BIBLIOGRAPHY

Unpublished Material

National Archives of India (NAI), New Delhi.

Home Department Political Proceedings (1918-46).

National Film Archives of India (NFAI), Pune.

Unpublished Documents (1931- 51)

Unpublished Dissertation


Films Viewed

Hunterwali (1935)
Achhut Kanya (1936)
Sant Tukaram (1936)
Miss Frontier Mail (1936)
Duniya Na Mane (1937)
Admi (1939)
Azaad (1939)
Brandi Ki Botal (1939)
Pukar (1939)
Aurat (1940)
Diamond Queen (1940)
Padosi (1941)
Ossessione/ Obsession (1942)
Kismet (1943)
Prithvi Vallabh (1943)
Roma Citta Aperta / Rome Open City (1945)
Dharti Ke Lal (1946)
Neecha Nagar (1946)
Dr. Kotnis Ki Amar Kahan (1946)
Sciuscia / Shoeshine (1946)
Paisan / Neibbour, 1946
Germany anno zero/ Germany Year Zero (1947)
Shaheed (1948)
Aag (1948)
Ladri di Bicicletta / Bicycle Thieves (1948)
Bitter Rice (1948)
Chhinamool (1948)
La Terra Trema / The Earth Trembles (1948)
Andaz (1949)
Lahore (1949)
Barsaat (1949)
Awara (1951)
Stromboli (1951)
Cronaca di un Amore / Chronicle of a Love (1951)
Miracolo a Milano/ Miracle in Milan (1951)
Umberto D (1952)
Voyage to Italy (1952)
Do Bigha Zamin (1953)
I Vitelloni (1953)
Parineeta (1953)
La Strada (1954)
Boot Polish (1954)
Devdas (1955)
Pather Panchali (1955)
Aparajito (1956)
Jagte Raho (1956)
Jagte Raho (1956)
Mother India (1957)
Naya Daur (1957)
Pyasa (1957)
Le Notti de Cabiria / Nights of Cabiria (1957)
Jalsaghar / The Music Room (1958)
Kagaz ke Phool (1959)
Paigham (1959)
Sujata (1959)
The Apur Sansar / The Apu’s World (1959)
Meghe Dhaka Tara (1960)
Rocco E i Suoi Fratelli / Rocco and his Brothers (1960)
Devi (1960)
Komal Gandhar (1961)
Mahanagar / The Big City (1963)
Purab aur Paschim (1963)
Charulata (1963)
Bandini (1963)
Subarnrekha (1965)
Bhuvan Shome (1969)
Garam Hawa (1973)
Gandhi (1983)
Tamas (1987)
Dilwale Dulhianiya Le Jayenge (1995)
Kuch Kuch Hota Hai 1997
Kabhi Khushi Kabhi Gham (2000)

Published Material

Contemporary Journals, Reports, Official Documents and Magazines

Economic and Political Weekly
Journals of Motion Picture Society of India
Journal of Arts and Ideas
Comparative Studies of South Asia, Africa and the Middle East
Contemporary India
Filmindia
Cinema
Film world
Abhudaya
Indian Film Scene
Filmfare
Yojana
Cineaste
Indian Film Culture
Screen Unit
Movie
Sight and Sound

Newspapers
Times of India
Indian Express
Bombay Chronicle
The Times
News Chronicle
Manchester Guardian
National Herald

Books and Articles

_________ I am not an Island, Vikas Publishing House Pvt. Ltd., New Delhi, 1977

_______Mad Mad Mad World of Indian Films, Hind Pocket Books, Delhi, 1977

_______Art and Commerce in Indian Cinema’, in T. M. Ramachandran, ed.,
70 Years of Indian Cinema, Cinema India International, Bombay, 1985

Agarwal, Vijay, Cinema Aur Sarnaj, Satsahitya Prakashan, Delhi, 1997

Agnihotri, Ram Awatar, Social and Political Study of Modern Hindi Cinema,
Common Wealth Publishers, Delhi, 1998


Allen, Robert C. & Gomery, Douglas, Film History: Theory and Practice,
Newberg Award Records, Inc., New Delhi, 1985

