

## term „Bollywood“

- Bombay + Hollywood = Bollywood → term derived from the local provenience
- „Bollywood“ is used to refer to a genre
- alternative expressions: Hindi-Film, Pop-Film, Masala-Film

# analogical creations

- Kollywood (named after Kodambakkam, a quarter of Chennai in Tamil Nadu)
  - Tollywood (Telugu-Cinema from Andhra Pradesh)
  - Lollywood (Lahore, Pakistan)
  - Mollywood (Malayalam-Cinema from Kerala)
  - Gollywood (Gujarat)
  - Sollywood (Singapur)
  - Nollywood (Nigeria)
- ▶ The creation is not consistent, some terms refer to the local provenience (quarter/city/(federal) state), some to the language

# 3 Indian Major Studios

## **Bombay Talkies (Bombay)**

(founded in 1934 by Himansu Rai and Franz Osten)

social topics, musicals ———▶ real precursors of today's „Bollywood“

## **New Theatres (Calcutta)**

(founded in 1930 by B. N. Sircar)

bengal literature, biopics of Hindu saints

## **Prabhat Film Company (Pune)**

(founded in 1929 by S. Fathelal and V. Shantaram)

mythological and religious movies

————▶ **every studio had its own special topic / provenience corresponds with content**

# History

- 1930ies: studio-era; sociocritical according to contemporary society / independence movement
- 1940ies: more and more small producers became interested in the commercial aspects of the booming film industry; money was provided by independent investors (money laundry, underworld, corruption)
- 1950ies: the new producers could afford to poach the stars from the big studios. The major studios closed, the studio-system changed into the star-system.
- 1952 First „International Film Festival of India“. Some Indian directors were deeply impressed by the neorealistic movies (for example „Ladri di biciclette“), which dealt with similar problems (poverty, inequality) and they decided to bring „realism“ on the Indian screen

# History

- 1960ies: growing influence of this „New Cinema“, which developed parallel to the popular Hindifilm (80% of the movies in the 30ies were in Hindi, in the 60ies only 40% were in Hindi)
- 1970ies: the commercial cinema reacted on the success of the „realism“-movement and became more critical itself. At the same time a distinct increase of violence is noticeable
- 1980ies: no continuous topic; lot of trash
- Since the mid 1990ies: abundant, over-romantic movies about love, arranged marriages and the struggle between traditional values and modern life made in high technical quality
- New trends: movies are less elevated, there's more action and they are more explicit

# Influences on Bollywood

- Sanskrit Theatre
- Folk Theatre
- Indian Epics
- Western Ideas and Techniques

# Influences on Bollywood

- Sanskrit Theatre

- Indra asked Brahmā for a form of entertainment, that is visible as well as hearable and that is dedicated to everybody (the low-caste people had no access to the Veda). Brahmā took **speech, song, dance and facial expression** and created the Natyaveda, the holy book of dramaturgy
- According to the hinduistic view of life another rule was added: a drama must not end with the defeat or death of the hero → **happy ending**
- Bhava (mood) and Rasa (feeling/emotion) surmount the plot! Mere narration is not seen as art. Art has to excite the senses and arouse emotions.

# The 9 traditional Rasas

- Śṛīṅāra
- Hasya
- Karuṇa
- Raudra / Krodha
- Vīra
- Bhayanaka
- Bībhatsa
- Adbhuta
- Śānta
- love / eroticism
- joy / humor
- compassion / pity
- anger / rage / fury / wrath
- heroism / courage
- fear / terror
- disgust / loathing
- amazement / wonder
- calm / peace



# Influences on Bollywood

- Folk Theater

- kaleidoscopic, colourful, vivid, with **song and dance**
- most important: Parsi Theatre; a mixture of european and indian techniques (typical: indianized versions of Shakespeare's plays)

- Indian Epics

- Rāmāyaṇa & Mahābhārata
- omnipresent in every indian artform

- Western Ideas and Techniques

# characteristical / recuring elements

- music / dance
- family(problems) / Paramparā
- artificial in style (exaggerated acting; eye-catching montage; shifting settings, costumes, mood).  
Filmmakers don't want to create an illusion
- love triangles (results in self-sacrifice)
- moral(problems) / Dharma
- Repetition of scenes, phrases, originalities
- plagiarism / remake (listed at [www.bollycat.com](http://www.bollycat.com))
- product placement

# music / dance

- long tradition in indian culture (plays, traditional dance)
- „Picturizations“
- soundtrack is produced especially for that purpose and released weeks before the opening night of the film
- high status of the composers (music directors)
- playback
- citation / music stays longer in the collective memory than the movies do (Antakshari)

# music / dance

- forms:
  - love duetts (shift in locations and costumes; regularly with 'wet sari scene')
  - mass scene with several 'singing' main characters and supporting dancers (according to the sex of the particular singer)

# music / dance

## – Functions

- tradition
- understandable for non-Hindi speakers
- to intensify the emotions
- externalization of thoughts
- code for erotic acts
- the „take away“ version of the movie / the emotions

# Family

- family structures are complex; for every relative a special term
- distinct family ties / filial piety is a must
- stereotype roles in reality and in movies, there is only little scope left for individualism
- extensive exposition of characters and relations
- separation / reunification
- Paramparā
- addressing:
  - tu, tum, āp = you

# Censorship

-1918: Indian Cinematograph Act

-1928: Indian Cinematograph Committee

-1952: Central Board of Film Censors

-Rating system

- U = universal
- U/A = unrestricted with adult accompaniment
- A = adults
- S = only for special class (very rare)





# censorship

- Kisses
- Topics
- self-censorship



Raja Hindustani, (1996; Dharmesh Darshan)