INDEX

3 Idiots (2009), 119, 150, 165–166, 168
24 (American drama series), 2
36 Chowringhee Lane (1981), 70

Aag (Fire, 1948), 36–39
Aamir Khan Productions, 24, 121, 131, 139–140, 165
Lagaan (Agricultural Tax, 2001), 131
Aan (Pride, 1952), 34, 59
distribution in America, 59
Abbas, Khwaja Ahmad, 26, 39–40, 44, 46–47, 49–50, 54, 56, 81
AB Corporation, 113. See also Amitabh Bachchan Corporation Limited (ABCL); Bachchan, Amitabh
Quantico (American drama series), 199
Abdali, Shaida Mohammad, 77
Abhilekh Patal (digital portal), 242n48
Academy Award, 54
Acharia, Anjula, 199–200, 207
Achrekar, M. R., 40
actor–network theory (ANT), 237n9
Adjani, Nikkhil, 149
aesthetic capital, 174, 185, 188, 190–191, 234
affective aura, 13

affective economies
of Shah Rukh Khan’s stardom in Germany, 162–163
Afghanistan, 77–78, 96
ban on cinema by Taliban, 94
civil war, 94
Dharmatma (Righteous Soul, 1975), 93
fandom for Bachchan in, 91
filming of Bachchan movie in, 94
first Hindi film to be shot in, 93
joint programme for production of films with India, 92
Kabul’s Cinema Shahr, 90–91
Khuda Gawah (God Is My Witness, 1992), 77, 94
Najibullah’s government in, 94
Parwarishgah (The Orphanage, 2019), 90–91
Soviet withdrawal from, 94
288

INDEX

Taliban, 94
US-backed mujahideen, 94
US–Taliban war, 94
Afghan Pathan, 93–94
Agarwal, B. L., 114
age of streaming, 209
agglomerated networks, 21
Ahmak (The Fool, 1991), 124
Ahmed, Sara, 164
Ajooba (Wonder, 1991), 73
Akhtar, Farhan, 197
Akhtar, Javed, 84
Akhtar, Zoya, 224
Al Abrar (newspaper), 97
Alam Ara (Ornament of the World, 1929), 38
Alesksandrov, Georgy, 54
Al-Kawakib (Egyptian magazine), 96
Allahabad, 89
Aman, Zeenat, 176
A Matter of Innocence (1967), 70
Amazon Prime Video, 209, 216–217, 219, 225–226
American entertainment industry, 205
American film industry, 29
American films in India, distribution rights for, 107
American pop culture, 200
Amitabh Bachchan Corporation Limited (ABCL), 23, 78, 80, 99–117, 122
brand equity, 103
brand value, 105
as conduit for bringing global media and entertainment to India, 108
corporate network, 102
distribution arm of, 107
distribution rights for American and Indian films, 107
export of Indian content to diasporic markets through satellite television, 113
failure of, 122
film co-produced by, 107
financial mismanagement, 113
foreign and domestic films promoted by, 106
global distribution prospects for, 107
globalization of Bollywood via, 177
hosting of the Miss World pageant in India, 109
legal litigations filed against, 113
new business model, 116
projected earnings, 105
protests and attacks against, 111–112
subsidiaries of, 108
television operations in the US, 113
vertically integrated corporate model, 122
Amritraj, Ashok, 138, 187–188
Anand, Dev, 22, 26, 37, 100
connection with Pearl S. Buck, 63
as enabler of Hindi film's cinematic flows, 27
Hum Dono (Both of Us, 1961), 65
Lootmaar (Plunderage, 1980), 65
Navketan Films, 37, 62, 64–65
Swami Dada (1982), 65
The Evil Within (1970), 65
The Guide (1965), 62–63, 147
switching power of, 65
Anand, Mukul S., 77, 114
Anand, Siddharth, 158
Anand, Tinnu, 91
Anand, Vijay, 62, 65, 147
Antila Ventures, 2
antitrust lawsuit (US Department of Justice), 244n24
Apple TV, 212, 219
Arab socialism, 96
Archies (2023), 224
Armaan (Desire, 2003), 103
Army of the Dead (2021), 225
INDEX

Arsenault, Amelia, 195
Arjoka (2001), 130–132, 134, 140, 187
Athique, Adrian, 252n9
Attenborough, Richard, 36, 81, 124
Australia, 126
Avellana, Lamberto V., 65
Awara (The Vagabond, 1951), 17, 26, 31, 36, 39, 41, 56, 62, 66
circulation in
China, 42
Soviet Union, 42, 46
Kapoor’s character of the vagabond in, 41
popularity of, 41
socialist narrative of, 42
story of, 41
success in the Soviet Union, 44
as touchstone for Kapoor’s ideological switching power, 41–45

