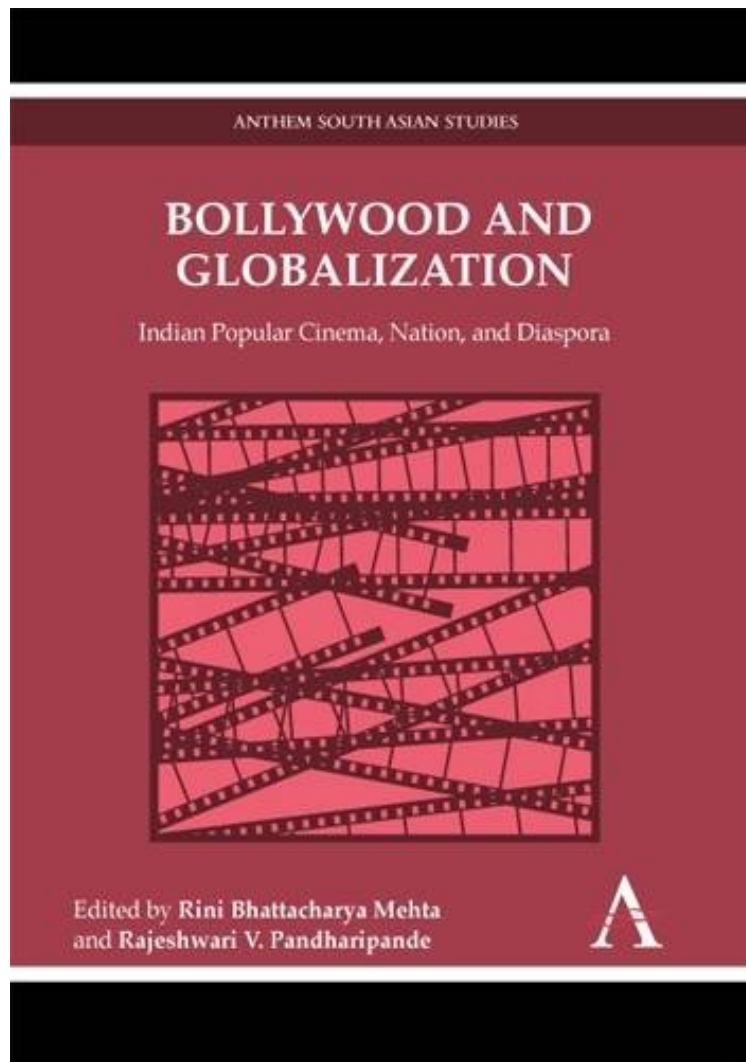


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Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora (Anthem South Asian Studies)

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to buy this book for my Indian Media class, at the University. Absolute waste of money. The writers don't have any clue about what they are talking. I speak Hindi, and this, quite frankly, feels like they typed everything up in Hindi, and then put it into Google Translate and served whatever it spitted out. It's sad how the professor (who is also ****cough cough**** the editor of this book, ****wink wink****) makes students buy this book every semester to make some extra money. Luckily, I got this used for like 12 bucks, and quick shipping thanks to prime!*****UPDATE-- COMPLETE REVIEW*****So, it turns out that this book is not just written and edited by my professor. Its actually the collection of nine authors (one of them who happens to be my professor) as well as two editors (one of them, again, who is my professor). So really, its an Alphabet soup (get it?) of 10 professors who make hundreds of students order this 40 dollars book every semester. But wait a minute! You would think, just maybe, that if so many people collaborated, this would be a masterpiece about Bollywood and Indian Cinema, right?WRONG! You see, there are nine chapters in this book, and each of them is written by a different author, which is then edited by two editors, who clearly didnt do much. Because of this, an already hard to read book is transformed into something extremely complex: each chapter has a completely different feel and point of view to it! But thats not it! Theres more. You see, it can very clearly be seen that none of the authors really talked to each other much! They were each handed some kind of subject matter to right about (ex. The films of Karan Johar or Is everybody saying Shava Shava to Bollywood Bhangra) and didnt really contact or read much of each others writing. There are many instances where similar things are being said in two chapters that are completely apart from each other. THATS AWFUL! Oh but it doesnt end there. Because of the poor editing and lack of coordination between the authors, most of the sentences throughout the book are awfully long, and make close to zero sense at all. Let me take this time to give you an example. Heres a sentence on Page 79 It is at this level that the Manichean struggle dissolves and agon, qualified through the necessity of introducing a logical program of sifting the stars from the non-performers, assumes the form of a necessary structural prop holding up, and helping redefine, the new subjective and national imaginary and itinerary. Can someone explain what is being said there? Because I have absolutely no clue. And this is one of the simplest sentences there are! This isnt a book: its more like a collection of thesis papers that have been proofread by word for spelling mistakes, that makes absolutely no sense and in fact is even LITERALLY difficult to read (the pages are pretty decent big and theyre using like 8pt. Times New Roman!). PLEASE, dont make the mistake of buying this book new. Take a used copy, and for your reference point, I got this in July 2015 for 14 dollars after tax. And dont buy it if you dont have to.

