

Indian Movies Race 2

Jeremy Barham

Anglo-Indian Race Preservation Course Warren Brown,2010-04-06 Anglo-Indians are the only English speaking, Christian community in India, whose Mother tongue is English and who have a Western lifestyle in the sub-continent of India. Anglo-Indians originated during the Colonial period in India. When British soldiers and traders had affairs or married Indian women their offspring came to be known as Anglo-Indians or Eurasians in history.

Indian Sound Cultures, Indian Sound Citizenship Laura Brueck,Jacob Smith,Neil Kanwar Harish Verma,2020-05-14 From the cinema to the recording studio to public festival grounds, the range and sonic richness of Indian cultures can be heard across the subcontinent. Sound articulates communal difference and embodies specific identities for multiple publics. This diversity of sounds has been and continues to be crucial to the ideological construction of a unifying postcolonial Indian nation-state. Indian Sound Cultures, Indian Sound Citizenship addresses the multifaceted roles sound plays in Indian cultures and media, and enacts a sonic turn in South Asian Studies by understanding sound in its own social and cultural contexts. "Scapes, Sites, and Circulations" considers the spatial and circulatory ways in which sound "happens" in and around Indian sound cultures, including diasporic cultures. "Voice" emphasizes voices that embody a variety of struggles and ambiguities, particularly around gender and performance. Finally, "Cinema Sound" make specific arguments about film sound in the Indian context, from the earliest days of talkie technology to contemporary Hindi films and experimental art installations. Integrating interdisciplinary scholarship at the nexus of sound studies and South Asian Studies by questions of nation/nationalism, postcolonialism, cinema, and popular culture in India, Indian Sound Cultures, Indian Sound Citizenship offers fresh and sophisticated approaches to the sonic world of the subcontinent.

Stardom in Contemporary Hindi Cinema Aysha Iqbal Viswamohan,Clare M. Wilkinson,2020-01-03 In this book, film scholars, anthropologists, and critics discuss star-making in the contemporary Hindi-language film industry in India, also known as "Bollywood." Drawing on theories of stardom, globalization, transnationalism, gender, and new media studies, the chapters explore contemporary Hindi film celebrity. With the rise of social media and India's increased engagement in the global economy, Hindi film stars are forging their identities not just through their on-screen images and magazine and advertising appearances, but also through an array of media platforms, product endorsements, setting fashion trends, and involvement in social causes. Focusing on some of the best-known Indian stars since the late 1990s, the book discusses the multiplying avenues for forging a star identity, the strategies industry outsiders adopt to become stars, and the contradictions and conflicts that such star-making produces. It addresses questions such as: What traits of contemporary stars have contributed most to longevity and success in the industry? How has filmmaking technology and practice altered the nature of stardom? How has the manufacture of celebrity altered with the recent appearance of commodity culture in India and the rise of a hyper-connected global economy? By doing so, it describes a distinct moment in India and in the world in which stars and stardom are drawn more closely than ever into the vital events of global culture. Hindi films and their stars are part of the national and global entertainment circuits that are bigger and more competitive than ever. As such, this is a timely book creates opportunities for examining stardom in other industries and provides fruitful cross-cultural perspectives on star identities today. Grounded in rigorous scholarship as well as a palpable love of Hindi cinema, this collection of 19 essays on a dizzying array of contemporary Hindi film stars makes for an informative, thought-provoking, illuminating, and most of all, a joyful read. Pushing boundaries of not only global Star Studies but also film theory as a whole, this de-colonised and de-colonising volume is a must read for film scholars, students and cinephiles! Dr. Sunny Singh, Senior Lecturer - Creative Writing and English Literature, Sir John Cass School of Art, Architecture & Design, London Metropolitan University "A wide-ranging overview of Hindi cinema's filmi firmament today, focussing on its most intriguing and brightest-burning stars. The variety of approaches to stardom and celebrity by both established and upcoming scholars reveals a web of interconnecting stories and concerns that provide fascinating new insights into the workings of today's Hindi film industry, while shining fresh light on contemporary India and the world we live in." Professor Rosie Thomas, Centre for Research and Education in Arts and Media (CREAM), College of Design, Creative and Digital Industries, University of Westminster