Bachchan, Abhishek, 193
Bachchan, Amitabh, 113
Bachchan, Amitabh, 23, 122, 177, 197, 222.
See also AB Corporation, Amitabh
Bachchan Corporation Limited (ABCL)
ability to project ‘mutually opposite traits’, 85
accident on the set of the film Coolie (1983), 77
in Afghanistan, 77
anger at sociopolitical injustices, 84
Armaan (Desire, 2003), 103
Baabul (Affectionate Father, 2006), 103
Bade Miyan, Chote Miyan (Big Mister and Little Mister, 1998), 134
Baghban (Gardener, 2003), 103
battle of the neta and abhineta, 88
BBC interview, 99
Cairo International Film Festival, 71, 97
career in Bombay cinema, 81

INDEX

contest against Hemwati Nandan Bahuguna, 87–88
controversy regarding Miss World contest, 110
Coolie (1983), 77
crime dramas, 84
cultural memory of, 89
Deewaar (The Wall, 1975), 79–80, 83, 85, 115
distribution of films in Egypt, 11
Don (1978), 83, 85, 88
as Hindi cinema’s shahenshah (king of kings), 78
host of Kaun Banega Crorepati, 113
idea of brand extension, 106
and Indian politics, 87
Kabhi Alvida Naa Kehna (Never Say Goodbye, 2006), 103
Kabhi Khushi Kabhi Gham (Sometimes There Is Joy, Sometimes There Is Sorrow, 2001) (K3G), 79–80, 103, 161, 163
Khuda Gawah (God Is My Witness, 1992), 77
Laawaris (The Orphan, 1981), 85
‘mattering maps’, 90
Grossberg, Lawrence, 256n27, 256n28
‘megastar’ brand, 105
Mohabbatein (Love Stories, 2000), 79–80, 103
Muqaddar Ka Sikander (Conqueror of Destiny, 1978), 85
Namak Halal (Loyal Servant, 1982), 85
NRI (non-resident Indian) status, 113
online screen persona, 79
political and economic clout, 77
protean star switching power, 78, 86, 94, 123
representation of a socialist working-class hero, 84
resonance in global spaces, 90–99
screen persona as the angry young man, 84–85, 87, 110
sense of place and belonging, 88
Sholay (Embers, 1975), 79, 83–84
Sooryavansham (Lineage of the Sun
God, 1999), 80, 103
‘star as a brand’, 78
star image and populist appeal, 86
as star of the millennium, 77
star switching power, 79
symbolic power, 79
Trishul (Trident, 1978), 115
victory in parliament election, 78
visit to Egypt, 97
Zanjeer (The Chain, 1973), 79, 83
Bachchan, Jaya, 80, 87, 105, 115
Bachchan, Teji, 82
Bachchan wave, 88
Bahrain, Ramin, 207
Bahuguna, Hemwati Nandan, 87
Bai, Jaddan, 53
Balogun, Oluwakemi, 191–192
Bandit Queen (1994), 107, 133, 143
Banet-Weiser, Sarah, 185
Bangalore, 112
Bard of Blood (2019), 216
Barker, Martin, 217
Barnum, P. T., 174–175
Barot, Chandra, 83
Basu, Anurag, 147
Bazmee, Anees, 148
BBC, 114
beauty pageants
in India, 174–183
industry, 172
network, 24
beauty queens
identity construction of, 185
positioning in Bollywood, 176
beauty-queens-turned-Bollywood-stars, 235
Bedi, Bobby, 133, 143
Bedi, Kabir, 201
Bell, Derrick, 220
Benegal, Shyam, 26, 70, 114
benevolent patriarch, 104
Bengal famine, 44
Berges, Paul Mayeda, 188
Berlinale Film Festival (2010), Germany, 160–161
Bernath, Antonia, 140
Bhansali, Sanjay Leela, 150, 161, 186–187
Bharatiya Janata Party (BJP), 149, 194, 232
Bharatmuni, 251
Bhāsa, 71
Bhatkal, Satyajit, 31
Bhattacharya, Satyajit, 133
Bhatt, Alia, 220, 222
Bhatt, Mahesh, 216, 222
Bhavnani, Mohan Dayaram, 52
Bhushan, Nyay, 198
Bhuvan Shome (1969), 83
black market economy in India, 83
Black Lives Matter movement, 202
black marketers, 31
black money, 31
block-bookling, 98
Blue (2009), 148, 149
BN4 Germany (magazine), 161, 163
Bollywood, 1, 5, 7, 28, 37, 53, 79, 82, 174
during 2000s–2010s, 120–121, 183
beauty queen’s positioning in, 176
captive markets in Germany and China, 121
corporate networks, 81
criminal economy networks/illegal
money laundering networks, 10,
22–23, 81–90, 99, 104
endogamous ties in, 223
family-business clusters, 218
film-production clusters, 99
financing, 99
globalization of, 3, 9, 185, 211, 229
INDEX

