

Professor Geeta Patel

The Pleasures of Bollywood: Melodrama, Realism, Mythos

Course Outline:

This class will focus on cinema produced by the industry in Mumbai, popularly called Bollywood. Organized mainly around the themes (the angry young man, the Muslim social, nationalist revival, terrorism) that emboldened the efflorescence of cinematic modes and genres, the class will also address various topics worked out through these themes. The topics will include the relationship between fiction and documentation, between melodrama and realism, music and affect. Students will be taught the tools of film analysis and will be expected to watch and unpack films each week. They will also be expected to consider films in the social, political and economic contexts in which they were made.

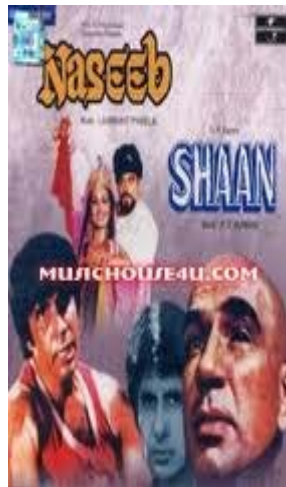
Required Books:

Timothy Corrigan. 2009. *Short Guide to Writing about Film, A* (7th Edition) (Short Guides Series) (Paperback) New York: Longman.

Articles and chapters that are also included in weekly readings for this class will be uploaded and students will be expected to watch movies as part of weekly assignments.

Useful site:

<http://www.uiowa.edu/~incinema/>



Course Requirements and Assignments:

This class will be fairly tightly structured. Readings will teach you different aspects of what you are expected to think with; the class is focused on teaching you to think about facets of your life or your political practices that you have up to this point often taken for granted as a way of getting you to grapple with what you see in cinema, what you like or

hate in cinema, what you think is satisfying when you watch movies. The class will also introduce you to concepts and information that will give you tools for analysis. I expect you to get to know these over the course of the class. In addition you will be expected to watch movies outside class; movies are considered part of your weekly assignments.

If the class is large enough you will work in larger groups, if not you will work either independently or in groups of two. The class will be graded on weekly assignments: you will be expected to bring in an analysis of the readings and the movies each week.

Unit 1: Introduction to Bollywood

- Watch “Kahaani” or “Delhi 6” in class.
- Chaps: 1-3 in *A Short Guide*
- Jerry Pinto, “Talking Bollywood” in *Indian Essentials* (Penguin India, 2010)
- Nasreen Munni Kabir, “Chapter 1: Bollywood Basics” in *Bollywood: The Indian Cinema Story* (Channel 4 Books, 2002)
- Rosie Thomas, “Indian Cinema: Pleasures and Popularity” *Screen* 26:3-4 (May-August 1985): 116-131.
- Rachel Dwyer and Divia Patel, “Chapter 1: Indian Cinema” in *Cinema India: The Visual Culture of Hindi Film* (Reaktion Books, 2002)
- Ravi Vasudevan, “Chapter 1: The Melodramatic Public” in *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema* (Permanent Black, 2010)
- Lalitha Gopalan, “Introduction: ‘Hum Aapke Hain Koun?’ – Cinephilia and Indian Films” in *Cinema of Interruption: Action Genres in Contemporary Indian Cinema* (British Film Institute, 2002)

Unit 2: Where It All Began: Early Cinema

- You tube: Nadia Hunterwali, Raja Harishchandra (1913) - The India Public Domain Movie Project, information on Alam Ara (India’s first sound film)
- Kaushik Bhaumik, “Cinematograph to Cinema: Bombay 1896-1928” *Bioscope: South Asian Screen Studies* 2 (2011):41-67
- Rosie Thomas, “Not Quite (Pearl) White: Fearless Nadia Queen of the Stunts” in *Bollywood: Popular Indian Cinema Through a Transnational Lens*, edited Raminer Kaur and Ajay J Sinha (Sage Publications, 2005)
- Virchand Dharamsey, “Towards New Genealogies for the Histories of Bombay Cinema: The Career of Sagar Film Company (1929-40)” *Marg: A magazine of the Arts (100 Years of Bombay Cinema* 64.4 (June 2013): 22-31
- Sridhar Kshirsagar, “Diary of a Silent Filmmaker” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):4-7
- National Film Archive of India, “Landmarks: 1931-1945” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):8-10
- S.B. Thakkar, “Ardeshir Irani” and “The Challenge of Sound” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):11-18
- Govind Nihalani, “Nitin Bose” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):34-41