Gender and Popular Visual Culture in India Francis P. Barclay,Kaifia Ancer Laskar,2023-11-03 Perhaps, male-mindedness seems to have adapted to changing-contemporary circumstances to become more covert and conspiratorial. Sexist suggestions—through objectification and substantiated subordination—for instance, may have been explicit in Indian media a decade earlier. But in the contemporary times of online social media and vociferous feminism, such openness of unfairness against women in the media will, more often than not, be met with strife and unpalatable backlash—fearing which blatant prejudice is prudently steered clear of. It is, hence, understandable that patriarchy, to sustain itself as a culture, has adapted to become more benevolent in an increasingly hostile environment. To identify such sly and stealthy sexism embedded in media content, one may need a reconfigured grasp of contemporary feminist issues and an altered nuance for isolation and identification of discriminatory depictions. This book exposes redefined and hidden sexism that predominates the popular visual culture of India—particularly investigating mass and new media representations that are a prime part of and have a domineering effect on the ensemble of popular visual culture—and characterises contemporary feminist movements. It binds a collection of contemporary Indian case studies of sexism and feminism encompassing communication media such as print, cinema, television, Web series and social media. There is a lack of book titles that study media sexism in the present times, and the proposed book aims to explore an unexplored area that is of social and scholarly importance. This book highlights the duality of media platforms: while media is a critical tool associated with fourth-wave feminism, they still remain to be a deterrent to the development of women engendering inherent and age-old patriarchal notions. This book will be an eye-opener to the general readers about benevolent sexism and train them to identify sexism hidden in seemingly pro-women media representations.

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BOLLYWOOD QUIZ Narayan Changder,2023-11-24 Embark on a cinematic journey with Bollywood: An MCQ Adventure. This unique book invites film enthusiasts to explore the vibrant world of Indian cinema through carefully crafted multiple-choice questions that delve into the glitz, glamour, and rich history of Bollywood. Key Features: Filmic Chronicles: Dive into the enchanting stories, iconic performances, and memorable moments of Bollywood with engaging MCQs that explore the evolution of Indian cinema, blockbuster films, and the legendary stars who have graced the silver screen. Star-Studded Quizzes: Test your knowledge of Bollywood's leading actors, actresses, directors, and the iconic songs that have become cultural phenomena with insightful and entertaining multiple-choice questions. Educational and Entertaining: This MCQ extravaganza isn't just a book; it's an educational and entertaining experience suitable for film lovers of all ages, making the dynamic and ever-evolving world of Bollywood come alive in a new and exciting way. Nostalgic Connection: Whether you're a seasoned Bollywood aficionado or a newcomer to Indian cinema, this MCQ adventure provides a nostalgic and educational connection to the magic and charm of Bollywood. Bollywood: An MCQ Extravaganza into the Glitz, Glamour, and Cinematic Magic of Indian Cinema is your golden ticket to an interactive exploration of the cinematic marvels that have captivated audiences worldwide. Available now on the Google Play Book Store, this MCQ guide invites readers to rediscover the magic, drama, and cultural impact of Bollywood in a format that seamlessly blends learning with the joy of reading. Order your copy today and immerse yourself in the world of Bollywood. Bollywood: An MCQ Extravaganza is more than a book; it's an invitation to celebrate the grandeur and artistry of Indian cinema in a whole new way.

