

- Pyaasa* (Guru Dutt, 1957)
Qayamat Se Qayamat Tak (Mansoor Khan, 1988)
Qurbani (Feroz Khan, 1980)
Ram aur Shyam (Tapi Chanakya, 1967)
Rangeela (Ram Gopal Varma, 1995)
Razia Sultan (Kamal Amrohi, 1983)
Sahib Bibi Aur Ghulam (Abrar Alvi, 1961)
Salaam Namaste (Siddharth Anand, 2005)
Sampoorna Ramayana (Babubhai Mistry, 1961)
Sangam (Raj Kapoor, 1964)
Satyam, Shivam, Sundaram (Raj Kapoor, 1978)
Satya (Ram Gopal Varma, 1998)
Seeta Aur Geeta (Ramesh Sippy, 1972)
Sholay (Ramesh Sippy, 1975)
Shree 420 (Raj Kapoor, 1955)
Silsila (Yash Chopra, 1981)
Swades: We, the People (Ashutosh Gowariker, 2004)
Taj Mahal (M. Sadiq, 1963)
Teesri Manzil (Vijay Anand, 1966)
Trishul (Yash Chopra, 1978)
Umrao Jaan (Muzaffar Ali, 1981)
Veer Zaara (Yash Chopra, 2004)
Vivah (Sooraj R. Barjatya, 2006)
Waqt (Yash Chopra, 1965)
Yaadon ki Baaraat (Nasir Hussain, 1973)
Zanjeer (Prakash Mehra, 1973)

BIBLIOGRAPHY

- ## BIBLIOGRAPHY

Ahluwalia (1981) *Tagore and Gandhi: The Tagore-Gandhi Controversy*. New Delhi: Pankaj Publications.

Bandyopadhyay, S. (1993) *Indian Cinema: Contemporary Perspectives From the Thirties*. Jamshedpur: Celluloid Chapter.

Barnouw, E. and S. Krishnaswamy (1980) *Indian Film*. New York: Oxford University Press.

Brooks P. (1995) *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess*. New Haven, CT: Yale University Press.

Bruzzi, S. (1997) *Undressing Cinema: Clothing and Identity in the Movies*. London: Routledge.

Cohan S. (1993) 'Feminizing the Song and Dance Man: Fred Astaire and the Spectacle of Masculinity in the Hollywood Musical' in S. Cohan and I. R. Hark (eds) *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London: Routledge, 46–69.

Chakravarty, S. (1993) *National Identity in Indian Popular Cinema 1947–1987*. Austin: University of Texas Press.

Chatterjee, G. (2002) *Mother India*. London: British Film Institute.

Chopra, A (2000) *Sholay: the Making of a Classic*. New Delhi: Penguin.

Dwyer, R. (2000a) *All You Want is Money: All You Need is Love: Sex and Romance in Modern India*. London: Cassell.

____ (2000b) 'Bombay Ishtyle', in S. Bruzzi and P. Church Gibson (eds) *Fashion Cultures: Theories, Explorations and Analysis*. London: Routledge, 178–90.

