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Sivaji Ganesan Filmography

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*BollySwar is a decade-wise compendium of information about the music of Hindi films. Volume 7 chronicles the Hindi film music of the decade between 1991 and 2000. This volume catalogues more than 1000 films and 7000 songs, involving more than 1000 music directors, lyricists and*

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*singers. An overview of the decade highlights the key artists of the decade - music directors, lyricists and singers - and discusses the emerging trends in Hindi film music. A yearly review provides listings of the year's top artists and songs and describes the key milestones of the year in Hindi film music. The bulk of the book provides the song listing of every Hindi film album released in the decade. Basic*

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information about each film's cast and crew is provided and detailed music credits are provided. Where available, music credits go beyond information regarding music directors, lyricists and singers, and include the names of session musicians, assistants, programmers, arrangers, mixers, recordists, etc. Where applicable, music related awards are listed. Interesting trivia is listed for most films. This

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*includes information about artist debuts, plagiarised or sampled songs, controversies and stories behind the making of the film and its music. This book is primarily meant as a quick reference for people looking for information related to a Hindi film or a song, but readers can also browse through the book to get an overview of the events that shaped Bollywood music in the decade. Given that Hindi films are a reflection*

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*of the Indian society, the reader can also glean insights about the country's socio-political and cultural environment from the book.*

*Director, dancer, goodwill advocate for the United Nations: Aishwaryaa Rajinikanth Dhanush is so much more than the daughter of a legendary actor, or the wife of southern cinema's biggest star. Growing up in Bangalore and then Madras, in a household that*

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*resolutely kept out any hint of her father's superstardom, she was a quiet, introverted child whose greatest pleasure was a visit to Marina Beach and an occasional meal out. It was not cinema but law that became a preoccupation when she started thinking about college and career - but fate, and her mother, had other plans for her. Aishwaryaa writes with disarming honesty about life as Rajinikanth's daughter,*

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*of falling in love and raising two boys with Dhanush, of fighting her own demons and finding satisfaction in a career of her choice. She reflects on the many roles a woman has to juggle at home and outside - in her case, under the watchful gaze of cameras and celebrity-watchers. Intensely personal, but also inspirational, Aishwaryaa's memoir is an unusually frank insight into growing up in cinema-land. A*

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*playful meditation on  
the joys and  
difficulties of being a  
woman in this age,  
Standing on an Apple Box  
is as much a celebration  
of individual fulfilment  
as it is of family.  
One Of The Most Enduring  
Love Stories Of Our  
Times. First Published  
In Bengali In 1917,  
Saratchandra  
Chattopadhyay'S Tragic  
Tale Of Devdas Has  
Become Synonymous With A  
Passionate, Intense Love  
That Does Not Find  
Consummation. It Is The*



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*Story Of Devdas And  
Paro, Childhood  
Sweethearts Who Are Torn  
Apart When Devdas Is  
Sent Away To Calcutta By  
His Father, The Local  
Zamindar. When Devdas  
Returns To His Village,  
Now A Handsome Lad Of  
Nineteen, Paro Asks Him  
To Marry Her. But Devdas  
Is Unable To Stand Up To  
Parental Opposition To  
The Match And Rejects  
The Proposition.  
Stunned, Paro Agrees To  
Marry An Elderly  
Widower. Devdas Returns  
To Calcutta, But Every*

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*Waking Hour Of His Is Now Filled With Thoughts Of Paro And His Unfulfilled Love For Her. Desperate To Resolve The Situation Somehow, He Runs To Paro Who Is Now Married And Asks Her To Elope With Him, But She Refuses. Heartbroken, He Seeks Solace In Alcohol And In The Company Of The Courtesan Chandramukhi. Chandramukhi Falls In Love With Devdas, But Even When He Is With Her He Can Only Think Of Paro. It Is Now His*

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*Destiny To Hurtle On  
Relentlessly On The Path  
To Self-Destruction.  
Devdas S Tortured Life  
Ends When, Dying Of A  
Liver Ailment Brought On  
By Alcoholism, He  
Journeys To Paro S House  
To See Her One Last  
Time. Arriving In The  
Middle Of The Night, He  
Dies Unknown, Untended,  
On Her Doorstep. Paro  
Comes To Know Of His  
Death Only The Following  
Morning. Devdas Has  
Enthralled Readers And  
Filmgoing Audiences  
Alike For The Better*

