
India S New Independent Cinema Routledge Advances

G.K. Hall Bibliographic Guide to Theatre Arts

US Independent Film After 1989

Rewriting Indie Cinema

New Indian Cinema in Post-Independence India

Recontextualizing Indian Shakespeare Cinema in the West

Indie Cinema Online

Cinema of Prayoga

India's New Independent Cinema

Everything Is Cinema

American Independent Cinema

A Fly in the Curry

Hollywood's Indian

A Critical Cinema 3

Indian Documentary Film and Filmmakers

Philosophical Issues in Indian Cinema

New Indian Cinema in Post-Independence India

Documentary Film in India

Cine-politics

Art Cinema and India's Forgotten Futures

International Noir

The Indian Indie Film

The 1970s and its Legacies in India's Cinemas

Yeh Un Dinoñ Ki Baat Hai

Filming Reality

Hindi Cinema

Hollywood's Indian

Mourning the Nation

Discovering Indian Independent Cinema

Indian Cinema Beyond Bollywood

Cinema of Outsiders

Studying Indian Cinema

Indian Indies

South Asian Cinemas

Shakespeare and Indian Cinemas

India's New Independent Cinema

India's New Independent Cinema

Looking with Robert Gardner

Indian Indies

Indie
Identity, Nationhood and Bangladesh Independent Cinema

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SHANIA ALICIA

G.K. Hall Bibliographic Guide to Theatre Arts Edinburgh University Press

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.

US Independent Film After 1989 Routledge

This book maps a hundred years of documentary film practices in India. It demonstrates that in order to study the development of a film practice, it is necessary to go beyond the classic analysis of films and filmmakers and focus on the discourses created around and about the practice in question. The book navigates different historical moments of the growth of documentary filmmaking in India from the colonial period to the present day. In the process, it touches upon questions concerning practices and discourses about colonial films, postcolonial institutions, independent films, filmmakers and filmmaking, the influence of feminism and the articulation of concepts of performance and performativity in various films practices. It also reflects on the centrality of technological change in different historical moments and that of film festivals and film screenings across time and space. Grounded in anthropological fieldwork and archival research and adopting Foucault's concept of 'effective history', this work searches for points of origin that creates ruptures and deviations taking distance from conventional ways of writing film histories. Rather than presenting a univocal set of arguments and conclusions about changes or new developments of film techniques, the originality of the book is in offering an open structure (or an open archive) to enable the reader to engage with mechanisms of creation, engagement and participation in film and art practices at large. In adopting this form, the book conceptualises 'Anthropology' as also an art practice, interested, through its theoretico-methodological approach, in creating an open archive of

engagement rather than a representation of a distant 'other'. Similarly, documentary filmmaking in India is seen as primarily a process of creation based on engagement and participation rather than a practice interested in representing an objective reality. Proposing an innovative way of perceiving the growth of the documentary film genre in the subcontinent, this book will be of interest to film historians and specialists in Indian cinema(s) as well as academics in the field of anthropology of art, media and visual practices and Asian media studies.

Rewriting Indie Cinema Routledge

Based on detailed onsite observation of documentary production, circulation practices and the analysis of film texts, this book identifies independence as a 'tactical practice', contesting the normative definitions and functions assigned to culture, cultural production and producers in a neoliberal economic system.

New Indian Cinema in Post-Independence India Univ of California Press

What remains of the "national" when the nation unravels at the birth of the independent state? The political truncation of India at the end of British colonial rule in 1947 led to a social cataclysm in which roughly one million people died and ten to twelve million were displaced. Combining film studies, trauma theory, and South Asian cultural history, Bhaskar Sarkar follows the shifting traces of this event in Indian cinema over the next six decades. He argues that Partition remains a wound in the collective psyche of South Asia and that its representation on screen enables forms of historical engagement that are largely opaque to standard historiography. Sarkar tracks the initial reticence to engage with the trauma of 1947 and the subsequent emergence of a strong Partition discourse, revealing both the silence and the eventual "return of the repressed" as strands of one complex process. Connecting the relative silence of the early decades after Partition to a project of postcolonial nation-building and to trauma's disjunctive temporal structure, Sarkar develops an allegorical reading of the silence as a form of mourning. He relates the proliferation of explicit Partition narratives in films made since the mid-1980s to disillusionment with post-independence achievements, and he discusses how current cinematic memorializations of 1947 are influenced by economic liberalization and the rise of a Hindu-chauvinist nationalism. Traversing Hindi and Bengali commercial cinema, art cinema, and television, Sarkar provides a history of Indian cinema that interrogates the national (a central category organizing cinema studies) and participates in a wider process of mourning the modernist promises of the nation form.