industrial network, 10
industrial relationship with Germany, 160
industrial structure of, 154
liberalizing network, 108
multigenerational film family, 224
new parallel diaspora network for, 126
proto-Bollywood network, 5, 7, 21, 27, 30, 78, 81, 98–117
respectability and positioning of Miss India within, 175
sociological networks, 9
stakeholders in, 3
star power, 213
structural and industrial power in, 217
structural transformation of, 229
traditional family-led productions, 120
Xi Jinping’s love for, 119
Bollywood brand, globality of, 205
Bollywood identity, 150
Bollywoodized spectacle, 2
Bollywoodizing of Hollywood, 208, 212, 226, 228
Bollywood stars, networked global space of, 159–164
Bollywood villains, 83
Bombay (1995), 107
Bombay (Mumbai) communal riots (1992), 107
Bombay Entertainment Duty Act (1923), 30
Bombay Talkies, 29–30, 38, 44
Booth, Paul, 18
bootlegging, 99
Bose, Nitin, 58
Bourdieuian cultural power, 43
Bourdieu Pierre, 178, 239n22
theorization of social capital, 246n51
box-office revenue, 107
BPL (Indian consumer electronics company), 106
brain drain, ideology of, 127
brand equity, 108
brand extension, idea of, 106
brand, idea of, 183
brand identity, 202, 206
Brazil, Russia, India, China, and South Africa (BRICS), 141
Bride and Prejudice (2004), 144, 188
bridge cultures, 199
Britain, 29, 45, 82, 142
Channel 4, 107
Goldcrest Films, 81
British Academy of Film and Television Arts (BAFTA), 71
British Broadcasting Corporation (BBC), 77
British Indians, 199
British Raj films, 68
Buck, Pearl S., 63–64
Bulganin, Nikolai, 44
Burma (present-day Myanmar), 58
business practices, for a global Bollywood industry, 156
business transformations, 19, 79, 139
business ventures, 5, 22, 114, 227
Butler, Judith, 220
CAA KWAN, 196–198, 202
Cairo International Film Festival (1991), 65, 97, 161, 171, 178, 186
coverage of Devdas, 187
Directors’ Fortnight, 91
Canyon Entertainment, 198
capitalistic brand-driven performativity, 220
Capra, Frank, 34, 36, 175
Caribbean, 216
Castells, Manuel, 114, 195, 238n11, 263n10
© in this web service Cambridge University Press & Assessment www.cambridge.org
292

celebrity brand identity, 207

censorship, of the films, 107

Ceylon (present-day Sri Lanka), 58

Chadha, Gurinder, 141, 144, 188, 255

Chadha, Richa, 225

Chabat (Desire, 1996), 216

Chakrabarti, Gautam, 47

Chale Chalo: The Lunacy of Film Making
(2003), 133

Chamas, Alain, 102

Chandan, Advait, 197

Chandni Chowk to China (2009), 149

Chandra, N., 116

Chaplin, Charlie, 32, 36

Chaplinesque, 42

Char Divaari (Four Walls, 1961), 67

Charles, Prince, 142

Charudatta (300 CE), 71

Chatterjee, Saibal, 156

Chaturvedi, Purvi, 196, 202

Chaudhary, Raj Singh, 209

Chawla, Juhi, 129–130, 170, 227

Chhaliya (Cheater, 1960), 42–43

chief executive officer (CEO), 134

chief operating officer (COO), 162

China, 119

affective economies of Aamir Khan's stardom in, 165–167

captive markets for Bollywood in, 121
circulation of 3 Idiots in, 167

Modi’s visit to, 167

quotas for foreign films, 167

relation with India (see India–China relations)

release of Lagaan (Agricultural Tax, 2001) in, 132

star switching power and cultural diplomacy networks in, 167–170

Chitrabhaar (Bollywood song-clip programme), 114

Chopra, Aditya, 79, 125

Chopra, Anupama, 128

Chopra, B. R., 26

Chopra, Deepak, 138

Chopra, Krishan, 67

Chopra, Priyanka, 24, 170, 172, 194, 216

ABC’s FBI drama series Quantico, 199, 204

American identity, 202

association with the United Nation's

Global Citizen platform, 204

Bollywood stardom, 205

brand identity, 202–203, 206

co-production of content for Netflix, 207

crossover industrial positioning in

Hollywood and Bollywood, 207
crossover journey to the US, 199, 207

disruptive switching power of, 198–201, 205–207

entry into American entertainment, 204

global identity, 203–204

Hollywood project, 203

international campaign, for Guess, 204

Kelly and Michael show, 205

launching of her music single ‘Exotic’

