

# cinema of interruptions



**action genres in contemporary  
indian cinema**

lalitha gopalan

# Cinema Of Interruptions Action Genres In Contemporary Indian Cinema

**Joshil K. Abraham, Judith Misrahi-Barak**



## **Cinema Of Interruptions Action Genres In Contemporary Indian Cinema:**

**Cinema of Interruptions** Lalitha Gopalan, 2019-07-25 A framework for understanding the distinctiveness of Indian cinema as a national cinema within a global context dominated by Hollywood is proposed by this book. With its sudden explosions into song and dance sequences, half-time intermissions, and heavy traces of censorship, Indian cinema can be identified as a Cinema of Interruptions. To the uninitiated viewer brought up on the seamless linear plotting of Hollywood narrative, this unfamiliar tendency towards digression may appear random and superfluous, yet this book argues that such devices assist in the construction of a distinct visual and narrative time-space. In the hands of imaginative directors, the conventions of Indian cinema become opportunities for narrative play and personal expression, as in such films as *Sholay* (1975), *Nayakan* (1987), *Parinda* (1989), *Hathiyar* (1981), and *Hey Ram* (1999). *Cinema of Interruptions* places commercial Indian film within a global system of popular cinemas but also points out its engagement with the dominant genre principles implemented by Western film. By focusing on the action genre work of leading contemporary directors J. P. Dutta, Mani Ratnam, and Vidhu Vinod Chopra, the book shows how the brazen national style is shown to interact with international genre films to produce a hybrid form that reworks the gangster film, the western, and the avenging woman genre. Central to this study is the relationship Indian cinema shares with its audience and an understanding of the pleasures it offers the cinephile. In articulating this bond, the book presents not only a fresh framework for understanding popular Indian cinema but also a contribution to film genre studies. **Narratives**

**of Indian Cinema** Manju Jain, 2009 This collection of essays by subject specialists examines the politics of violence, communalism, and terrorism as negotiated in cinema, the representations of identity politics, and the complex ideological underpinnings of literary adaptations. **A Companion to Indian Cinema** Neepa Majumdar, Ranjani Mazumdar, 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 Bhojपुरी, 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      ***The Documentary Film Reader*** Jonathan Kahana, 2016-01-21 Bringing together an expansive range of writing by scholars critics historians and filmmakers The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary Each of the book's seven sections covers a distinct period in the history of documentary collecting both contemporary and retrospective views of filmmaking in the era And each section is prefaced by an introductory essay that explains its design and provides critical context Painstakingly selected from the archives of more than a hundred years of cinema practice and theory the essays reviews interviews manifestos and ephemera gathered in this volume suit the needs and interests of the beginning student the advanced scholar the casual reader and the working documentarian      **Cinema, Law, and the State in Asia C.**

Creekmur, M. Sidel, 2007-06-25 This book explores the intersections of film justice and the state in comparative perspective across a range of major Asian countries including India China Japan Korea the Philippines and Vietnam The contributing authors cross the conventional border between the analysis of on screen and off screen intersections of law and cinema

**Mass Communication in India, Fifth Edition** Keval J. Kumar, 2020-12-10 Third Completely Revised and Updated Edition Mass Communication in India is a result of the author's in depth study and understanding of the media The book deals with a general introduction to Communication Theory Advertising Television Effects of Media and Development In short the book is designed to give the student of Mass Communication a general and comprehensive view of the modern and traditional media in India It meets the objective of being a text book as well as a book that gives an overview of mass communication in India      **Salaam Bollywood** Vikrant Kishore, Amit Sarwal, Parichay Patra, 2016-03-31 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      **The Bollywood**

**Reader** Dudrah, Rajinder, Desai, Jigna, 2008-10-01 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      **Indian Literature and Popular Cinema** Heidi R.M. Pauwels, 2007-12-17 This book is about the

popular cinema of North India Bollywood and how it recasts literary classics It addresses questions about the interface of film and literature such as how Bollywood movies rework literary themes offer different broader or narrower interpretations shift plots stories and characters to accommodate the medium and the economics of the genre sometimes even changing the way literature is read This book addresses the socio political implications of popular reinterpretations of elite culture exploring gender issues and the perceived sexism of the North Indian popular film and how that plays out when literature is reworked into film Written by an international group of experts on Indian literature and film the chapters in this book focus on these central questions but also cover a wide range of literary works that have been adapted in film Each part of the book discusses how a particular genre of literature has been recast into film The individual chapters focus on comparisons and close studies of individual films or film songs inspired by classics of literature The book will be of interest to those studying Indian film and literature and South Asian popular culture more generally Cinemas Dark and Slow in Digital India Lalitha Gopalan,2021-02-12 This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream including Aaranaya Kaandam I D Kaul Chauthi Koot Cosmic Sex and Gaali Beeja to undercut the dominance of Bollywood focused film studies Gopalan assembles films from Bangalore Chennai Delhi Kolkata and Trivandrum in addition to independent productions in Bombay cinema as a way of privileging understudied works that deserve critical attention The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of the digital as a cryptic formulation for considering the sea change in the global circulation of film and finance This dual focus on both the techno material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles **Bollywood** Tejaswini Ganti,2013 In Bollywood anthropologist and film scholar Tejaswini Ganti provides a guide to the cultural social and political significance of Hindi cinema **The 'Evil Child' in Literature, Film and Popular Culture** Karen J. Renner,2013-10-18 The evil child has infiltrated the cultural imagination taking on prominent roles in popular films television shows and literature This collection of essays from a global range of scholars examines a fascinating array of evil children and the cultural work that they perform drawing upon sociohistorical cinematic and psychological approaches The chapters explore a wide range of characters including Tom Riddle in the Harry Potter series the possessed Regan in William Peter Blatty's The Exorcist the monstrous Ben in Doris Lessing's The Fifth Child the hostile fetuses of Rosemary's Baby and Alien and even the tiny terrors featured in the reality television series Supernanny Contributors also analyse various themes and issues within film literature and popular culture including ethics representations of evil and critiques of society This book was originally published as two special issues of Literature Interpretation Theory French Blockbusters Charlie Michael,2019-07-17 Cutting across a swath of recent French produced cinema French Blockbusters offers the first book length consideration of the theoretical implications historical impact and cultural consequences of a recent grouping of popular films that are rapidly changing what