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*Part Of A Century. This  
New Translation Brings  
The Classic Tale Of Star-  
Crossed Lovers Alive For  
A New Generation Of  
Readers. The Classic  
Novel Brought To Life In  
A New, Lucid, Extremely  
Readable Translation.*

*MGR*

*The Illustrated Weekly  
of India*

*Focus On: 100 Most  
Popular Male Actors in  
Hindi Cinema*

*Narrative, Genre, and  
Ideology in Tamil Cinema  
Divided We Stand*

*An Introduction to Tamil*

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Cinema

*Looks at popular culture in India, including television, motion pictures, mass media, sports, literature, and lifestyles.*

*A framework for understanding the distinctiveness of Indian cinema as a national cinema within a global context dominated by Hollywood is proposed by this book. With its sudden explosions into song-and-dance sequences, half-time intermissions and heavy traces of censorship, Indian cinema can be identified as a 'Cinema of Interruptions'. To the uninitiated viewer, brought up on the seamless linear plotting of Hollywood narrative, this unfamiliar tendency*

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*towards digression may appear random and superfluous, yet this book argues that such devices assist in the construction of a distinct visual and narrative time-space. In the hands of imaginative directors, the conventions of Indian cinema become opportunities for narrative play and personal expression in such films as 'Sholay' (1975), 'Nayakan' (1987), 'Parinda' (1989), 'Hathiyar' (1981) and 'Hey Ram!' (1999). 'Cinema of Interruptions' places commercial Indian film within a global system of popular cinemas, but also points out its engagement with the dominant genre principles implemented by Western film. By focusing on the action-genre work of leading*

*contemporary directors J.P. Dutta, Mani Ratnam, and Vidhu Vinod Chopra, brazen national style is shown to interact with international genre films to produce a hybrid form that reworks the gangster film, the western and the avenging woman genre. Central to this study is the relationship Indian cinema shares with its audience, and an understanding of the pleasures it offers the cinephile. In articulating this bond the book presents not only a fresh framework for understanding popular Indian cinema but also a contribution to film genre studies. Contributed articles.*

*The Making of a Legend*

*Deities and Devotees*

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*Students' Britannica India*

*Caste, Gender and Technology*

*Pride of Tamil Cinema 1931-2013*

*A Legendary Actress Mahanati*

*Savitri*

RajinikanthThe Definitive  
BiographyPenguin UK

Marudur Gopalan

Ramachandran, or MGR-  
founder of the AIADMK  
founder and three-time chief  
minister, Bharat Ratna  
recipient-dominated Tamil  
Nadu's stratosphere for four  
decades. In this richly  
detailed biography of the  
man often called vathiyar or  
teacher, R. Kannan traces  
MGR's life from his early



poverty-ridden years-a Class Three dropout-to his rise as a matinee idol, before becoming a politician of repute. He examines MGR's lifelong association with mentor Annadurai and other Dravidian cultural icons, and his tumultuous political friendship with Kalaingar Karunanidhi and Jayalalithaa, his cine heroine and political protégé. The book dissects MGR's years in power: His early administration, the legendary midday meal scheme launched in 1982 that fed 92 lakh schoolchildren, his well-

intentioned farm subsidies and freebies that strained the exchequer, his largesse to the Liberation Tigers of Tamil Eelam, as well as his unabashed sponsorship of liquor barons and private medical and engineering colleges that aided the transformation of the state, but also fuelled corruption. Honest and insightful, MGR provides a portrait of a warm larger-than-life figure, whose legacy has left an indelible stamp on Dravidian politics. The Image Trap analyses the phenomenon of M.G. Ramachandran (MGR), the

legendary film star-cum-politician of Tamil Nadu, as a modern-day political myth. This book offers fascinating details about the extent to which MGR was successful in creating a stereotypical cinematic persona, and what repercussions it had on Tamil Nadu. Delineating the cultural elements that were meticulously mobilised to constitute MGR's on-screen image, it analyses the popularity he enjoyed among the poor whose interests he constantly violated. This is done by means of what Pandian termed as

constructed biographies which are popular narratives that ingeniously present the cinematic as real. It brings out the interface and interplay between the media and political processes. A blend of essay writing, political rhetoric and scholarship, the book features the complete filmography of MGR and is a must for understanding the contemporary politics of the state.