with Pitbull, 204

launching of Sona Home product line, 217

magazine cover for Condé Nast Traveller, 204

move into the Hollywood, 198

plastic surgery, 204

rise to global fame, 207

role as a node in networked Bollywood, 194

as star of networked Bollywood, 198–208

star persona and 'glamour’, 204

Chopra, Vidhu Vinod, 134

Chopra, Yash, 122, 126, 133

Chung, Lee Issac, 227

Chun, Wendy, 11

INDEX
| Cinematograph Films Act (or Quota Act) of 1927, 29 | Covid-19 pandemic, 126, 231 |
| Citizens Films, 37 | Creative Artists Agency (CAA), 196 |
| civil liberties, of the Indian people, 79 | cricket, 23, 117, 131–132, 153, 216 |
| Clean OTT, 220 | cultural bonhomie, discourse of, 28 |
| Clean Slate Filmz, 218, 220 | cultural capital, 178, 180 |
| Clooney, George, 158 | cultural diplomacy, 8, 18, 45, 118, 120, 234 |
| CNN, 232 | in China, 167–170 |
| Cold War, 33, 37, 92 | mobilization of switching power to create space for, 122 |
| American foreign policy during, 34 | relevance of cinema and film stars in, 28 |
| cultural cold war, 47 | cultural exchange, 59 |
| geopolitical milieu of, 28 | cultural flow, of Bollywood, 93 |
| India’s non-alignment in, 46 | cultural pervasiveness, 82 |
| rivalries triggered by, 92 | Cvetkovich, Ann, 14, 240n33 |
| Collective Artists Network, 228 | Czechoslovakia, 59 |
| collective identity, 88 | Dalit Mazdoor Kisan Party, 88 |
| Columbia TriStar, 133 | Dangal (Wrestling Competition, 2016), 119, 168 |
| commercial cinema, 82 | Danielewski, Tad, 62, 147 |
| Condé Nast Traveller, 204 | Danilov, Victor, 36 |
| Confederation of Indian Industry (CII), 1 | Darlings (2022), 220 |
| conglomerate industrial business networks, 3 | decades of Indian cinema |
| consumable switching power, 121, 136 | 1930s, 7, 30, 96, 140, 160 |
| consumer industries, 79 | 1940s, 21–22, 27, 29, 51, 160 |
| content-based marketing strategies, 150 | 1950s, 21, 26–27, 47, 56, 65, 96–97, 175, 178, 210, 228, 234 |
| convergent interests, theory of, 220 | 1960s, 21, 56, 66–69, 72, 74, 92, 97, 148, 175 |
| Coolie (1983), 77 | 1970s, 21–22, 67, 69, 75, 78–79, 82, 84, 92, 106, 124, 148, 158, 176 |
| corporate governance, 104 | 1990s, 5, 10, 21–23, 42, 68, 73–74, 78–79, 92, 99–100, 106 |
| corporatization, of Hindi film industry, 102, 238n12 | 2010s, 18, 24, 121–122, 151, 153, 160, 183, 195–196, 216 |
| ‘corporatized’ film and entertainment industry, 122 | Deewar (The Wall, 1975), 79–80, 83, 85, 115 |
| Corrada, Santiago, 1 | Dehlavi, Jamil, 70 |
| cosmetic industry, 78, 211 | integration of the global beauty pageant with, 207 |
| network, 108 | networks, 108 |
| Couldry, Nick, 129 |
Index

