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distinctiveness of Indian cinema within a global context dominated by Hollywood. With its sudden explosions into song-and-dance sequences, half-time intermissions, and heavy traces of censorship, Indian

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cinema can be seen as a
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At a more literal level, we
can see that Indian cinema
does actually interrupt the

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Hollywood universe and its action genres (Gopalan focuses on gangsters and westerns) characterised, as they are, by continuity editing, omniscient narration, an internally coherent diegesis and

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lalitha gopalan. London: BFI

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Publishing, 2002, 240 pp.

Lalitha Gopalan's *Cinema of Interruptions* proposes a view of popular Indian cinema that challenges the perception that as a narrative form, Indian films have not fully achieved the

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seamlessness of Hollywood
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of popular cinema,
highlighting its engagement

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resulting in reworkings of
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cinema within a global
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Hollywood. Book. English.
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This Book Places Commercial
Indian Film Within A Global
System Of Popular Cinemas,
But Also Points Out Its
Engagement With The Dominant

Read Online Cinema Of Interruptions Action Genres Genre Principles Implemented By Western Film.

A framework for
understanding the
distinctiveness of Indian
cinema as a national cinema
within a global context

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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

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In Contemporary Indian
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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

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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

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play and personal expression in such films as 'Sholay' (1975), 'Nayakan' (1987), 'Parinda' (1989), 'Hathiyar' (1981) and 'Hey Ram!' (1999). 'Cinema of Interruptions' places commercial Indian film

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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

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directors J.P. Dutta, Mani Ratnam, and Vidhu Vinod Chopra, brazen national style is shown to interact with international genre films to produce a hybrid form that reworks the gangster film, the western

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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
cinophile. In articulating

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In this contemporary Indian Cinema book presents not only a fresh framework for understanding popular Indian cinema but also a contribution to film genre studies.

A Landmark in recent Indian

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cinema, by acclaimed Indian director Mani Ratnam. In January 1993 sectarian rioting left 2,000 Hindus and Muslims dead in Bombay. Only two years later Mani Ratnam's audacious Tamil film Bombay (1995) used

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these events as a backdrop to a love story between a Hindu boy and a Muslim girl. Bombay was condemned by Muslim critics for misrepresentation and it was embroiled in censorship controversies. These served

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only to heighten interest and the film ran to packed houses in India and abroad. Lalitha Gopalan shows how Bombay struggles to find a narrative that can reconcile communal differences. She looks in detail at the way

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official censors tried to change the film under the influence of powerful figures in both the Muslim and the Hindu communities. In going on to analyse the aesthetics of Bombay, she shows how themes of social

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and gender difference are rendered through performance, choreography, song and cinematography. This is a fascinating account of a landmark in recent Indian cinema.

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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

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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

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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

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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

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and the film narrative
offers a fulsome picture of
changing narratives and
shifting genres and styles.

This collection of essays by
subject specialists examines
the politics of violence,

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communalism, and terrorism
as negotiated in cinema; the
representations of
identitarian politics; and
the complex ideological
underpinnings of literary
adaptations.

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With the burgeoning interest in Chinese film, this interdisciplinary collection investigates how new technologies, changing production constraints and shifting viewing practices have shaped perceptions of

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Chinese screen cultures.
Futures of Chinese Cinema
contains essays by
international scholars
considering new directions
in Chinese cinema. After the
devastation of the economic
crisis, the uncertainty of

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the Hong Kong handover and the events at Tiananmen Square in 1989, the late twentieth century and beyond has seen the emergence of a number of fresh new works from the region's filmmakers. For the first time,

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scholars from film studies, media studies, history and sociology have been brought together in their focus on the concepts of technology and temporality in these films. The book is innovative in its approach by arguing

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for a broadening of Chinese screen cultures to account for new technologies of screening – from computers and digital video to smaller screens (including mobile phones). It also examines time and technology in both

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popular blockbusters and
independent, art films.

This volume covers all
aspects of film studies,
including critical terms,
concepts, movements,
national and international

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cinemas, film history, genres, organizations, practices, and key technical terms and concepts. It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and

Read Online Cinema Of Interruptions Action Genres criticism. Contemporary Indian Cinema

Looking at contemporary film and television, this book explores how popular genres frame our understanding of on-screen performance.

Previous studies of screen

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In Contemporary Indian performance have tended to fix upon star actors, directors, or programme makers, or they have concentrated upon particular training and acting styles. Moving outside of these confines, this book provides

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a truly interdisciplinary account of performance in film and television and examines a much neglected area in our understanding of how popular genres and performance intersect on screen. Each chapter

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concentrates upon a particular genre or draws upon generic case studies in examining the significance of screen performance.

Individual chapters examine contemporary film noir, horror, the biopic, drama-

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documentary, the western,
science fiction, comedy
performance in 'spoof news'
programmes and the
television 'sit com' and
popular Bollywood films.

World Cinema through Global

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Genres introduces the complex forces of global filmmaking using the popular concept of film genre. The cluster-based organization allows students to acquire a clear understanding of core issues that apply to all

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films around the world.
Innovative pedagogical
approach that uses genres to
teach the more unfamiliar
subject of world cinema A
cluster-based organization
provides a solid framework
for students to acquire a

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For a sharper understanding of core issues that apply to all films around the world A “deep focus” section in each chapter gives students information and insights about important regions of filmmaking (India, China,

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Japan, and Latin America)
that tend to be
underrepresented in world
cinema classes Case studies
allow students to focus on
important and accessible
individual films that
exemplify significant

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traditions and trends A
strong foundation chapter
reviews key concepts and
vocabulary for understanding
film as an art form, a
technology, a business, an
index of culture, a social
barometer, and a political

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force. The engaging style
and organization of the book
make it a compelling text
for both world cinema and
film genre courses

Genre in Asian Film and
Television takes a dynamic

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approach to the study of
Asian screen media
previously under-represented
in academic writing. It
combines historical
overviews of developments
within national contexts
with detailed case studies

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on the use of generic
conventions and genre
hybridity in contemporary
films and television
programmes.

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