The Image Trap

A Novel

BollySwar: 1991 - 2000

## Encyclopedia of Indian Cinema

### Action Genres in

### Contemporary Indian Cinema

A little boy leaves home to join a drama company to make his debut in the world of entertainment, spanning more than half a century.

This work breaks new ground in the understanding of South Indian cinema and politics. Through incisive analysis and original concepts it illustrates the private, public and cinematic personas of MGR and Rajinikanth. It

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challenges the popular and scholarly myths surrounding them and shows the constant negotiation of their on-screen and off-screen identities. The book revisits the entire political history of post-Independent Tamil Nadu through its cinema, and presents a refreshing psycho-political and cultural map of contemporary South India. This absorbing volume will be an important read for scholars, teachers and students of film studies, culture and media studies, and politics, especially

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those interested in South India.

Writer-turned-politician Muthuvel Karunanidhi is amongst the most important political figures India has ever seen. He was the chief minister of Tamil Nadu for five terms and leader of the Dravida Munnetra Kazhagam (DMK) for over five decades. Still remembered for his controversial but fruitful career as a regional leader, his contribution to Tamil history and culture has been invaluable. Meticulously researched and deeply

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engrossing, Karunanidhi. A

Life delves into the life  
and times of this  
unforgettable man.

The Films of MGR and  
Rajinikanth

The Eye of the Serpent

The Cultural Politics of

India's other Film

Industry

World Filmography: 1967

Cinema of Interruptions

Temples of Desire

*Tamil Cinema in the Twenty-First  
Century explores the current  
state of Tamil cinema, one of  
India's largest film industries.*

*Since its inception a century ago,  
Tamil cinema has undergone  
major transformations, and today*



*it stands as a foremost cultural institution that profoundly shapes Tamil culture and identity. This book investigates the structural, ideological, and societal cleavages that continue to be reproduced, new ideas, modes of representation and narratives that are being created, and the impact of new technologies on Tamil cinema. It advances a critical interdisciplinary approach that challenges the narratives of Tamil cinema to reveal the social forces at work.*

*Hitherto, the academic study of Indian cinema has focused primarily on Bollywood, despite the fact that the Tamil film*

*industry, based in southern India, has overtaken Bollywood in terms of annual output. This book examines critically the cultural and cinematic representations in Tamil cinema. It outlines its history and distinctive characteristics, and proceeds to consider a number of important themes such as gender, religion, class, caste, fandom, cinematic genre, the politics of identity and diaspora. Throughout, the book cogently links the analysis to wider social, political and cultural phenomena in Tamil and Indian society. Overall, it is an exciting and original contribution to an under-*

*studied field, also facilitating a fresh consideration of the existing body of scholarship on Indian cinema.*

*This book has arisen from reflections on patients' everyday stories in my work as a general practitioner. Over several years I have reflected on the mandate that general practitioners are given by society to listen and be available if required. The field of study is the everyday business of being a family doctor and the inter- and intra-personal phenomena that arise as a result.' Combining analysis of detailed accounts by general practitioners of their everyday*

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*work with theoretical argument,  
this book is an invaluable read  
for medical professionals in  
primary care, students of  
medicine and nu.*

*Historical Dictionary of the  
Tamils*

*Madras Studios*

*Tamil Cinema*

*Industrial Economist*

*Tamil Cinema in the Twenty-First  
Century*

*Sivaji Ganeshan*

***First Published in 1999.***

***Routledge is an imprint of  
Taylor & Francis, an  
informa company.***

***India is home to Bollywood  
- the largest film industry in***

***the world. Movie theaters are said to be the "temples of modern India," with Bombay producing nearly 800 films per year that are viewed by roughly 11 million people per day. In Bollywood Cinema, Vijay Mishra argues that Indian film production and reception is shaped by the desire for national community and a pan-Indian popular culture. Seeking to understand Bollywood according to its own narrative and aesthetic principles and in relation to a global film industry, he views Indian cinema***