De La Torre, Michelle Rocío Nasser, 190
Deol, Sunny
  Gaddar (Rebellion, 2001), 134
dependent independence, 32–33, 102, 217, 228, 259n97
Desai, Mannmohan, 77, 97
Desi Hits, 199
Deutsche Welle, 162
Deva, Prabhu, 148
Devdas (2002), 161, 171, 186–187
  Cannes’s coverage of, 187
  reviews of, 187
Devi, Phoolan, 107, 110
Dewey, Susan, 180
Dharma Cornerstone Agency, 228
Dharma Productions, 128, 150, 228
Dharmatic Entertainment, 215
Dharmatma (Righteous Soul, 1975), 93
Dhawan, David, 134
Dhondy, Farrukh, 140
diaspora networks, in anglophone countries, 108
diasporic Indian identity, 7
diasporic Indians, 127
digital fandoms, 18
digital streaming platforms, 218
digital versatile disc (DVDr, 94
Dil Aashna Hai (The Heart Knows the Truth, 1992), 124
Dil Dariya (Generous Heart, 1988–1989), 124
Dilwale (2015), 227
Dilwale Dulhaniya Le Jayenge (The Brave Hearted Will Take the Bride, 1995)
  (DDLJ), 125–128, 133, 143, 148, 158, 267n48
  hyphenated diasporic identities, 148
Disney+, 219
Dixit, Madhuri, 171
DK Productions, 124
domestic film corporations, 102
Don (1978), 83, 85, 88
Doordarshan, 114, 123–124
Doosra Keval (‘The Other Keval, 1989–1990), 124
Dornan, Jamie, 221
Dostoevsky, Fyodor, 150
Doublan (Chinese social media platform), 119, 165
Douglas, Kirk, 32
DreamWorks Pictures, 166, 195
Dreamz Unlimited, 129–130, 139, 148, 227
Drishhti India Limited, 114
D’Souza, Anthony, 148, 149
Dubai, 96
Dube, Rajnarayan, 30
Dudrah, Rajinder, 158
Dutta, J. P., 84
Dutt, Guru, 36
Dutt, Nargis, 34, 39, 49–51, 53–54, 58, 81, 222
  Mother India (1957), 53
Dutt, Sunil, 81
Dutt, Utpal, 50
Dyer, Richard, 159
Eastern Europe, 16, 42, 46
East–West film, 188
economic capital, 99, 180
economic liberalization, 106
economic reforms, in India, 79, 100
Economic Times, 138
Ed-a-Mamma, 220
Edinburgh Film Festival, 107
edited-for-television Bollywood films, broadcasting of, 163
effective power, 5, 14, 18, 41, 79–80, 135, 166, 182, 217
Egypt, 77, 78
Al-Kawakib (Egyptian magazine), 96
Bachchan’s visit to, 97
cinematic exchange with India, 96
decline in state support for the local film industry, 97
disappearance of Hindi films from Egyptian theatres, 97
distribution of Indian films in, 96
Ministry of Culture, 98
post-Nasser Egyptian state aversion to Indian cinema, 97
reception of Indian cinema in, 96
restrictions on Indian films in, 97
Egyptian film industry, 98
el-Sadat, Anwar, 97
el-Sadat, Jehan, 97
embodiment, 14, 42, 85, 103, 126, 158–159, 173, 176, 178, 182, 184–185, 190–192, 196, 199–201, 205, 232, 234
emergent networks, 5, 7, 21, 135, 143, 153
Emirbayer, Mustafá, 217
endogamous ties, in Bollywood, 223
England, 82
Enloe, Cynthia, 148
entertainment industry, 101, 109, 185, 186, 212, 233
Hindi film and, 211
entertainment tax, abolition of, 57
Entrepreneur Ronnie Screwvala, 144
environmental degradation, 168
Eros International (now Eros Media World), 130, 161
Eternal Sunshine Productions, 220
event management, 108, 162
EY (global consultancy firm), 1

Fact Films, 53
Fairbanks, Douglas, 32
Fallon, Jimmy, 202
family-led business network structure, 224
family-led film production clusters, 222
defined, 37
film production by, 3, 22, 27–28, 120
formation of, 37

Navketan Films, 65
Raj Kapoor’s, 38–39
R. K. Films, 39
Yash Raj Films, 122
family psychodrama, 85
fan networks, 10, 18, 163, 211, 224, 227
_Farebi Jaal_ (1931), 52
_Fauji (Soldier), 1989_, 124
Fazal, Ali, 225
Federation of Indian Chambers of Commerce and Industry (FICCI)
Frames convention of 2002, 133
International Indian Film Academy Awards (IIFA), 1, 3
on synergy between film and television, 134
female beauty queens, 208
female star switching power, 169
_Femina_ (women’s fashion magazine), 109, 116
Festival of India, 36
Figuero, Morena, 185
filial bonds, 27
Film and Television Institute of India (FTII), 67
Film Enquiry Committee, 82
Film Enquiry Committee report (1951), 81
Filmx, 71
_Filmfare_, 20, 158
film festival networks, 143
film festivals, 161
Film Finance Corporation (FFC), 31
setting up of, 45
_Filmindia_ (Indian film trade magazine), 20, 34–35
Filmkraft Productions, 147
film locations, 59
film magazines, 87
film-making, legitimization of, 7
Film Producers Guild of India Limited, 248n91
film production, 120
parallel network for, 82
film seminar (27 February 1955), 44, 48, 57
film stars. See also star power
assertion of their power, 32
brand value, 138
demand of profit-sharing from studios, 32
megastars, 28
occupational hierarchy of, 30
role in the success of a film, 31
salaries of, 30
Film & Television Producers Guild of
India Limited, 1, 248n91
film-television synergy, 115
film utsav (festival), 36
Film-Valas, 70, 73
film value chain, 108
financing, of Indian film industry, 30, 130, 242n51
corpus fund for, 133
private funding structures for organized
financing, 133
fluid national identity, presentation of, 126
Fool N Final (2007), 150
foreign capital, inflow of, 126
foreign corporate investments, 100
foreign direct investment, 7, 195
foreign exchange crisis, 57, 127–128
foreign investment, economy for, 79
Foucauldian power, 182
Foucault, Michel, 220
Fox Searchlight Pictures, 150
France, 161, 184, 190
highest civilian honour to Aishwarya
Rai, 169
Frankovich, Mike, 59
Frears, Stephen, 70, 225
Frémaux, Thierry, 187
French film festival, 186
FTII, Pune, 125

