

**M.K. Raghavendra** is an eminent film critic, researcher, and scholar. He received the Swarna Kamal for the Best Film Critic at the 1997 National Film Awards.

A comprehensive and thorough peep into Bollywood, this book is a keeper for any Bollywood buff and a great primer for the uninitiated. It leaves no aspect of the industry untouched—the history, methods, economics, or outreach. Raghavendra brings in a unique perspective, connecting mainstream film-making with other art forms and viewing the present through the past.

—**Namrata Joshi**, cinema editor/associate editor and film critic with the *Hindu*

## BOLLYWOOD

[T]his is a fine summation of the history and workings of Hindi cinema, from the silent era to the present day.... [T]he author has done well to analyse the major signposts of Hindi-film history, along with many of the seminal films.

—**Jai Arjun Singh**, freelance writer, journalist, and author of *Jaane Bhi Do Yaaro: Seriously Funny since 1983*

Bollywood draws a concise arc from the beginnings of the Hindi film industry to its present moorings in Mumbai. M.K. Raghavendra's scholarly yet accessible account makes interesting connections between significant social and political events in India and how they impacted the content and growth of the world's largest film industry, and is essential reading for Hindi cinema enthusiasts.

—**Shubhra Gupta**, film critic and senior columnist with the *Indian Express*

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M.K. RAGHAVENDRA

BOLLYWOOD

*Awaara, Sholay, Deewar, Hum Apke Hain Koun..!, 3 Idiots.* The success stories of these cult films are not only well known, but have also benchmarked a specific kind of cinema that exerts a far-reaching appeal.

Often misunderstood to represent all Hindi cinema, Bollywood, as a distinct industry operating within Indian cinema, has not received due attention. Replete with its own set of motifs, plot devices, tropes, and even themes, much of what is produced shares not only a devoted audience, but also big budgets, stars, larger-than-life sets, and enormous revenues.

In *Bollywood*, M.K. Raghavendra maps the dramatic journey of this popular, mainstream phenomenon. He dwells on the various departures from Western cinema and examines the characteristic traits specific to Bollywood, relating them to classical aesthetics, poetics, and dramaturgy. While also touching upon its various production and distribution practices, this short introduction explains the assorted roles it has played in suturing pan-Indian and national cinema before and after 1947, and anticipates its future as a sustained form of global entertainment.

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