***through the dual methodologies of postcolonial studies and film theory. Mishra discusses classics such as Mother India (1957) and Devdas (1935) and recent films including Ram Lakhan (1989) and Khalnayak (1993), linking their form and content to broader issues of national identity, epic tradition, popular culture, history, and the implications of diaspora. This topical and absorbing book, written by two eminent journalists, explains why India has entered a new era of***

***coalition politics. It analyses the consequences and implications of this relatively recent phenomenon. India has come a long way from the time since the Congress dominated the country's polity. The authors argue that the multi-party structure of government, or a coalition government, is neither temporary nor an aberration. Coalitions are here to stay, at least in the foreseeable future. The authors dismiss the view that India's polity is essentially bipolar, that is, led by either of the two***

***largest political parties - the Congress or the Bharatiya Janata Party. They do not accede to the contention that other political parties have no option but to align themselves with either the Congress or the Bharatiya Janata Party. Continuing the analysis begun in their earlier work, India in a Time of Coalitions: Divided we Stand (Sage, 2004) both authors skilfully piece together the complex jigsaw of Indian politics. The authors point to the fragmentation of Indian polity with the rise of caste-***



***based and regional parties and the formation of coalitions at the federal as well as provincial levels. This, they say, should not be perceived as a negative feature but as a positive influence on the working of the country's democratic structures. The authors take the view that coalition governments are in fact better equipped to deal with the tensions of India's deeply divided and highly hierarchical society. In comparison, governments dominated by single parties tend to both centralize and homogenize. Among the***

***issues the book analyzes are " The impact of the April-May 2004 general elections that saw the dramatic decline of the National Democratic Alliance led by the BJP and its replacement by a government formed by the United Progressive Alliance coalition led by the Congress with outside support from four left parties " A gradual revival in the fortunes of the Congress after the party had witnessed its traditional supporters - including the minorities and the disadvantaged***

***groups - deserting it in large numbers " The sudden rise and fall of the BJP from the time it was almost wiped out in 1984, the party's faction-ridden character and its inability to quickly come to terms with its electoral defeat in 2004 " The growing importance and the changing tactics of the left parties, their internal differences and mainstreaming and their influence on the country's economic policies " The crucial question of whether coalitions can provide stable governments and***

***under what circumstances " The possibility of alternate political formations - led neither by the Congress nor the BJP - coming to power at the centre " The extent to which political coalitions have led to better governance, brought about a greater degree of federalism and reduced the incidence of corruption " The manner in which successive governments have handled the new politics of economic liberalization and globalization together with the crucial issue of growth with equity Challenging***

***many commonly held views regarding India's political processes, this fascinating book will delight anyone interested in Indian politics at the beginning of the 21st century.***

***The Story of a Girl among the Stars***

***Legends of Indian Silver Screen***

***M.G. Ramachandran in Film and Politics***

***Bollywood Cinema***

***Pop Culture India!***

***Indian Film***

Rajinikanth is, quite simply, the biggest superstar cinema-crazy India has ever seen. His

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stylized dialogues and screen mannerisms are legion, and his guy-next-door-cum-superhero image has found a hysterically appreciative following among millions of moviegoers. Naman Ramachandran's marvellous biography recounts Rajini's career in meticulous detail, tracing his incredible cinematic journey from Apoorva Raagangal (1975) to Kochadaiyaan (2013). Along the way, the book provides rare insights into the Thalaivar's personal life, from his childhood days to

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his times of struggle—when he was still Shivaji Rao Gaekwad—and then his eventual stardom: revealing how a legend was born.

Like Many Other Film Stars Of Tamil Nadu, Sivaji Ganesan Also Entered Politics. However, He Was Loved More For His Acting And His Generous Acts Of Charity. The Fascinating Story Of An Actor Worshipped By Millions, Crowned With The Title Of Nadigar Tilagam, The Jewel Among Actors.

