

Annotated Bibliography Film 2700 project

Side note: The scope of my project will now be to cover a comparison of Indian cinema from the 1970s until early 2000s. I will be specifically discussing ways Indian cinematic style such as narration, dances and other aesthetics/customs have either changed or remained the same from 1970s until early 2000. I plan on accomplishing this by finding sources that would serve as reference in laying out the elements of Bollywood cinema and would describe those elements in detail. From there I will select a movie from 1970s and movie from 2000s to make my comparison of cinematic elements in the two movies. The 1960s and 1970s began the trend of modern Indian movies also known as masala movies. These movies have a mixture of genres such as romance, action, comedy. In addition, they have Indian playback music, which is a common element of Indian cinema that have existed from the very beginning. An action/adventurous film *Sholay* (1975) will be discussed from this time. The movies made in early 2000s have to some point westernized their content in terms of dances, and a clear story line, however a few elements have stayed the same. In my paper I will use the movie *Kabhi Khushi Kabhi Gham* to assess the changes or state ways in which movies from 2000s are still similar to the 1970s era.

Booth, Gregory D. "Traditional Content and Narrative Structure in Hindi Commercial Cinema." *Asian Folklore Studies* 54.2 (1995): 169–190.

The article is beneficial to my research as it discusses the traditional content commonly presented in Hindi sound films which I will use as a reference to compare cinematic elements in Hindi films from the 1970s until early 2000. The author claims that ideas visible in Hindi films comprise of oversimplification of situations, providing less detail about the plot and having typical characters (the hero and villain) and amongst all rarity of kissing between characters. In the early years of Indian cinema, the cinematic style of Indian films was based on songs, skits, attractive female dancers. However, in recent years' movies have been based on a single narrative plot. However, there are elements such as melodrama in these films that have remained the same. These elements include a traditional Indian narrative, story types and characters and traditional story content. For traditional Indian narrative, the idea of a film beginning with a religious ritual (mangalacharan) is still prevalent in new Bollywood movies. Films are still comprised of highly emotional narratives, and producers try to embed religious traditions and morals into their secular plots. The story types include martial, sacrificial and romantic genres. There is also the idea of triangular character relationships in Indian cinema where the plot revolves around 3 or 4 main characters and their relationships. Overall Hindi films consist of emotional plots, stereotyped characters and limited themes of martial, sacrificial and romantical genres. For my research, I will locate these common elements in films from 1970 and early 2000s, and I will attempt to provide evidence that while the title, stars, plot details, songs changed in each film, the Indian traditions and cinematic values remained same.

Ciolfi, Sabrina. "Popular Hindi Cinema: Narrative Structures and Points of Continuity with the Tradition." (2012).

Like the prior source, this source also helps establish a baseline which I will use to compare movies made in the 1970s until the early 2000s. The author begins by talking about the traditional background of Indian cinema where he points out the theme of continuity with the tradition that exists in most movies. Indian cinema has adopted styles and aesthetics of Indian cultural forms over the centuries and integrated these styles into their movies. These styles are derived from their epic poems, and their vast Sanskrit dramas, along with the style of oral storytelling. In the past story tellers in India dramatized their epics to make their stories unique for the audience. Next, the author mentions the theme of running around the trees as part of the song and dance sequences. The author makes it known that songs and dances are one of the main if not the most significant element of Bollywood style that appeals to the audience. Songs in movies just pop up as a surprise to the audience thus, breaking the continuity of the plot. For the most part, songs represent the feelings of love between characters and are also a way for characters to express their views without dialogue. Another common thing in Indian cinema is the narrative structure which is somewhat fragmented. The plots aren't made clear until the middle of the film, a common idea of storytelling in India. The plot is usually developed through flashbacks, jumps in time and thematic repetition. The last thing author mentions relates to the idea of happy ending in movies where good triumphs over evil in other words hero and heroine are finally able to be together. Like the previous source, I will use this again as a reference in terms of locating and analyzing elements stated here in movies from the 1970s and compare it to movies in 2000s. This will help me answer the research question of how Bollywood cinema has changed or remained the same in recent years.