Ann Kaplan, E. Women and Films: Both Sides of the Camera Routledge,
1990

Andrew, Dudley Concepts in Film Theory, Oxford University Press, New York,
1984

Appadurai, Arjun and Breckenridge, Carol A., “Public Modernity in India” in
Carol A. Breckenridge ed. Consuming Modernity, OUP, Delhi 1995

Armes, Roy Patterns of Realism: A Study of Italian Neorealism, Cranbury
N.J.: A. S. Barnes, 1971

Baghdadi, Rafique & Rao, Rajiv, Talking Films, Harper Collins Publications,
Delhi, 1995

Baji, A. R.: 50 Years of Talkies 1931-81, Souvenir for South Indian Film
Chamber of Commerce, Madras, 1981

Baji, A. R. ed., ‘From Alam Ara to 70 MM Technology’, 50 Years of Talkies in
India (1931-81) South Indian Film Chamber of Commerce, Madras,
1981

Bandhu, Pranjali, Cinema in Focus: Black and White of Cinema in India, Odyssey, Thiruvananthapuram, 1992

Bandyopadhyay, Samik, Mrinal Sen: Over the Years, Seagull Books, Calcutta, 2003

Banerjee, Haimanti, Ritwik Kumar Ghatak: A Monograph, National Film Archives of India, Pune, 1985


Banerjee, Shampa, ed. Ritwik Ghatak: Cinema India, Directorate of Film Festivals, National Film Development Corporation Ltd., Delhi, 1982

Banerjee, Shampa, Profiles: Five Film Makers of India, Directorate of Film Festivals, National Film Development Corporation, Delhi, 1985


Bazin, Andre, What is Cinema Vol I, University of California Press, California, 1967


Beaver, Frank E, On Film, New York, McGraw Hill, 1983

Bhartiya Bhavanilal, Filmi Sitaron Ki Duniya, Samay Prakashan, Delhi, 1999


___________, “Film Censorship” in *100 Years of Indian Cinema*, Nandan, Calcutta, 1995


Braudy, Leo and Morris, Dickstein, Eds., *Great Film Directors: A Critical Anthology* New York, OUP, 1978


Budgen, Suzanne, *Fellini*, Published by British Film Institute Education Department, 1966


Chakravarty, Sumita, *National Identity in Indian Popular Cinema*, Oxford University Press, Delhi, 1996


Chandra, Bipan et. al, *India’s Struggle for Independence*, Penguin Books, Delhi, 1993

________ *India after Independence*, Penguin Books, Delhi, 1999

Chandra, Nandini Merit and Opportunity in the Child Centric Nationalist Films of the 1950s, in Manju Jain ed. *Narratives of Indian Cinema*, Primus Books, Delhi, 2009


“Colonialism, Nationalism and Colonized Women: The Contest in India*, *American Ethnologist*, 16


Chaudhri, R. S., ‘Teething Troubles of the Talkie’ in *Indian Talkie* 1931-56, Bombay Film Federation of India, 1956


Cook, Pam, ‘Melodrama and the Women’s Picture’, in Marcia Landy ed. *Imitations of life; A Reader on Film and Television Melodrama*, Wayne State University Press, 1991, P. 249


_________ “The Unstoppable Chariot”, in Hiranmay Karlekar, *Independent India: The First Fifty Years*, OUP, Delhi, 1998

_________ *Talking about Films*, Orient Longman Ltd., Delhi, 1981


Desai, Lord Meghnad *Nehru’s Hero Dilip Kumar in the Life of India*, Lotus Collection Roli Books, Delhi, 2004

Deshpande Anirudh, *Class, Power and Consciousness in Indian Cinema and Television*, Primus Books, Delhi, 2009

_________ ‘Films as Historical Sources, or Alternative History’, *Economic and Political Weekly*, Oct. 2, 2004

_________ ‘Power Image Perception and Social Relevance in Modern Visual Narratives – An Introductory Note’, *Contemporary India*, 3, No.2., 2004


__________ & Sahai, Malti, *Sholay: A Cultural Reading*, Wiley Eastern Limited, Delhi, 1992

Doane, Mary Ann, *The Desire to Desire: The Women’s Film of 1940s*, Indiana University Press, Bloomington, 1987