____ (2000c) 'The Erotics of the Wet Sari in Hindi Films', *South Asia*, XXIII,

- 2, 143–59.
- ____ (2002) *Yash Chopra*. London: British Film Institute.
- ____ (2003) ‘Representing the Muslim: The “Courtesan Film” in Indian Popular Cinema’, in T. Parfitt and Y. Egorova (eds) *Mediating the Other: Representations of Jews, Muslims and Christians in the Media*, London: Routledge, 78–92.
- ____ (2005) *100 Bollywood Films*. London: British Film Institute.
- ____ (2006a) *Filming the Gods: Religion and Indian Cinema*. London: Routledge.
- ____ (2006b) ‘The Saffron Screen?: Hindi Movies and Hindu Nationalism’, in B. Meyer and Annalies Moors (eds) *Religion, Media and the Public Sphere*. Bloomington: Indiana University Press, 422–60.
- ____ (2006c) ‘Kiss and Tell: Expressive Love in Hindi Movies’, in F. Orsini (ed.) *Love in South Asian Traditions*. New Delhi: Oxford University Press, 289–302.
- Dwyer, R. and D. Patel (2002) *Cinema India: The Visual Culture of Hindi Film*. London: Reaktion Books/Victoria and Albert Museum.
- Dwyer, R. and C. Pinney (2000) *Pleasure and the Nation: The History, Politics and consumption of Public Culture in India*. Delhi: Oxford University Press.
- Dyer, R. (1998) *Stars*. London: British Film Institute.
- Garber M. (1992) *Vested Interests: Cross Dressing and Cultural Anxiety*. New York and London: Routledge.
- Gandhy, B. and R. Thomas (1991) ‘Three Indian Film Stars’, in C. Gledhill (ed.) *Stardom: Industry of Desire*. London: Routledge, 107–31.
- Ganti, T. (2004) *Bollywood: a Guidebook to Bollywood Cinema*. London: Routledge.
- Garga, B. (1996) *So Many Cinemas*. Mumbai: Eminence Designs.
- Gledhill, C. (1991) *Stardom: Industry of Desire*. London: Routledge.
- Gopalan, L. (1997) ‘Avenging Women in Indian Cinema’, *Screen*, 38, 1, 42–59.
- ____ (2002) *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. London: British Film Institute.
- Inden, R. (1999) ‘Transnational Class, Erotic Arcadia and Commercial Utopia in Hindi Films’, in C. Brosius and M. Butcher (eds) *Image Itineraries: Audio-visual Media and Cultural Change in India*. New Delhi: Sage, 41–66.
- Kabir N. M. (1997) *Guru Dutt: A Life in Cinema*. New Delhi: Oxford University Press.
- Kabir, N. (2001) *Bollywood*. London: Film Four.
- Kaskebar, A. (1999) ‘An Introduction to Indian Cinema’, in J. Nelmes (ed.) *An Introduction to Film Studies*. London: Routledge, 381–416.
- ____ (2000) ‘Hidden Pleasures: Negotiating the Myth of the Female Ideal in Bollywood Cinema’, in R. Dwyer and C. Pinney (eds) *Pleasure and the Nation: The History, Politics and consumption of Public Culture in India*. New Delhi: Oxford University Press, 286–308.
- Kracauer, S. (1947) *From Caligari to Hitler: A Psychological History of the German Film*. Princeton: Princeton University Press.
- Krishen, P. (ed.). Indian Popular Cinema: Myth, Meaning and Metaphor. India International Centre Quarterly 8 (1) Special Issue: March 1980.
- Mazumdar, R. (2000) ‘From Subjectification to Schizophrenia: The “Angry Man” and the “Psychotic” Hero of Bombay Cinema’, in R. S. Vasudevan (ed.) *Making Meaning in Indian Cinema*. New Delhi: Oxford University Press, 238–64.
- Mishra, V. (1985) ‘Towards a Theoretical Critique of Bombay Cinema’, *Screen*, 2, 3–4, 133–46.
- ____ (2002) *Bollywood Cinema: Temples of Desire*. London: Routledge.
- Mulvey, L. (1975) ‘Visual Pleasure and Narrative Cinema’, *Screen*, 16, 3: 6–18.
- Nair, P. (1995) ‘In the Age of Silence’, in R. Vasudevan (ed.) *Frames of Mind: Reflections on Indian Cinema*. New Delhi: UBSPD, 3–16.
- Nandy, A. (1981) ‘The Bollywood Film: Ideology and First Principles’, in M. Sinha, ‘Indian Popular Cinema: Myth, Meaning and Metaphor’, *India International Centre Quarterly*, 8, 1, Special Issue, 89–96.
- ____ (1995) ‘An Intelligent Critic’s Guide to the Indian Cinema’, in *The Savage Freud and Other Essays on Possible and Retrievable Selves*. Princeton: Princeton University Press, 196–236.
- ____ (1998) *Secret Politics of our Desires: Innocence, Culpability and Popular Cinema*. London: Zed Books.
- Nowell-Smith, G. (ed.) (1996) *The Oxford History of World Cinema*. Oxford: Oxford University Press.
- Pendakur, M. (1990) *Indian Popular Cinema: Industry, Ideology and Consciousness*. Cresskill, NJ: Hampton Press.
- Pinney, C. (2000) ‘Public, Popular and Other Cultures’, in R. Dwyer and C.