Commercial cinema has always been one of the biggest indigenous industries in India, and remains so in the post-globalization era, when Indian economy has entered a new phase of global participation, liberalization and expansion. Issues of community, gender, society, social and economic justice, bourgeois-liberal individualism, secular nationhood and ethnic identity are nowhere more explored in the Indian cultural mainstream than in commercial cinema. As Indian economy and policy have gone through a sea-change after the end of the Cold War and the commencement of the Global Capital, the largest cultural industry has followed suit. This book is a significant addition to the study of post-Global Indian culture. The articles represent a variety of theoretical and pedagogical approaches, and the collection will be appreciated by beginners and scholars alike.

As the [book suggests], global Bollywood has become an important site for assessing (and projecting notions of) complex changes taking place in Indian society since the early 1990s. And like the phenomenon itself, the perspectives on offer are as often perplexing as illuminating. The signifiers of globalizationthe corporatization of culture, the ubiquity of consumption, the mediatization of everyday life, the technologization of the economyhave found in Bollywood their prime symbolic real estate, and herein lies both its relevance and its attraction for the foreseeable future. Sumita S. Chakravarty in *TOPIA: Canadian Journal of Cultural Studies*'In this book, global India has moved on from postcolonial India and through economic liberalization, and new forms of cultural nationalism stand poised to leave its borders. Recommended.' A. Hirsh, emeritus, Central Connecticut State University, Choice'Bhattacharyas introduction underscores the salient role of economic liberalisation in shaping the Bombay film industry and its narratives The contributions [draw] our attention to changes in genre and industrial contexts, the (re)production of the new on-screen patriarch, the dominance of Bhangra and the Punjabi body in Hindi films, screen patriotism and violence, the emergence of assertive female desire and queer sexuality as well as the rise of a new ethics of individualism, enjoyment and freedom As a whole, Bollywood and Globalization increases our understanding of post-liberalisation Hindi film.' Monika Mehta, Binghamton University, in the *Journal of Intercultural Studies*'An informative discourse on the impact of globalization on Bollywood cinema and its implications. Scholars of film and cultural studies will find it useful for the range of topics it encompasses.' South Asian DiasporaAbout the AuthorRini Bhattacharya Mehta is Visiting Assistant Professor of Comparative and World Literature at the University of Illinois, Urbana-Champaign. She has published articles on the politics of religion in nineteenth and early twentieth century Bengal and is currently working on an anthology of South Asian literature; a manuscript on nineteenth century Indian nationalisms revisiting of the Indian past; and a co-edited volume on Partition. Rajeshwari V. Pandharipande is

Professor of Linguistics, Religion, and Comparative Literature at the University of Illinois, Urbana-Champaign, and has written several books, including a collection of her original Hindi poems and more than sixty research articles and chapters.