Dorfman, Ariel & Mattelart, Armand *How to Read Donald Duck; Imperialist Ideology in the Disney Comics*, International Genreal, 1975

Dwyer, Rachel, *All you want is Money, All you need is Love: Sexuality and Romance in Modern India*, Cassell, London, 2000, P.83

__________ & Pinney, Christopher, ed. *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India*, OUP, Delhi, 2001

__________ l, & Patel, Divia, *Cinema India: The Visual Culture of Hindi Film*, OUP, Delhi, 2002

Elsaesser, Thomas & Hagener, Malte *Film Theory: An Introduction through the Senses*, Routledge, New York, 2010

Fatehlal, S., ‘Prabhat was a Training School’, in *Indian Talkie* 1931-56, Bombay: Film Federation of India, 1956


*Film Censorship and Political Control in British India* (1914-1945) Tamilnadu Council of Historical Research, Madras, 1975

*Film Miscellany*, Film and Television Institute of India, Pune

*Focus on Italian neorealist cinema*, Silver Jubilee Presentation from Cine Central, Calcutta


Ghatak, Ritwik, *Cinema and I*, published by Ritwik Memorial Trust, Calcutta, 1987


Gledhill, Christine, ed. *Home is where the Heart is: Studies in Melodrama and the Women’s Films*, British Film, Institute, London, 1987


Grenville, J. A. S., *Film as History: The Nature of Film Evidence*, Birmingham, 1971


Gupta, “Udayan, New visions in Indian Cinema” in *Cineaste* Vol. 11, No. 4, 1982


*Historical and Biographical Films: A Symposium*, The Publication Division, Ministry of Information and Broadcasting, Government of India, 1956


Hood, John *The Essential Mystery: Major Filmmakers of Indian Art Cinema*, Orient Longman, New Delhi, 2000


*Indian Films Today: An Anthology of Articles on Indian Cinema -10th International Film Festival of India*, Directorate of Film Festivals, National Development Corporation Ltd., Delhi, 1985
Indian Talkie 1931 -56, Silver Jubilee Souvenir, Special number on the 25th anniversary of the sound film.

Italian Neorealism, Cinema Circle, Hyderabad, Dec, 10-11, 1977


__________ *The Inner world: A Psycho-analytic Study of Childhood and Society in India*, OUP, New Delhi, 1981


Karanjia, B. K., “Acting and the Star System”, in Sudhir Nandgaonkar ed., *Indian Film Culture*, No.15, August 2010

Karnad, Girish, ‘When Stunt was King’, in T. M. Ramachandran, ed., *70 years of Indian Cinema*, Cinema India International, Bombay, 1985


Kolker, Robert Philip *A Cinema of Loneliness*, OUP, 1980


Kumar, K. N. *Indian Cinema Ebbs and Tides*, Har Anand Publications, Delhi, 1995

Kumar, Ravinder “Democracy: From Consolidation to Fluidity”, in Hiranmay Karlekar, *Independent India: The First Fifty Years*, OUP, Delhi, 1998


Liehm, Mira, *Passion and Defiance: Film in Italy: From 1942 to the Present*, University of California Press, California, 1984


Linfors, Bernth, and Kothandaraman, Bala, ed. *Chinua Achebe*, Prestige Books, Delhi, 1993


Maitra, Prabodh, ed., *100 years of India Cinema*, Nandan, Calcutta, 1995


Marcus, Millicent, *Italian Film in the Light of Neorealism*, Princeton; Princeton Univ. Press, 1986


Masud, Iqbal Images of Dominance, *Indian Express*, 16.8.92

____________, *Dream Merchants, Politicians and Partition*, Harper Collins Publishers India, New Delhi, 1997


Mishra, Girish, Globalisation and Culture, www.girishmishra.com

Mitry, Jean, *Semiotics and the Analysis of Film*, (Translated by Christopher King), The Athlone Press, London, 2000

Monaco, James, *How to Read a Film*, New York, OUP, 1977


Nair, Bindu “Female Bodies and the Male Gaze: Laura Mulvey and Hindi Cinema”, in Jasbir Jain and Sudha Rai ed. Films and Feminism, Essays in Indian cinema, Rawat Publications, Jaipur, 2002

