Inclusive Growth' provides nationaland local policy makers, private sector enterprises, academic and research institutions, international organizations, and civil society with a better understanding of the power of innovation to fuel economic growth and poverty reduction.

Wilson's Photographic Magazine ,1915

The Photographic Journal of America ,1919

Fortune Henry Robinson Luce,1998-06

India Perspectives ,1993

The Queen Chronology (2nd Edition) Patrick Lemieux,Adam Unger,2018-04-11 REVISED & EXPANDED 2ND EDITION The Queen Chronology is a comprehensive account of the studio and live recording and release history of Freddie Mercury, Brian May, John Deacon and Roger Taylor, who joined

forces in 1971 as the classic line-up of the rock band Queen. Years of extensive research have gone into the creation of the Chronology, which covers the very beginnings of band members' careers, their earliest songwriting efforts and recording sessions, through the recording and releasing of Queen's 15 original studio albums with their classic line-up, to the present-day solo careers of Brian May and Roger Taylor. All of this information is presented date by date in chronological order, with detailed descriptions of each song version, including those both released and known to be unreleased. Every Queen and solo album, single, non-album track, edit, remix and extended version is examined, as are known demos or outtakes, pre-Queen recordings and guest appearances.

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