

Codes: BBN-FLM-403:57, BMA-FLMD- 212:6, BMA-FLMD- 312:56, BBI-FLM-241:01, BMI-FLMD-312E.08

Course title: Bollywood and the Indian Film Industries

Course convenors: Györgyi Vajdovich

Class time and place: Friday 12:00-13:30, room: -137

Course type: Seminar

Course content: India produces the largest number of films per year in the world, and though this number includes films produced in different languages in different states or towns of India, Bollywood films constitute a considerable proportion of this amount. The course gives an introduction to the multi-faceted and colourful Indian film industries concentrating mainly on the Hindi-language Bollywood cinema but giving a brief introduction to the other film industries centred in other big metropolises, producing films in other languages. The course also presents the duality of commercial cinema and art cinema originating from the so-called Parallel Cinema of the 1950s, and the transitory works between the two main trends, which create one of the most interesting trends of present-day Indian cinema.

13. 02. General characteristics of India and the Indian film industries (political, economic and cultural background)

20. 02. Cultural traditions influencing the narration and style of films; the cult of cinema and traditional forms of film viewing

27. 02. The characteristics of masala films, similarities and differences compared to film musicals

06. 03. Different film industries inside India, their coexistence and intertwining, their star systems

13. 03. The role of religion and traditions, their representation and their importance in NRI communities and for foreign public

20. 03. The representation of the patriarchal family, traditional male and female roles

27. 03. The representation of social problems in mainstream and art films 1: Lower caste people, poverty and Parallel Cinema

10. 04. The representation of social problems in mainstream and art films 2: Changing female roles in mainstream and art films

17. 04. The representation of social problems in mainstream and art films 3: Homosexuality, and the cult of the male body in mainstream films

24. 04. The resurgence of "semi-artistic" cinema in the last few years

15. 05. Special characteristics of "semi-artistic" cinema

Requirements: Students must watch the obligatory films for each lesson, and they have to write a short test of a few questions about those films during the class (they cannot miss more than three occasions).

Course mark will be calculated on the basis of the mid-term test and the essay required at the end of the semester.

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- Obligatory and recommended films:** 20. 02.
Obligatory film: Anil Mehta: *Aaja nachle* (2007)
Recommended film: Farah Khan: *Main Hoon Na* (2004)
27. 02.
Obligatory film: Sanjay Gadhvi: *Dhoom:2* (2006)
Recommended film: Kabir Khan: *Ek Tha Tiger* (2012)
06. 03.
Obligatory film: Mani Ratnam: *Raavanan* (2010, tamil version!)
Recommended film: S. S. Rajamouli: *Magadheera* (2009)
13. 03.
Obligatory film: Karan Johar: *Kabhi Khushi Kabhie Gham...* (2001)
Recommended film: Abhishek Varman: *2 states* (2014)
20. 03.
Obligatory film: Aditya Chopra: *Dilwale Dulhania Le Jayenge* (1995)
recommended: Srikanth Addala: *Seethamma Vakitlo Sirimalle Chettu* (2013)
27. 03.
Obligatory film: Satjayit Raj: *Apur Sansar* (1959)
Recommended film: Ashutosh Gowariker: *Swades* (2004)
10. 04.
Obligatory film: Deepa Mehta: *Water* (2005)
Recommended film: Gauri Shinde: *English Vinglish* (2012)
17. 04.
Obligatory film: Tarun Mansukhani: *Dostana* (2008)
Recommended film: Onir: *My Brother Nikhil* (2005)
24. 04.
Obligatory film: Abhishek Kapoor: *Rock On!!* (2008)
Recommended film: Anusha Rizvi: *Peepli [Live]* (2010)
15. 05.
Obligatory film: Vikramaditya Motwane: *Udaan* (2010)
Recommended film: Sanjay Leela Bhansali: *Guzaarish* (2010)

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- Indicative Reading:** Ayob, Asma: *The Changing Construction of Women Characters in Popular Hindi-language Cinema from 1970 to 2007*. MA thesis, University of Witwatersrand, Johannesburg, 2008.
- Brosius, Christiane – Yazgi, Nicolas: "Is there no place like home?": Contesting cinematographic constructions of Indian diasporic experiences. *Contributions to Indian Sociology* (2007) no. 41. pp. 355-386.
- Datta, Sangeeta: Globalisation and Representation of Women in Indian Cinema. *Social Scientist* 28 no. 3-4. (March-April 2000) pp. 71-82.
- Deshpande, Sudhanva: The Consumable Hero of Globalised India. In: Kaur, Raminder – Sinha, Ajay J. : *Bollyworld. Popular Indian Cinema through a Transnational Lens*. New Delhi – Thousand Oaks – London, Sage Publications, 2005. pp. 186-203.
- Dudrah, Rajinder Kumar: *Bollywood. Sociology Goes to the Movies*. New Delhi – Thousand Oaks – London, Sage Publications, 2006.
- Dudrah, Rajinder Kumar: *Bollywood Travels: Culture, Diaspora and Border Crossings in Popular Hindi Cinema*. Contemporary South Asia Series. London: Routledge, 2012.
- Dwyer, Rachel: *Filming the Gods. Religion and Indian Cinema*. New York – London, Routledge, 2006.
- Kavi, Ashok Row: The Changing Image of the Hero in Hindi Films. In: Grossman, Andrew: *Queer Asian Cinema. Shadows in the Shade*. Special

Issue of *Journal of Homosexuality* 39 no. 3–4. pp. 307–312.
Mehta, Monika: Globalizing Bombay Cinema: Reproducing the Indian State
and Family. *Cultural Dynamics* (2005) no. 17. pp. 135-154.
Uberoi, Patricia (1998) : The diaspora comes home: Disciplining desire in
DDLJ. *Contributions to Indian Sociology* 1998 No. 32. 305-336.