Nair, P.K., The Realist Cinema in the Italian Context, National Film Archives of India

Nandgaonkar, Sudhir, ed., Satyajit Ray Revisited, August 2010 / Indian Film Culture, 15

Nandy, Ashis, The Intimate Enemy: Loss and Recovery of Self under Colonialism, OUP, Delhi, 1983


Pfleiderer, Beatrix & Lutze, Lothar ed. *Hindi Film: Agent and Re-agent of Cultural Change*, Manohar Publication, Delhi, 1985


Prasad, Madhav M., Cinema and the Desire for Modernity, *Journal of Arts and Ideas*, nos.25-26, December, 1993


_______and Gangar, Amrit, ed., *Screen Unit*, Research Centre for Cinema Studies, Bombay, 1987


_______ ed., *50 years of Indian Talkies* (1931 -81) A Commemorative Volume, Indian Academy of Motion Picture Act & Sciences, Bombay, 1981

Rangoonwala, Firoze, *75 years of Indian Cinema*, Indian Book Company, Delhi, 1975


_______ *Bhartiya Cha/chitra Ka Itihas*, Rajpal & Sons, Delhi, 1975

_______ *Indian Cinema: Past and Present*, Clarion Books, Delhi, 1983

_______ *Guru Dutt (1925-65): A Monograph*, published by National Film Archives of India, Ministry of Information and Broadcasting, Govt. of India, Pune


Rao, Maithili “The Woman as Rebel”, in *Indian Film Scene*, Journal of the Federation of Film Societies of India, May 1993


Rosenstone, Robert A. “History in Images, History in Words”, Sarai Reader, Delhi, 2003


Saari, Anil *Hindi Cinema: An Insider’s View*, OUP Delhi, 2009


Sahni, Bhisham, *Balraj My Brother*, NBT, Delhi, 1981


_______, *The Swadeshi Movement in Bengal*, 1903-08, People’s Publishing House, Delhi, 1973


_______, “A Book of her own, A Life of her own”, in Dilip Menon ed., *A Cultural History of Modern India*, Pearson, Delhi, 2008

Sathe, V. P., “Abbas: A Review of His work” in *Indian Films Today: An Anthology of Articles on Indian Cinema -10th International Film Festival of India*, Directorate of Film Festivals, National Development Corporation Ltd., Delhi, 1998

Sen, Mrinal *Views on Cinema*, Ishan, Calcutta, 1977

Seton, Marie, *The Art of Five Directors*, Film Appreciation, National Institute of Audio Visual Education, NCERT, Delhi


Shah, Panna, *The Indian Film*, Motion Picture Society of India, Bombay, 1950


Sorlin, Pierre, *Film in History: Restaging the Past*, Barnes & Noble Imports, 1980


*Symposium on Cinema in Developing Countries*, Publication Division, Ministry of Information and Broadcasting, Govt. of India, 1979


Thoravel, Yves, *The Cinemas of India*, Macmillan, Delhi, 2000


_______ *New Indian Cinema*, Delhi, MacMillan, 1986


_______ ‘Film Studies, New Cultural History and Experience of Modernity’, in *Economic and Political Weekly*, 4 November, 1995

_______ *Making Meaning in Indian Cinema*, OUP, New Delhi, 2000


_______ *The Melodramatic Public: Film Form and Spectatorship in Indian cinema*, Permanent Black, Delhi, 2010

_______ “Nationhood, Authenticity and Realism in Indian cinema: The Double Take of Modernism in the Work of Satyajit Ray”, Sarai, Centre for the Study of Developing Societies, Delhi

_______ *Dislocations: The Cinematic Imagining of a New Society in 1950s India*, Centre for Contemporary Studies, 1994


Wadia, J. B. H., ‘Those were the Days’, in T. M. Ramachandran, ed., *50 years of Indian Talkies* (1931-81), Indian Academy of Motion Picture, Art & Science, Bombay, 1981


Zavattini, Cesare, Some Ideas on the Cinema, *Sight and Sound*, 23, July-Sep, 1953