Gaddar (Rebellion, 2001), 134
Gadot, Gal, 221
Gaga, Lady, 199
Galvka, 51
Gandhi (1982), 36, 81, 124
Gandhi, Dinesh, 116
Gandhi, Indira, 36, 44, 77, 81
assassination of, 36, 81, 87
authoritarian leadership, 87
election campaign slogan, 85
Gandhi, Mohandas K., 28
Gandhi, Rajiv, 87
Gandhi, Sonia, 180
Garbo-Gilbert couple of Indian 50s
cinema, 40
gender disparities, 168
gendered hierarchies, 53, 115
gendered industrial power, 234
gendered switching power, 174
gender equality, 185
gender inequality, 234
going global networks, 4, 13, 94, 211
go-politics, 8, 22, 27, 90
Germany, 119
Bollywood's industrial relationship
with, 160
captive markets for Bollywood in, 121
expansion of Bollywood films on
German television, 162
Medienboard Berlin-Brandenburg,
163
perception of Indian cinema in, 161
RTL2 (German television channel),
163
Shah Rukh Khan market in, 159
Shah Rukh Khan's popularity in, 159
Ghai, Subhash, 113–114, 125, 140–141
Ghatak, Ritwik, 36
Ghosh, Gautam, 125
Giddens, Anthony, 220
Glickman, Dan, 193
global beauty pageant, 108
industry, 110
integration with cosmetic industry, 207
network, 180
global capital, 120
global capitalism, 11
global citizenship, 202
global entertainment network, 177
global exchange, for the Indian Hindi film industry, 58
global film projects, 144
global interdependencies, 167
globalization, cultural theories of, 110
global network, genesis of, 123–128
global popularity, of Indian films, 99
Global South, 8, 19–20, 42, 141, 192, 199
GloboSport, 196
Glover, Margaret, 140
Godrej, Adi, 138
Godrej, Parmeshwar, 138
Goldcrest Films, 81
Goldman Sachs, 141
good cinema, state-driven discourse of, 82
Gopinath, Praseeda, 162
Gorky Film Studio (Russia), 73
government divestitures, 100
Govil, Nitin, 34
Gowariker, Ashutosh, 131, 141, 144
Grand Prix Award, 59
grassroots intermediaries, 161
Greater Middle East, 78
Green, Guy, 70
Griffith, D. W., 32
Gujral, I. K., 83
Gulliver’s Travels (1996), 70
Gunga Jumna (1961), 58
box-office grosses for, 60–61
marketing in the US, 59–60
Gupta, Chidananda Das, 81
Gupta, Susmita Das, 86
Gupte, Amole, 168

