

Code: BBN-FLM-403.107
BMA-FLMD16-212.14
BMI-FLMD-314E.18
BMI-FLMD-312E.18

Course title: Popular and Author Film Trends in Indian Cinema

Course convenors: Györgyi Vajdovich

Class time and place: Thursday, 12.30-14.00, 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 will focus on Hindi language cinema but will also give a brief introduction to the other film industries in other languages of India. The course will present the duality of commercial cinema and art cinema originating from the so-called Parallel Cinema, presenting their mode of production, distribution, topics and film styles. The course will give special attention to the transitory works between the two main trends emerging at the middle of the 2000s, which create one of the most interesting trends of present-day Indian cinema and create a kind of „semi-art” or „mid-way” cinema between the two trends.

During the courses the following topics will be discussed:

Indian film industries (political, economic and cultural background)

The characteristics of masala films, cultural traditions influencing the narration and style of films

Traditional forms of film production, distribution and film viewing

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

New forms of production, distribution and film viewing facilitating the realisation of new types of films

The tradition of author cinema in different film industries of India, the Parallel Cinema

The activity of the NFDC and the resurrection of non-mainstream cinema

Special characteristics of “semi-artistic” cinema, production and distribution strategies, problems of definition

Changing female roles in mainstream, art and semi-artistic films

The representation of social problems in mainstream, art and semi-artistic films

New stylistic trends in present-day films: the importance of realism in cinematography, set-design, acting etc.

Requirements: Students must watch the obligatory film 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). Active participation.
Course mark will be calculated on the basis of course activity and the essay required at the end of the semester.

Obligatory and recommended films: The list of obligatory films will be discussed and determined with the students during the first class.

- 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.
- Bose, Derek: *Brand Bollywood: A New Global Entertainment Order*. New Delhi – Thousand Oaks, Cal. – London, Sage Publications, 2006.
- Chitrapu, Sunitha: The Indian Film Market: Economic Effects of Television on Film Production and Distribution. *Journal of Creative Communications* 6 (2011) no. 1-2. pp. 67-101.
- Das Gupta, Chidananda: New Directions in Indian Cinema. *Film Quarterly*, 34, no. 1. (Autumn, 1980), pp. 32-42.
- 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. : *Bollywood. 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.
- Kaur, Raminder – Sinha, Ajay J. (eds.): *Bollywood: Popular Indian Cinema through a Transnational Lens*. New Delhi – Thousand Oaks, Cal. – London, Sage Publications, 2005.
- 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.
- Kavoori, Anandam P. – Punathambekar, Aswin: *Global Bollywood*. New York – London, London University Press, 2008.
- Kumar, Keval J.: India's Many Popular Cinemas. Theoretical perspectives. *Journal of Creative Communications* 6 no. 1-2. pp. 1–14.
- Kushu, Daya Kishan: The Globalization of "Bollywood". The Hype and Hope. In: Kavoori, Anandam P. – Punathambekar, Aswin: *Global Bollywood*. New York – London, London University Press, 2008.
- Robinson, Andrew: *Satyajit Ray. The Inner Eye*. I.B.Tauris, 2004.
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