Recontextualizing Indian Shakespeare Cinema in the West Edinburgh University Press

Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often

ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.

Indie Cinema Online Liverpool University Press

"Looking beyond the directors and works that have branded indie discourse in the 1990s and 2000s, *US Independent Film After 1989: Possible Films* attends to a group of 20 texts that have not been so fully subsumed by existing critical and promotional rhetoric. Through individual studies of films including *All the Real Girls*, *The Exploding Girl*, *Laurel Canyon*, *Jesus' Son*, *Old Joy*, *Primer* and *You Can Count on Me*, leading cinema scholars consider how notions of indie practice, poetics and politics can be opened up to account for a larger body of work than the dominant canon admits. With particular attention to female directors, this innovative and comprehensive book explores the central tenets of indie scholarship while simultaneously emphasising the classifying processes that can limit it."--Quatrième de couverture.

Cinema of Prayoga Routledge

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!*).

India's New Independent Cinema Duke University Press

This book is the first to explore the rich archive of Shakespeare in Indian cinemas, including less familiar, Indian language cinemas to contribute to the assessment of the expanding repertoire of Shakespeare films worldwide. Essays cover mainstream and regional Indian cinemas such as the better known Tamil and Kannada, as well as the less familiar regions of the North Eastern states. The volume visits diverse filmic genres, starting from the earliest silent cinema, to diasporic films made for global audiences, television films, independent films, and documentaries, thus expanding the very notion of 'Indian cinema' while also looking at the different modalities of deploying Shakespeare specific to these genres. Shakespeareans and film scholars provide an alternative history of the development of Indian cinemas through its negotiations with Shakespeare focusing on the inter-textualities between Shakespearean theatre, regional cinema, performative traditions, and literary histories in India. The purpose is not to catalog examples of Shakespearean influence but to analyze the interplay of the aesthetic, historical, socio-political, and theoretical contexts in which Indian language films have turned to Shakespeare and to what purpose. The discussion extends from the content of the plays to the modes of their cinematic and intermedial translations. It thus tracks the intra-Indian flows and cross-currents between the various film industries, and intervenes

in the politics of multiculturalism and inter/intraculturalism built up around Shakespearean appropriations. Contributing to current studies in global Shakespeare, this book marks a discursive shift in the way Shakespeare on screen is predominantly theorized, as well as how Indian cinema, particularly 'Shakespeare in Indian cinema' is understood.

Everything Is Cinema SUNY Press

Peppered with heartfelt accounts and charming anecdotes, Urdu film magazines were in great favour with the public from the 1930s through the 1990s – a considerable period of seven decades. Unfortunately, as Urdu got progressively marginalised in later years, these magazines were not archived, for the most part; leading to their inevitable disappearance from popular imagination. Tracking down these lost publications, Yasir Abbasi followed leads – some futile, some fruitful – to obscure towns and people's homes in a last-ditch effort to save valuable records of Indian cinema. As challenging as it was to locate faded issues and original texts, he managed to uncover and translate many fabulous memoirs covering a wide gamut of our favourite old artistes at their candid best. A gloom-laced piece on Meena Kumari by Nargis, a rollicking description by Raja Mehdi Ali Khan of an eventful evening with Manto (not to mention a mysterious woman and a house on fire), Jaidev writing about his chequered career, Balraj Sahni introspecting about the relevance of Hindi and Urdu in films – it's a rich mix of engrossing narratives brought back from oblivion.

American Independent Cinema Bloomsbury Publishing

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.

A Fly in the Curry Wallflower Press

A Critical Cinema 3 continues Scott MacDonald's compilation of personal interviews and public discussions with major contributors to independent filmmaking and film awareness. An informative exchange with Amos Vogel, whose *Cinema 16 Society* drew American filmgoers into a broader sense of film history, is followed by interviews reflecting a wide range of approaches to filmmaking. Sally Potter discusses her popular feature, *Orlando*, in relation to the experimental work that preceded it, and Canadian independent John Porter argues compellingly for small-gauge, Super-8mm filmmaking.