Focus On: 100 Most Popular Male Actors in Hindi Cinema Wikipedia contributors,

Native Americans on Film M. Elise Marubbio, Eric L. Buffalohead, 2013-02-22 "An essential book for courses on Native film, indigenous media, not to mention more general courses . . . A very impressive and useful collection." –Randolph Lewis, author of Navajo Talking Picture The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans: the noble and ignoble savage, the pronoun-challenged sidekick, the ruthless warrior, the female drudge, the princess, the sexualized maiden, the drunk, and others. Over the years, Indigenous filmmakers have both challenged these representations and moved past them, offering their own distinct forms of cinematic expression. Native Americans on Film draws inspiration from the Indigenous film movement, bringing filmmakers into an intertextual conversation with academics from a variety of disciplines. The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates: What is Indigenous film? Who is an Indigenous filmmaker? What are Native filmmakers saying about Indigenous film and their own work? This thought-provoking text offers theoretical approaches to understanding Native cinema, includes pedagogical strategies for teaching particular films, and validates the different voices, approaches, and worldviews that emerge across the movement. "Accomplished scholars in the emerging field of Native film studies, Marubbio and Buffalohead . . . focus clearly on the needs of this field. They do scholars and students of Native film a great service by reprinting four seminal and provocative essays." –James Ruppert, author of Meditation in Contemporary Native American Literature "Succeed[s] in depicting the complexities in study, teaching, and creating Native film . . . Regardless of an individual's level of knowledge and expertise in Native film, Native Americans on Film is a valuable read for anyone interested in this topic." –Studies in American Indian Literatures

Focus On: 100 Most Popular Indian Drama Films Wikipedia contributors,

Handbook of Research on Social and Cultural Dynamics in Indian Cinema Biswal, Santosh Kumar, Kusuma, Krishna Sankar, Mohanty, Sulagna, 2020-06-26 Cinema in India is an entertainment medium that is interwoven into society and culture at large. It is clearly evident that continuous struggle and conflict at the personal as well as societal levels is depicted in cinema in India. It has become a reflection of society both in negative and positive ways. Hence, cinema has become an influential factor and one of the largest mass communication mediums in the nation. Social and Cultural Dynamics in Indian Cinema is an essential reference source that discusses cultural and societal issues including caste, gender, oppression, and social movements through cinema and particularly in specific language cinema and culture. Featuring research on topics such as Bollywood, film studies, and gender equality, this book is ideally designed for researchers, academicians, film studies students, and industry professionals seeking coverage on various aspects of regional cinema in India.

Diversity in Disney Films Johnson Cheu, 2013-01-04 Although its early films featured racial caricatures and exclusively Caucasian heroines, Disney has, in recent years, become more multicultural in its filmic fare and its image. From Aladdin and Pocahontas to the Asian American boy Russell in Up, from the first African American princess in The Princess and the Frog to "Spanish-mode" Buzz Lightyear in Toy Story 3, Disney films have come to both mirror and influence our increasingly diverse society. This essay collection gathers recent scholarship on representations of diversity in Disney and Disney/Pixar films, not only exploring race and gender, but also drawing on perspectives from newer areas of study, particularly sexuality/queer studies, critical whiteness studies, masculinity studies and disability studies. Covering a wide array of films, from Disney's early days and "Golden Age" to the Eisner era and current fare, these essays highlight the social impact and cultural significance of the entertainment giant. Instructors considering this book for use in a course may request an examination copy here.

Bollywood and Postmodernism Neelam Sidhar Wright, 2015-06-24 '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.

National Identity in Indian Popular Cinema, 1947-1987 Sumita S. Chakravarty, 2011-05-18 Although Indian popular cinema has a long history and is familiar to audiences around the world, it has rarely been systematically studied. This book offers the first detailed account of the popular film as it has grown and changed during the tumultuous decades of Indian nationhood. The study focuses on the cinema's characteristic forms, its range of meanings and pleasures, and, above all, its

ideological construction of Indian national identity. Informed by theoretical developments in film theory, cultural studies, postcolonial discourse, and “Third World” cinema, the book identifies the major genres and movements within Bombay cinema since Independence and uses them to enter larger cultural debates about questions of identity, authenticity, citizenship, and collectivity. Chakravarty examines numerous films of the period, including *Guide* (Vijay Anand, 1965), *Shri 420* [The gentleman cheat] (Raj Kapoor, 1955), and *Bhumika* [The role] (Shyam Benegal, 1977). She shows how “imperso-nation,” played out in masquerade and disguise, has characterized the representation of national identity in popular films, so that concerns and conflicts over class, communal, and regional differences are obsessively evoked, explored, and neutralized. These findings will be of interest to film and area specialists, as well as general readers in film studies.