- Pinney (eds) *Pleasure and the Nation: the History, Consumption and Politics of Public Culture in India*. Delhi: Oxford University Press, 1–34.
- (2004) 'Photos of Gods': *The Printed Image and Political Struggle in India*. London: Reaktion Books.
- Pinto, J. (2006) *Helen: The Life and Times of an H-Bomb*. New Delhi: Penguin.
- Prasad, M. (1993) 'Cinema and the Desire for Modernity', *Journal of Arts and Ideas*, 25–6, 71–86.
- (1998) *Ideology of the Hindi Film: a Historical Construction*. Delhi: Oxford University Press.
- Propp, V. (1968 [1927]) *The Morphology of the Folktale*. Austin, TX: University of Texas Press.
- Rajadhyaksha, A. (1987) 'The Phalke Era', *Journal of Arts and Ideas*, 14–15, 47–75.
- (1993) 'The Epic Melodrama: Themes of Nationality in Indian Cinema', *Journal of Arts and Ideas*, 25–6, 55–70.
- (1996) 'Indian Cinema: Origins to Independence', in G. Nowell-Smith (ed.) *The Oxford History of World Cinema*. Oxford: Oxford University Press, 398–409.
- (1996a) 'India: Filming the Nation', in G. Nowell-Smith (ed.) *The Oxford History of World Cinema*. Oxford: Oxford University Press, 678–89.
- Rajadhyaksha, A. and P. Willemen (1999) *An Encyclopaedia of Indian Cinema*. London: British Film Institute.
- Rangachariah, D. B. T (1928). *Report of the Indian Cinematograph Committee 1927–8*. Madras: Government Press.
- Rangoonwalla, F. (1975) *75 Years of Indian Cinema*. New Delhi: Indian Book Co.
- Sheth, A. and N. Sheth (1994) *Sangeet Bhavan Trust*. Bombay: Pankaj Mullick Music Research Foundation.
- Stein, B. (1998) *History of India*. London: Wiley-Blackwell.
- Tasker, Y. (1993) *Spectacular Bodies: Gender, Genre and the Action Cinema*. London: Routledge.
- Thomas, R. (1985) 'Indian Cinema: Pleasures and Popularity. An Introduction', *Screen*, 26 (3–4): 61–131.
- (1989) 'Sanctity and Scandal: The Mythologization of Mother India', *Quarterly Review of Film and Video*, 11, 11–30.
- (1995) 'Melodrama and the Negotiation of Morality in Mainstream Hindi Film', in C. A. Breckenridge (ed.) *Consuming Modernity: Public Culture in a South Asian World*. Minneapolis: University of Minnesota Press, 157–82.
- Uberoi, P. (2000) 'Imagining the Family: An Ethnographic of Viewing Hum Aapke Hain Koun...!', in R. Dwyer and C. Pinney (eds) *Pleasure and the Nation: The History, Politics and consumption of Public Culture in India*. Delhi: Oxford University Press, 309–51.
- Vasudevan, R. (1989) 'The Melodramatic Mode and Commercial Hindi Cinema: Notes on Film History, Narrative and Performance', *Screen*, 30, 3, 29–50.
- (1993) 'Shifting Codes, Dissolving Identities: the Hindi Social Film of the 1950s as Popular Culture', *Journal of Arts and Ideas*, 23–4, 51–79.
- (2000) *Making Meaning in Indian Cinema*. Delhi: Oxford University Press.