habitus, 51, 53–54, 180
Hansraj, Jugal, 150
Hardt, Michael, 52
Hari Om Entertainment (now Cape of Good Films), 148
Harlamov, Comrade, 51
Harper, Tom, 221
Harris, Kamala, 202, 205–206
Harvey, David, 241n47
Hashimi, Anwar, 91–92
Hastings, Reed, 213, 214
Hawn, Goldie, 138
Heart of Stone (2023), 221
Henderson, Loy W., 34
Hindi cinema, 6. See also Hindi film industry, Indian cinema
circulation of
global, 161
through pirate networks, 98
as a cluster of family-led production entities, 27
evolution of, 211
expansion of, 3
from Germany to China, 23
financing of, 242n51
first female music director, 53
first film, 29
global anchors, 27
globalization of, 8, 10, 25, 27–28, 33
impact of Cold War geopolitics on, 27
industrial history of, 4
industrial structure of, 135
interconnections with Indian politics, 43
mafia-financed criminal economies/ shadow economies of criminal networks, 22–23
networked formation of, 11
popularization of, 81
production culture, 31
quality of, 85
shortcomings of mainstream, 62
socialist-leaning ideology of, 96
stars of, 4
state’s heavy-handed censorship, 84
transformation into a global entertainment industry, 78
transnational dissemination, 4
transnationally networked industrial formation, 4
‘uncouth’ and ‘vulgar’ sensibilities, 86
value chain under British rule, 29
VCR enabled, 98
Hindi entertainment industry, 7
Hindi film industry, 21, 78, 96, 123, 175. See also Hindi cinema; Indian cinema; Tamil film industry; television industry business dynamic of, 37
celebrity and vibrancy of, 120
connection with global economic system, 27
corporatization of, 238n12
cultural influence of, 8
financing of, 30
global formation and evolution of, 27, 235
history of, 5, 27
key structural transformations of, 80
liberalized economic environment, 80
male-dominated structure of, 15
post-independence industrial structure, 27
social ties and personal networks, 38
in the Soviet Union, 54
star’s nodal power in, 29–33
star switching power and, 212–229
as unorganized industrial sector, 27
Hindu identities, 232
Hindujas, 11, 68, 161, 227
Hindu Shakespeare Manch theatre group, 82
Hindutva nationalism, 232
Hirani, Rajkumar, 119, 167
history as method, 6, 238n15
*Hitch* (2005), 188
Hoang, Kimberly Kay, 191
*Holi* (1984), 125
Holl, Stephan, 159
Hollywood, 3, 29–30, 32–33, 45, 59, 107, 121, 134, 149, 174, 182, 187, 193, 199, 213, 225
Bollywoodizing of, 208, 212, 226, 228 conglomerate, 226
film companies, 34
global expansion of Indian firms to, 195
Indian stars who have crossed over to, 221
phenomenon of convergent star story brands in, 217
post-war, 32
star system, 30
studios in India, 201
Holt, Douglas, 103
Hong Kong, 165
Hotstar, 219
Hugo, Victor, 99
*Hum Dil De Chuke Sanam* (I Have Given My Heart Away Beloved, 1999), 187
*Hum Dono* (Both of Us, 1961), 65
hundi system of financing, 104, 130, 134, 267n50
Hussain, Akhtar, 53
Hussain, Nassir, 125
Hussain, Tahir, 125
Hyde Park Entertainment Group, 188
*Hyderabadi Blues* (1998), 134
identity-making, processes of, 89
ideological switching power, 41–45
*If Beale Street Could Talk* (2018), 227
imagination of networks, 11
Imperial Film Company, 38
India–China relations
cross-border skirmish, 119
cultural bonhomie, 119
diplomatic exchange, 119
political diplomacy networks, 167
trade deficit, 119
India Day, 161
Indian-American diaspora, 2
Indian cinema. See also Hindi cinema;
Hindi film industry
during the Cold War years, 26
domestic film market, 31
first Indian movie with sound, 38
first Technicolor feature film, 34
global circulation of, 29, 96
global presence of, 31, 54
marketing of, 29
popularity of, 98
Soviet viewers, 26
suitable for distribution in the UK, 29
Indian Council of Cultural Relations
(ICCRR), 46
Indian cultural globalization, crisis of, 110
Indian culture, ‘Miss Worldization’ of, 110
Indian economy, liberalization of, 78
Indian-Egyptian film distribution agency, 96
Indian Express, 2
Indian film and entertainment industry,
1–2
during 1990s and 2000s, 123
during 2000s–2010s, 120
genesis of a global network, 123–128
legitimization of, 128
structural and policy transformation, 119
structure of, 122–123
Indian Film Commission, 139
Indian film delegation, to visit
Hollywood, 34–35, 54, 59
Indian independence, 27, 29–30, 33, 37, 140
Indian International Film Festival, 55–56
in Moscow (1954), 54
Indian Motion Picture Export
Corporation (IMPEC), 57–59
Indian motion picture industry, 34
Indian Motion Picture Producers
Association, 34
Indian National Congress, 43
Indian nationalist identity and
imagination, 114
Indianness, reconceptualization of, 126
Indian parallel art-house cinema, 50, 69, 83
Indian People’s Theatre Association
(IPTA), 39
support to Gandhi’s Quit India
Movement, 44
Indian Premier League (IPL), 153
‘India Shining’ campaign, 141, 143, 194
India Today, 177
Indo-Afghan networks, political
geography of, 94
Indo-British ventures, 144
following Lagaan, 141
Indo-German collaborations, 7
Indonesia, 58
Indo-Soviet cinematic exchange, 50
Indo-US film collaboration, 62
industrial business forum, 2
industrial centrality, 217
industrial culture, production-based, 32
Industrial Development Bank of India
(IDBI), 133
industrial transformations, 21
in business practices, 177
industry hierarchy, 226
informal economy, 99
informatics age, 10
innovative storytelling, 131
International Film Festival of 1952, 175
International Indian Film Academy
Awards (IIFA), 1–2
Iordanova, Dina, 42
Iranian sound film, 29
Irani, Ardeshtir, 29, 38
Irani, Honey, 103
Ishq (German Bollywood magazine), 118, 161, 163–164
ITV, 113
Ivy, James, 68–69
Iyer, Suresh, 197
Jackson, Michael, 109
Jagan, Cheddi, 128
Jeans (1998), 188, 279n36
Jeet, Amar, 65
Jenkins, Barry, 227
Jenkins, Henry, 161
Jha, Smita, 150
Jinnah (1998), 70
Jis Desh Mein Ganga Behti Hai
(The Land Where the Ganges Flows, 1960), 56
Jodhaa Akbar (2008), 144, 147
Johar, Karan, 79, 213, 229
Johar, Yash, 133
Jonas, Nick, 206
Jones, Monika, 162
Joshi, Priya, 85
Junoon (The Obsession, 1978), 70
Kabhi Alviva Naa Kehna (Never Say Goodbye, 2006), 103
Kabhi Haan Kabhi Naa (Sometimes Yes, Sometimes No, 1994), 124
Kabhi Khushi Kabhi Gham (Sometimes There Is Joy, Sometimes There Is Sorrow, 2001), 79–80, 103, 118, 161
Kabir, Nasreen Mumni, 176
Kabul’s Cinema Shahr, 90–91
Kabul Times, 92
Kakkad, Prahlad, 179
Kaleidoscope Entertainment, 107
‘Kal Ho Naa Ho’ (Tomorrow May Never Come, 2003) song, 118
Kalyug (1981), 70
Kamasutra (Vatsyayana), 71
Kambakkht Ishq (Damned Love, 2009), 149–150
Kamenyy Tsvetok (The Stone Flower, 1946), 47
Kapoor, Anil, 1–3, 209, 213
Kapoor, Boney, 115, 224
Kapoor, Ivan, 49
Kapoor, Kareena, 222
Kapoor, Karishma, 222
Kapoor, Khushi, 224
Kapoor, Kunal, 222
Kapoor, Prithviraj, 17, 38, 40, 43, 48
Alam Ara (Ornament of the World, 1929), 38
debate on the Hindu succession bill, 44
industrial clout and theatre venture, 66
as member of Rajya Sabha, 43
proposal for abolishment of capital punishment, 43
as supporter of Nehru and the Indian National Congress, 43
Kapoor, Raj, 11, 17, 22, 26, 33, 100, 222, 234. See also Raj Kapoor Films
(R. K. Films
Aag (Fire, 1948), 36–39
acting skills, 38
Awaara (1951), 17, 26, 31, 36, 39, 41–45
biography of, 38–39
Chhalia (Cheater, 1960), 42–43
eyear career, 38
as enabler of Hindi film’s cinematic flows, 27
family-led film clusters, 38
films in the Soviet Union, 33–37
INDEX