Ken Jacobs discusses the "Nervous System" apparatus with which he transforms old film footage into new forms of motion picture art; Jordan Belson describes his Vortex Concerts, ancestors of modern laser light shows; and Elias Merhige talks about going beneath the "rational structure of meaning" in *Begotten*. *A Critical Cinema 3* presents independent cinema as an international and multiethnic phenomenon. MacDonald interviews filmmakers from Sweden, France, Italy, Austria, Armenia, India, the Philippines, and Japan and examines the work of African Americans, European Americans, Asian Americans, and Hispanics. He provides an introductory overview of each interviewee, as well as detailed film/videographies and selected bibliographies. With its predecessors, *A Critical Cinema* (California, 1988) and *A Critical Cinema 2* (California, 1992), this is the most extensive, in-depth exploration of independent cinema available in English.

Hollywood's Indian Taylor & Francis

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.

A Critical Cinema 3 Rutgers University Press

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Indian Documentary Film and Filmmakers Routledge

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*.

Philosophical Issues in Indian Cinema Routledge

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.

New Indian Cinema in Post-Independence India Routledge

An informative read about the incredible journey of the independent documentary film movement in India. *Filming Reality* explores the independent documentary film movement in India post-1970s, when it began to acquire an identity of its own and many films got worldwide recognition. It analyses notable documentaries made over the last four decades, including those by iconic film-makers such as Satyajit Ray, Mani Kaul, Anand Patwardhan; activists such as Rakesh Sharma, Ranjan Palit, Amar Kanwar; feminists such as Deepa Dhanraj and Madhusree Dutta; and auteurs such as Sanjay Kak, R.V. Ramani and others. Featuring a compilation and analysis of noted and rare documentaries, this book is of immense value to film buffs, film scholars and film-makers.

Documentary Film in India SAGE Publications India

A landmark biography explores the crucial resonances among the life, work, and times of one of the most influential filmmakers of our age. When Jean-Luc Godard wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Unlike any earlier films, Godard's work shifts fluidly from fiction to documentary, from criticism to art. The man himself

also projects shifting images—cultural hero, fierce loner, shrewd businessman. Hailed by filmmakers as a—if not the—key influence on cinema, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything Is Cinema*, critic Richard Brody has amassed hundreds of interviews to demystify the elusive director and his work. Paying as much attention to Godard's technical inventions as to the political forces of the postwar world, Brody traces an arc from the director's early critical writing, through his popular success with *Breathless*, to the grand vision of his later years. He vividly depicts Godard's wealthy conservative family, his fluid politics, and his tumultuous dealings with women and fellow New Wave filmmakers. *Everything Is Cinema* confirms Godard's greatness and shows decisively that his films have left their mark on screens everywhere.

Cine-politics Taylor & Francis

From the writer and director of Kerala's first iPhone feature film. This book is for you if you are looking to do the following: Learn quickly what took Ashik five years? Learn the dos and don'ts of smartphone filmmaking? Make a film for a low budget and not wait for the date of a big star, or large sums of money from a producer? Send to festivals or release it on OTT platforms? Extensively documented. Many interesting insights"-Rahul Riji Nair, Filmmaker"An inspiration"-Raj Bk, Actor, Filmmaker"More important than film history and aesthetics"-Harshitha S, Filmmaker Everyone says to go and shoot your film on a smartphone. Do it cheap. Make a low-budget film. But besides a phone, what else do you need to make your first feature film? It is not stars, stunts, money, music, dance, exotic locations, camera, VFX?! This book will help you: Find your caliber and hone it better? Gain knowledge and confidence to go make your movie? Raise money and make a micro-budget film for ₹5 lakhs (\$ 7,000), on a mobile phone? Sell the movie on Amazon Prime and gain profit and international viewership About The Writer Ashik's aim is to make world-class films. He set foot into the professional arena by writing and directing *Munnariv* (2020), the first-ever Malayalam feature film to be shot entirely on an iPhone. Besides *Munnariv* he also made over 10 short films, assisted several

Ads and award-winning feature films like *Ottamuri Velicham* (2017). Ashik is an Engineer by degree who worked with Tata Consultancy Services in Mumbai. He quit, traveled across India soul searching, and finally choose to follow his passion for stories. Besides making great films, he also loves to teach filmmaking. This book is not for people looking to make a star-studded high budget commercial movie. The Indian Indie Film is: Intensive and written from experience? A complete guide on low budget filmmaking and selling it? Go and make your film now!

Art Cinema and India's Forgotten Futures SAGE Publications India

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*.

International Noir Columbia University Press

Offering both in-depth analyses of specific films and overviews of the industry's output, *Hollywood's Indian* provides insightful characterizations of the depiction of the Native Americans in film. This updated edition includes a new chapter on *Smoke Signals*, the groundbreaking independent film written by Sherman Alexie and directed by Chris Eyre. Taken as a whole the essays explore the many ways in which these portrayals have made an impact on our collective cultural life.