

Shaheed E Mohabbat Boota Singh

Katrin Zwirgmaier

The Hay House Book of Cinema that Heals Ashok Raj, 2014-02-01 A unique volume that highlights – tellingly and poignantly – how the impact of the Hindi film over the decades has played a significant role in trying to bring together people belonging to different faiths and different strata of society. Covering a vast time span from the silent era to the present, this work focuses on Hindi cinema's attempts at promoting harmony and trust among various religions, communities and ethnic groups, while performing its basic function of entertaining the viewers. It identifies appropriate situations and characters in select films – such as Padosi (1941), Hum Ek Hain (1946), Mughal-e-Azam (1960), Dharamputra (1961), Amar Akbar Anthony (1977), Ghulam-e-Musthafa (1997), Lagaan (2001) and Veer-Zara (2004) – and describes how positive messages have been articulated through them. It also examines the response of the film makers to the changes that have been taking place over the years in society vis-à-vis the communal milieu in the country and their contribution towards making a cinema that heals. Ever since its inception a century ago, Indian cinema, far more than other popular cultural medium, has consistently taken up highly appealing and socially relevant interpretations of popular religious beliefs and customs. It has often attempted to ensure that the audiences identified themselves with the characters as they enacted their roles on screen. This cinema, though dominated by love stories and romantic escapism, has, occasionally, sent out a powerful message against age-old religious orthodoxy and outdated traditions by emphasizing that such factors have caused tremendous social tensions and suffering. In a very significant way, Indian cinema has tried to systematically break down religious and other barriers (say, ethnic, language, caste and class) and has endeavoured to engender an egalitarian society despite numerous obstacles. Here is a work that all readers, film buffs or not, will find stimulating, engrossing and informative.

Partitioned Lives Anjali Gera Roy, Nandi Bhatia, 2008 Contributed articles chiefly with reference to India.

Routledge Handbook of Indian Cinemas K. Gokulsing, Wimal Dissanayake, 2013-04-17 India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this Handbook looks at the complex reasons for this remarkable journey. Combining a historical and thematic approach, the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social, economic, cultural, political,

ideological, aesthetic, technical and institutional discourses. The thematic section provides an up-to-date critical narrative on diverse topics such as audience, censorship, film distribution, film industry, diaspora, sexuality, film music and nationalism. The Handbook provides a comprehensive and cutting edge survey of Indian cinemas, discussing Popular, Parallel/New Wave and Regional cinemas as well as the spectacular rise of Bollywood. It is an invaluable resource for students and academics of South Asian Studies, Film Studies and Cultural Studies.

Routledge Handbook of South Asian Cinemas Ajay Gehlawat, Jayson Beaster-Jones, 2025-12-08 The Routledge Handbook of South Asian Cinemas is the first collection of original contributions to comprehensively analyze one of the most diverse and prolific cinema-producing regions of the world. It features chapters by up-and-coming and established scholars from a diverse array of academic specialties that survey South Asian cinemas, placing an emphasis on new, emerging, and underexplored cinematic terrains. The handbook is organized in two parts: Regions and Themes. The first part examines the film industries from a regional perspective, including the cinemas of various Indian languages, in conjunction with the cinemas of other South Asian countries, including Bangladesh, Bhutan, Nepal, Pakistan, and Sri Lanka. The second part examines issues, themes, and practices that cut across regions, including distribution platforms, audiences, song and dance, and gender and sexuality. A crucial intervention in the field of South Asian Cinema Studies, this handbook is an essential reference work for students and researchers of Asian cinema, film and culture and a significant contribution to South Asian Studies.

Rashtriya Sahara ,1998

South Asian Cinema ,2004

1st SAARC Film Festival, Colombo, 17-24th September 1999 ,1999

Organiser ,1999-08

Indian Cinema ,1999 Volumes for 1984- deal with Indian films entered in the 10th- International Film Festival of India.

Amritsar Ian Talbot, Darshan Singh Tatla, 2007 The city of Amritsar stands on the volatile border between India and Pakistan. It has been a focus for political and religious conflict since the partition of 1947. Amritsar brings together 25 first-hand accounts of life in a city at the epicentre of one of the largest and bloodiest forced migrations in history. The interviews explore experiences from the time of partition: from the suddenness of uprooting and the belief that the migration was only to be temporary to the enduring sense that the violence was politically and not culturally or religiously motivated. Issues raised include: the abduction and rehabilitation of women and children; the differing experiences of elite and subaltern classes; the memories of refugee convoys and camps; the hazards of border crossing; and the nostalgia for pre-Partition bonds between Muslims, Sikhs, and Hindus.

Epicentre of Violence Ian Talbot, 2006 This volume is designed to illuminate the educational experiences of Black women,

from the time they earn their high school diplomas through graduate study, with a particular focus on their doctoral studies, by exploring the commonalities and the uniqueness of their individual paths and challenges. The chapters of this volume newly identify key factors and experiences that shape Black women's engagement or disengagement with higher education. The original research presented here - using an array of theoretical lenses, as well as qualitative and quantitative methods - not only deepens our understanding of the experiences of African American women in the academy, but also seeks to strengthen the academic pipeline, not only for the benefit of those who may have felt disenfranchised in the past, but for all students. The contributors eschew the deficit-focused approach - that implies a lack of social and cultural capital based on prior educational experiences - adopted by many studies of non-dominant groups in education, and instead focus on the strengths and experiences of their subjects. Among their findings is the identification of the social capital that Black women are given and actively acquire in their pre-collegiate years that enable them to gain greater returns on their educational investments than their male peers. The book further describes the assistance and the interference African American women receive from their peers during their transition to college, and how peer interactions shape their early college experiences, and influence subsequent persistence decisions. Whether studying how Black women in the social and natural sciences navigate through this often rocky terrain, or uncovering the extent to which African American women doctoral students access postsecondary education through community colleges, and their special needs for more mentoring and advising support, this book provides researchers and graduate students with rich information on how to successfully engage and succeed in the doctoral process. It also demonstrates to women faculty and administrators how they can become better navigators, guides, and advocates for the African American women who come after them.

The Journal of the Film Industry ,1958

BFI Film and Television Handbook 2001 Eddie Dyja,2000-12-01 No Marketing Blurb

30th International Film Festival of India '99 ,1999

Mass Media in India ,2000

International Index to Film Periodicals ,2000

Sales Tax Cases Ananta Narayana Aiyar,2001

International Who's Who in Popular Music 2009 ,2009-03 A comprehensive guide to the people and organizations involved in the world of popular music.

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures ,2007

Filmography, 1994-2000 Rajendra Ojha,2002

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Shaheed E Mohabbat Boota Singh Introduction

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