it means to make or to see a French film today      **The Routledge Companion to Caste and Cinema in India** Joshil K. Abraham, Judith Misrahi-Barak, 2022-11-22 This companion is the first study of caste and its representation in Indian cinema It unravels the multiple layers of caste that feature directly and indirectly in Indian movies to examine not only the many ways caste pervades Indian society and culture but also how the struggle against it adopts multiple strategies The companion Critiques Indian cinema production through the lens of anti caste discourse Traces the history of films beginning from the early twentieth century focusing on caste representations across India including Hindi Malayalam Kannada Marathi Bengali Punjabi Tamil as well as silent films Makes a foray into OTT media Includes analysis of popular films such as Padmaavat Masaan Fandry Sairat Sujata Article 15 Chomana Dudi Lagaan Court Ee Ma Yau Kaala Pariyerum Perumal Perariyathavar among many others to critique and problematise the idea of caste A major intervention this book alters traditional approaches to caste in Indian cinemas and society and explores new political strategies implemented through cinematic creation and aesthetics It will be indispensable for scholars and researchers of film studies social discrimination and exclusion studies human rights popular culture and South Asian studies It will also be of interest to enthusiasts of Indian cinematic history      Travels of Bollywood Cinema Anjali Gera Roy, Chua Beng Huat, 2014-11-10 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      **Directory of World Cinema: India** Adam Bingham, 2015-02-20 Indian cinema teems with a multitude of different voices The Directory of World Cinema India provides a broad overview of this rich variety highlighting distinctions among India's major cinematic genres and movements while illuminating the field as a whole This volume's contributors many of them leading experts in the fields approach film in India from a variety of angles furnishing in depth essays on significant directors and major regions detailed historical accounts considerations of the many faces of India represented in Indian cinema and explorations of films made in and about India by European directors including Jean Renoir Peter Brook and Powell and Pressburger Taken together these multifaceted contributions show how India's varied local film industries throw into question the very concept of a national cinema The resulting volume will provide a comprehensive introduction for newcomers to Indian cinema while offering a fresh perspective sure to interest seasonal students and scholars      **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 Eastern Westerns

Stephen Teo,2017-01-12 The western one of Hollywood s great film genres has surprisingly enjoyed a revival recently in Asia and in other parts of the world whilst at the same time declining in America Although the western is often seen as an example of American cultural dominance this book challenges this view It considers the western from an Asian perspective exploring why the rise of Asian westerns has come about and examining how its aesthetics styles and politics have evolved as a result It analyses specific Asian Westerns as well as Westerns made elsewhere including in Australia Europe and Hollywood to demonstrate how these employ Asian philosophical and mythical ideas and value systems The book concludes that the western is a genre which is truly global and not one that that is purely intrinsic to America

*The Oxford Handbook of Media and Social Justice* Srividya Ramasubramanian,Omotayo O. Banjo,2024-09-13 The urgency and complexity of contemporary social justice issues facing the world today mean that activists scholars and storytellers need a readily available compendium of cutting edge scholarship on media and social justice The Oxford Handbook of Media and Social Justice gathers over forty leading scholars and presents a state of the art systematic overview of media and social justice Representing leading voices across positionalities and perspectives geographies and generations meta theories and methods and issues and identities the Handbook explores intersecting identities social structures and power networks within media ownership representation selection uses effects networks and social transformation These theories methods and practices expose media and digital divides polarization marginalization exclusion alienation invisibilities stigma and trivializations Yet they also showcase how individuals and communities also have agency through refusal and resistance Each of the 32 chapters includes a brief history key concepts contemporary debates and dialogues and future directions and the volume concludes with reflections on resistances reckoning and reparative justice Connecting critical media scholarship with

intersectional feminism postcolonial anticolonial theory Indigenous approaches queer theory diaspora studies and environmental justice frameworks the Handbook re envisions the role of media and technology with an inclusive trauma informed approach to scholarship that is essential for the future of this research      **Traditions in World Cinema** Linda Badley, R. Barton Palmer, Steven Jay Schneider, 2006 The core volume in the Traditions in World Cinema series this book brings together a colourful and wide ranging collection of world cinematic traditions national regional and global all of which are in need of introduction investigation and in some cases critical reassessment Topics include German expressionism Italian neorealism French New Wave British new wave Czech new wave Danish Dogma post Communist cinema Brazilian Cinema Novo new Argentine cinema pre revolutionary African traditions Israeli persecution films new Iranian cinema Hindi film songs Chinese wenyi



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