Picturing Indians Liza Black, 2022-12-20 Liza Black critically examines the inner workings of post-World War II American films and production studios that cast American Indian extras and actors as Native people, forcing them to come face to face with mainstream representations of “Indianness.”

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.

Unruly Cinema Rini Bhattacharya Mehta, 2020-06-22 Between 1931 and 2000, India's popular cinema steadily overcame Hollywood domination. Bollywood, the film industry centered in Mumbai, became nothing less than a global cultural juggernaut. But Bollywood is merely one part of the country's prolific, multilingual cinema. *Unruly Cinema* looks at the complex series of events that allowed the entire Indian film industry to defy attempts to control, reform, and refine it in the twentieth century and beyond. Rini Bhattacharya Mehta considers four aspects of Indian cinema's complicated history. She begins with the industry's surprising, market-driven triumph over imports from Hollywood and elsewhere in the 1930s. From there she explores how the nationalist social melodrama outwitted the government with its 1950s cinematic lyrical manifestoes. In the 1970s, an action cinema centered on the angry young male co-opted the voice of the oppressed. Finally, Mehta examines Indian film's discovery of the global neoliberal aesthetic that encouraged the emergence of Bollywood.

Guillermo Calles Rogelio Agrasánchez, Jr., 2014-01-10 In 1912, Guillermo Calles (1893–1958) became the first Mexican actor to appear in films made in California. Despite limited resources, he began directing and producing his own movies, and in 1929 pioneered production of Spanish-language sound films. His major works, among them the long-unavailable *El indio yaqui* and *Raza de bronce* (both 1927), represented Calles’ tireless crusade to restore the image of Mexicans and Indians in an era dominated by Hollywood stereotypes. This biography traces Calles’ career from his earliest Hollywood days through the 1950s. Included are the only surviving images of the filmmaker’s silent productions, a closing commentary on his intimate circle of relatives, and an appendix featuring two fascinating letters written by Calles during a filming trip.

Indigenous Intellectuals Kiara M. Vigil, 2015-07-15 In the United States of America today, debates among, between, and within Indian nations continue to focus on how to determine and define the boundaries of Indian ethnic identity and tribal citizenship. From the 1880s and into the 1930s, many Native people participated in similar debates as they confronted white cultural expectations regarding what it meant to be an Indian in modern American society. Using close readings of texts, images, and public performances, this book examines the literary output of four influential American Indian intellectuals who challenged long-held conceptions of Indian identity at the turn of the twentieth century. Kiara M. Vigil traces how the narrative discourses created by these figures spurred wider discussions about citizenship, race, and modernity in the United States. Vigil demonstrates how these figures deployed aspects of Native American cultural practice to authenticate their status both as indigenous peoples and as citizens of the United States.

Classic Hollywood, Classic Whiteness Daniel Bernardi, 2001

The Routledge Companion to Global Film Music in the Early Sound Era Jeremy Barham, 2023-12-22 In a major expansion of the conversation on music and film history, *The Routledge Companion to Global Film Music in the Early Sound Era* draws together a wide-ranging collection of scholarship on music in global cinema during the transition from silent to sound films (the late 1920s to the 1940s). Moving beyond the traditional focus on Hollywood, this Companion considers the vast range of cinema and music created in often-overlooked regions throughout the rest of the world, providing crucial global context to film music history. An extensive editorial Introduction and 50 chapters from an array of international experts connect the music and sound of these films to regional and transnational issues—culturally, historically, and aesthetically—across five parts: Western Europe and Scandinavia Central and Eastern Europe North Africa, The Middle East, Asia, and Australasia Latin America Soviet Russia Filling a major gap in the literature, *The Routledge Companion to Global Film Music in the Early Sound Era* offers an essential reference for scholars of music, film studies, and cultural history.

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