- Ram Mohan, “The Sound Trackers” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):42-43
- Sridhar Kshirsagar, “”Sounding Off” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):48-51
- Girish Karnad, ”This One is for Nadia” *Cinema Vision India: India’s First Professional Cinema Quarterly* 1.2 (April 1980):84-90
- George Joppan, “The Many Passages of Sound: Indian Talkies in the 1903s” *Bioscope* 2 (2011): 83-100

Unit 3: Visual and the Oral Scapes

- Watch “Om Shanti Om” and “Saaz”
- *Short Guide*, pages 130-142
- Dwyer and Patel, “Chapter 2: Film Styles: Settings and Costume”
- Premendra Mazumder, “Music in Mainstream Indian Cinema” in *Routledge Handbook of Indian Cinemas*, edited K. Moti Gokulsing and Wimal Dissanayake (Routledge, 2013)
- Gregory D. Booth, “Preliminary Thoughts on Hindi Popular Music and Film Production: India's 'culture industry(ies)', 1970-2000” *South Asian Popular Culture* 9. 2 (July 2011):15-221
- Anna Moorcom, *Hindi Film Songs and the Cinema* (Ashgate, 2007)
- Natalie Sarrazin, “Celluloid Love Songs: Musical Modus Operandi and the Dramatic Aesthetics of Romantic Hindi Film” *Popular Music* 27.3 (2008): 393-411
- Nasreen Munni Kabir, “Chapter 6: Calling the Shots” and “Chapter 7: Singing Through the Ages” in *Bollywood*
- Natalie Sarrazin, *Indian Music for the Classroom* (R &L Education, 2009)
- Nasreen Munni Kabir, *Lata Mangeshkar: In Her Own Voice* (Niyogi Books, 2009)
- Sanjay Srivastava, “Voice, Gender and Space in the Time of the Five-Year Plans” *Economic and Political Weekly* XXXIX.20 (May 15 2004)
- Shikha Jhingan, “Lata Mangeshkar’s Voice in the Age of Cassette Reproduction” *Bioscope* 4 (2013): 97-116
- Kiranmayi Indraganti, “Of ‘Ghosts’ and Singers: Debates around Singing Practices of 1940s Indian Cinema” *South Asian Popular Culture* 10.3 (2012):295-306
- Shikha Jhingan, “Re-embodiment of the ‘Classical’: The Bombay Film Song in the 1950s” *Bioscope: South Asian Screen Studies* 2 (2011):157-181
- Gregory D. Booth, “R.D. Burman and Rhythm: ‘Making the Youth of this Nation to Dance” *Bioscope* 3 (2012): 147-166

Unit 4: Family Sagas in the New Era: Marriage, Religion and Consumption

- Watch “Hum Aapke Hain Kaun”
- Patricia Uberoi, “Imagining the Family: An Ethnography of Viewing ‘Hum Aapke Hain Koun ...!’” in *The Bollywood Reader*, edited Rajinder Dudrah and Jigna Desai (Open University Press, 2009)

- Rustom Bharucha, “Utopia in Bollywood: *Hum Aapke Hain Koun*” *Economic and Political Weekly* XXX.14 (April 1995)
- Philip Lutgendorf, “Ritual Reverb: Two ‘Blockbuster’ Hindi Films” *South Asian Popular Culture* 10.1 (April 2012) 63-76
- Nicholas Deakin and Dinesh Bhugra, “Families in Bollywood Cinema” *International Review of Psychiatry* 24.2 (2012):166-172

Unit 5: Genres of Masculinity: The 1950s Wanderer and the Social State

- Watch “Awara”
- Vijay Mishra, “Chapter 4, “Auteurship and the Lure of Romance” in *Bollywood Cinema*
- Jacob Levich, “Freedom Songs: Rediscovering Bollywood’s Golden Age,” *Film Comment* May-June 2002): 48-51.
- Ravi S. Vasudevan, “Addressing the Spectator of a ‘Third World’ National Cinema: The Bombay ‘Social’ Film of the 1940s and 1950s,” *Screen* 36:4 (Winter 1995): 305-324
- Ravi S. Vasudevan, “Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture” in *Making Meaning in Indian Cinema*, edited Ravi Vasudevan (New Delhi: Oxford, 2000): 99-121
- Gayatri Chatterjee, *Awara* (Wiley Eastern, 1992)
- Watch “Shree 420”
- Prajna Paramita Parasher, Raj Kapoor’s ‘Shree 420’: Postcolonial Modern Times” in *Retrospective Hallucination: Echo in Bollywood Modernities* ((UBSPD, 2002)
- Wimal Dissanayake and Malti Sahai, *Raj Kapoor’s Films: Harmony of Discourses* (New Delhi: Vikas, 1988)
- Bhaskar Sarkar, “Cinema’s Project of Nationhood” in *Mourning the Nation: Indian Cinema in the Wake of Partition* (Duke, 2009)