Phillips, William H. "Chapter 7: Types of Fictional Films." Film: An Introduction. New York: Bedford/St.Martins, 2009. N. page. Print.

This chapter from the Film an introduction book is also useful for my project as it provides some background information about Bollywood films as well as classical Hollywood cinema. The chapter presents Hollywood films as fictional films that show characters who face problems in achieving their goals, common genres include western, film noir, and the musical. Some films are traditionally western and often films contain more than one genre. In ways, the chapter provides the comparison of classical Hollywood to Bollywood cinema which is where the usefulness of the source lies. The chapter provides a few common characteristics of Hindi cinema such melodrama, action, comedy, and romance, with songs being an important element. The chapter further goes on giving few specific references to films such the movie Lagaan to exemplify melo- dramatic plots. The Chapter also explains the star system that exists in Indian cinema where people would see the movie solely due to actors and not the story. Overall this

would be a good resource in providing a bit of perspective for Bollywood movies and how they are unique in their own way with their specific cinematic elements. In comparing films from the 1970s and 2000s it gives ideas on what to look for in each film in terms of genres, start system, and songs.

Subramaniam, Arundhathi. "Dance in Films." *New Directions in Indian Dance* (2003): 132-45.

The author of the article discusses the westernization of Bollywood dance, an integral part of Indian cinema. This is very relevant to my topic because dance has remained an important aspect of Bollywood movies as it reflects “contemporary social values” of Indian tradition. The source further mentions a few specific remarkable dance performances given by famous dancers “Prabhudeva in *Muqabla*, Madhuri Dixit’s in *Ek, Do, Teen*, and Shahrukh Khan’s spirited *Chhaiyya, Chhaiyya*.” Dances in Indian films have a rich history but in recent years it has been shaped by markets, and individual tastes. The source also notes the transitioning of Indian music from cleaner, less vulgar nature to a more westernized and less robotic style. More specifically music in movies has outgrown the slow paced melodious songs to a more “adrenaline fused” fast paced music, particularly in the 70s. Another important aspect of Bollywood dance is artistic syncretism which the author states is the ability to integrate diverse elements into the music. This includes infusing folk-like exotic sceneries into the Indian dance 'jhatak matak' style. However, in recent years the traditional dance styles have been influenced by western the waltz, rumba, cha-cha-cha to appeal the youth audience. These westernized dance styles include bhangra-pop, dandiya-jazz, disco-kathak. Towards the end of the article the authors asserts that augmentation of mass media, television have been the main reason for this change in style of music and dance in Bollywood. In my paper, I could talk about a separate section for Bollywood movies relating to music and dance style and how it has either remained the same or changed in movies from the 1970s and the early 2000s. The article does give specific dances in movies which I could research further for the relevance of my topic.

"You Know You're Watching a Bollywood Movie When." *Indiamarks*. Indiamarks, 02 June 2015. Web. 09 Oct. 2016.

This article points out a few characteristics of Bollywood films such as the average length of movies where the story line is developed for about half the movie length, and the other half is contained with songs (women dancing) for entertainment. Also, the idea of the film being

divided into 2 parts by intermission. The online article also characterizes Bollywood films into musicals where there are at least 4-5 songs in each movie with the hero and heroine lip-syncing the song sung by playback singers. Most people view films for songs and actors rather than the story line. Most films pay attention to the location and scenery while shooting songs, where trees are not just props but the actors and actresses dance around it. The idea of songs is to take the audience into an imaginary world of the actors and actresses where they instantly fall in love. The article also points out that most movies revolve around the old love formula where the drama is centered around family. To be more specific the drama is about a boy falling in love with the girl but the girl's parents object due to social status or religious beliefs until they realize how deep the love is and that's where the movie end with a happy ending. The love triangle is almost present in all Bollywood movies, and some common issues are about sacrifice, family ties, separation of siblings, etc. I will look for these ideas in films from the 1970s and early 2000s and analyze to what degree these aspects have changed or remained the same.