This book documents the history of Tamil cinema,

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one of the most colossal film industries in the world, and studies the major studios of Madras, the largest outside classical Hollywood in the private sector. It engages with five major studios of Madras—Modern Theatres, AVM, Gemini, Vijaya-Vauhini, and Prasad—through the origins of their founders, and explicates how their history influenced the narratives, genre, and ideology of the canonical films made in Madras studios, arguing for their lasting influence on Tamil



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cinema. Based on rare primary and secondary materials, and oral history, this book engages with Tamil cinema at the intersection of its industrial, cultural, and socio-political history to argue for its specificity in terms of its aesthetics and its belief in the potential of the medium to mobilize audiences for ideology, politics, and reflexivity.

Devdas

Media, Arts, and Lifestyle  
A Life

Standing on an Apple Box

Karunanidhi

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Sivaji Ganesan

How have cinema and popular religion shaped each other? Is the display of devotion in a cinema hall the same as devotion in a temple? How do we understand cinema's compelling power to mesmerize people? Unlike Hindi cinema, mythological and devotional films remained popular genres in Telugu (and Tamil too) until quite recently. The political success of film star N.T. Rama Rao, well-known for his portrayal of gods and kings, posed afresh the problem of cinema's power to enthral. To what extent viewers were persuaded of his divinity became a matter of debate. In later decades, the figure of

another kind of viewer haunted the discourses around cinema, that of the female viewer who got possessed during screenings of goddess films. Using questions around viewership as the focal point, this book studies the intersections between popular cinema, religion, and politics in South India. The first full-length study of Telugu mythological and devotional films, it combines an account of the history and politics of these genres with an anthropology of film-making and viewership practices. It argues that cinema and other audio-visual technologies lead to the re-orientation of sensibilities and the

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cultivation of new sensory modes. This is a quintessential book for Cinema buffs and particularly those who are passionate about Tamil cinema, which has the distinction of having played a significant role in history of films in India. Tracing the evolution of Tamil films from the time of pre-independence, when it was anathema for local Congress leaders to be associated with the celluloid, to the arrival of an American, Ellis Dungan, who made masterpieces like Meera, the book showcases vignettes about every important milestone in the vast canvas of Tamil films. In the almost ten decades of its evolution,

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Tamil cinema has grown to exert a dominant influence on the social and political life of Tamil Nadu in a manner that is unparalleled elsewhere in the world. This seminal volume is an analytical study of Tamil cinema both as an art form and as a socio-political force. Theodore Baskaran traces its history, and presents the achievements of many filmmakers with colourful insights. For the film buff as well as the serious student of film studies, *The Eye of the Serpent* is a handy reference book on several aspects of Tamil cinema - its character and evolution, the songs and songwriters, filmmakers and script

writers, the beginnings of the unique nexus between cinema and politics in Tamil Nadu and much more.

The second edition of Historical Dictionary of the Tamils contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

The Hindu Index

Rajinikanth

Cinema, Religion, and Politics in South India

Film World

Stories that Come True

India in a Time of Coalitions  
Almost all show-world  
success stories in India  
appear the same. What sets  
individuals apart is the  
approach and the attitude  
once they reach the top.  
No one can resist a rags-  
to-riches story. It is  
every common man`s dream.  
But Rajinikanth`s story is  
irresistible. He continues  
to be an enigma to both  
his fans and  
contemporaries. He is  
simple Shivaji Rao Gaekwad  
who, by way of luck and  
hard work became a  
superstar, and continues  
to remain on top

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notwithstanding the vagaries of time. His starrer Muthu gave him an enviable identity globally, and sky seemed the limit after its unprecedented success in Japan. His latest, Shivaji has further spread his charisma globally. One can love Rajinikanth as millions do, one can hate him, as his detractors do, but the fact also remains no one can ignore him. None can shrug away his presence unless he or she is extremely insensitive to the film world. The book painstakingly seeks



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to record every nuance of Rajinikanth`s life: the joys and sorrows, the pains and ecstasies, loves and betrayals. It also does not shy away from underlining the two extremes that have remained an intrinsic part of his highly eventful career: the human and the divine. The book tells the essential truth about Rajinikanth that has thus far remained unknown to his vast fan following. Reviews the history of motion pictures in India, and examines how they reflect schisms in

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society, artistic  
traditions, and the  
influence of an ancient  
culture

The Cambridge Companion to  
Film Music

Accessions List, India

India Today

Tamil Films that Have  
Earned National and  
International Recognition

The Definitive Biography

The Name is Rajinikanth