Unit 6: “Sholay”, the Angry Young Man and a Different State

- Watch ‘Sholay’ and “Deewar”
- Anupama Chopra, *Sholay: The Making of a Classic* (Penguin Books, 2000)
- Wimal Dissanayake and Malti Sahay, *Sholay: A Cultural Reading* (Wiley Eastern, 1992)
- Koushik Banerjee, “‘Fight Club’: Aesthetics, Hybridization and the Construction of Rogue Masculinities in ‘Sholay’ and ‘Deewar’” in *Bollywood*
- Satish Poduwal, “The Affable Young Man: Civility, Desire and the Making of a Middle Class Cinema in the 1970s” *South Asian Popular Culture* 10.1 (April 2012): 37-50
- Madhuj Mukherjee, “The Singing Cowboys: Sholay and the Significance of (Indian) Curry Westerns within Post-Colonial Narratives” *Transformations* 24 (2014):1-17
- Vijay Mishra, “Chapter 5, The Actor as Parallel Text: Amitabh Bachchan” in *Bollywood Cinema*

- Jyotika Virdi, “The ‘Fiction’ of Film and ‘Fact’ of Politics: *Deewar*” *Jump Cut* 38 (1993): 26-32
- Fareeduddin Kazmi, “How Angry is the Angry Young Man? ‘Rebellion’ in Conventional Hindi Films” in *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, edited Ashis Nandy (Zed Books, 1998)
- Vinay Lal, “The Impossibility of the Outsider in the Modern Hindi Film” in *The Secret Politics of Our Desires*
- Ranjani Mazumdar, “From Subjectification to Schizophrenia: The ‘Angry Man’ and the ‘Psychotic’ Hero of Bombay Cinema” in *Making Meaning in Indian Cinema*, edited Ravi S. Vasudevan (Oxford University Press, 2000)
- Ashwani Sharma, “Blood, Sweat and Tears: Amitabh Bachchan, Urban Demi-god” in *You Tarzan: Masculinity, Movies and Men*, edited Pat Kirkham and Janet Thumim (St. Martin’s Press, 1993)
- Lalit Vachani, “Bachchan-alias: The Many Faces of a Film Icon” in *Image Journeys: Audio-Visual Media & Cultural Change in India*, edited Christiane Brosius and Melissa Butcher (Sage Publications India Pvt Ltd, 1999)
- Ranjani Mazumdar, “Rage on Screen” in *Bombay Cinema: An Archive of the City* (University of Minnesota Press, 2003)
- Watch “Karma Yogi”

Unit 7: One Version of Urban 1990s Masculinity—The Tapani

- Watch “Rangeela” and “Ghulam”
- Ranjani Mazumdar, “Introduction: Urban Allegories” and “The Rebellious Tapani” in *Bombay Cinema*

Unit 8: Genres of 1950s Femininity: Mother India and the Nation

- Watch “Mother India”
- Gayatri Chatterjee, *Mother India* (London: BFI, 2002)
- Rosie Thomas, “Sanctity and Scandal: The Mythologization of Mother India” *Quarterly Review of Film and Video* 11:3 (1989): 11-30
- Vijay Mishra, “Chapter 3, The Texts of ‘Mother India’” in *Bollywood Cinema*
- Parama Roy, “Figuring Mother India: The Case of Nargis” in *Indian Traffic: Identities in Question in Colonial and Postcolonial India* (University of California Press, 1998)
- Priya Jha, “Remembering Nargis, Retelling Mother India : Criticism, Melodrama, and National Mythmaking.” *South Asian Popular Culture* 9.3(October 2011): 287-297

Unit 9: Genres of Femininity: The Prostitute and the Courtesan

- Watch “Pyaasa”
- Vijay Mishra, “Chapter 4, “Auteurship and the Lure of Romance” in *Bollywood Cinema*
- Nasreen Munni Kabir, “Pyaasa” in *Guru Dutt: A Life in Cinema* (Oxford University Press, 1997)

- Darius Cooper, “The Hindi Film Song and Guru Dutt” *East-West Film Journal* 2:2 (1988): 49-65
- Daisy Rockwell, “Visionary Choreographies: Guru Dutt’s Experiments in Film Song Picturisation” *South Asian Popular Culture* 1:2 (October 2003): 109-124
- Alison Griffiths, “Discourses of Nationalism in Guru Dutt’s ‘Pyaasa’” *Deep Focus* VI (1996): 24-31
- Neepa Majumdar, “The Embodied Voice: Song Sequences and Stardom in Popular Hindi Cinema,” in *Wanted Cultured Ladies Only: Female Stardom and Cinema in India 1930s-1950s* (Oxford, 2010)
- Watch “Umrao Jaan” – Both versions: 1981 and 2006
- Ira Bhaskar and Richard Allen, *Islamicate Cultures of Bombay Cinema* (Tulika, 2009)
- Sumita Chakravarty, “Chapter 8, “Woman and the Burden of Postcoloniality: The Courtesan Film Genre” in *National Identity in Indian Popular Cinema 1947-1987* (University of Texas Press, 1993): 269-293
- Angma D. Jhala, “Shifting the Gaze: Colonial and Postcolonial Portraits of the Zenana in Hindi and Euro-American Cinema” *South Asian Popular Culture* 9.3 (October 2011):259-271
- Veena Talwar Oldenberg, “Lifestyle as Resistance: The Case of the Courtesans of Lucknow” in *Contesting Power: Resistance and Everyday Social Relations in South Asia*, edited Douglas Haynes and Gyan Prakash (University of California Press, 1992)
- Mirza Mohammad Hadi Ruswa, *Umrao Jan Ada*, trans. Khushwant Singh and M.A. Husaini (Disha Books, 1993)
- Fareed Kazmi, “Muslim Socials and the Female Protagonist: Seeing a Dominant Discourse at Work” in *Forging Identities: Gender, Communities, and the State*, ed. Zoya Hasan (Kali for Women, 1994)

Unit 10: Genres of Femininity: Zeenat Aman and New Wildness

- Watch “Hare Rama Hare Krishna”
- Ajay Gehlawat, “The Construction of 1970s Femininity, or Why Zeenat Aman Sings the Same Song Twice” *South Asian Popular Culture* 10.1 (April 2012): 51-62
- Ranjani Mazumdar, “Chapter 3: Desiring Women” in *Bombay Cinema*
- *Filmfare* 1971 issues, advertising from *The Illustrated Weekly of India* 1971 issues

Unit 11: Genres of Cinema: The 1960s and Global Travel and Postcard Visions

- Watch “Sangam” and “Love in Paris”
- Ranjani Mazumdar, “Aviation, Tourism and Dreaming in 1960s Bombay Cinema” *Bioscope* 2 (2011): 129-157
- Ranjani Mazumdar, “The Film Advertisement in 1960s India” *Wide Screen* 5.1 (2014):1-16

- Biru Paksha Paul, “Globalization and Monetary-Policy Independence in India” *Journal of Developing Areas* 46.2 9Fall 2011): 205-211

Unit 12: Genres of Cinema: Horror and the B-Movie

- Sangita Gopal, “Fearful Habitations: Upward Mobility and the Horror Genre” in *Conjugations: Marriage and Form in New Bollywood Cinema* (University of Chicago, 2011)
- Subhajit Chatterjee, “On ‘Disreputable’ Genres: B-Movies and Revisionary Histories of Bombay Cinema” *Marg* 64.4 (June 2013): 32-41
- Kartik Nair, “Taste, Taboo, Trash: The Story of the Ramsay Brothers” *Bioscope* 3 (2012): 123-148

Unit 13: Genres of Cinema: Gangland

- Watch “Satya” “Parinda” and “Company”
- Travis Crawford, “Bullets Over Bombay: Exposing the Underworld of Hindi Cinema (Both Onscreen and Off)” *Film Comment* (May-June 2002): 53-55
- Ravi Vasudevan, “The Exhilaration of Dread: Genre, Narrative Form and Film Style in Contemporary Urban Action Films” *Sarai Reader 2002: The Cities of Everyday Life* (New Delhi, 2002)
- Ranjani Mazumdar, “Chapter 5: Gangland Bombay” in *Bombay Cinema*
- Lalitha Gopalan “Memory and Gangsters in Vidhu Vinod Chopra’s ‘Parinda’” in *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*