Grand Prix Award, 59  
ideological power of, 44  
ideological star persona, 42  
_Mera Naam Joker_ (My Name Is Joker, 1970), 36, 43  
obituary in the _New York Times_, 45  
popularity of, 37  
in Soviet Union, 26, 45–46  
romancing the Soviet Union, 45–47  
_Satyam Shivam Sundaram_ (Truth, Godliness, Beauty, 1978), 36  
_Shri 420_ (1955), 42–43  
Soviet collaboration, 57  
star switching power, 37, 40, 43  
training of, 38  
vagabond persona, 42  
Kapoor, Ranbir, 197, 222  
Kapoor, Shahid, 197  
Kapoor, Shashi, 22, 66, 100, 222  
as enabler of Hindi film’s cinematic flows, 27  
Kapoor, Shraddha, 197  
Kapur, Shekhar, 107, 133, 138  
Karan, Kavita, 153  
Karlovy Vary International Film Festival (Czechoslovakia), 59  
Karmakar, Radhu, 40  
Karnad, Girish, 70, 124  
Kathua rape case, 89  
Kat, Elihu, 190  
Kaul, Mani, 124  
_kaun Banega Crorepati_ (Indian television show), 113  
_Kelly and Michael_ show, 205  
Kendal, Geoffrey, 69  
Kendal, Jennifer, 67, 69, 71  
Kerrigan, Finola, 132  
Khabibat, Persis, 176  
Khan, Aamir, 23, 116, 118, 197, 213  
_3 Idiots_ (2009), 119, 165  
Aamir Khan Productions, 24, 121  
affective economies of stardom in China, 165–167  
_Chale Chalo: The Lunacy of Film Making_ (2003), 133  
_Dangal_ (Wrestling Competition, 2016), 119, 168  
inroads into the Chinese market, 119  
_Lagaan_ (Agricultural Tax, 2001), 131  
_Mangal Pandey: The Rising_ (2005), 140  
_PK_ (2014), 167  
popularity in China, 167  
_Sarfarosh_ (Fervent, 1999), 134  
_Satyamev Jayate_ (Truth Alone Triumphs, 2012–2014), 165  
star switching power, 131  
conscientious, 137  
star switching power and cultural diplomacy networks in China, 167–170  
_Taare Zameen Par_ (Like Stars on Earth, 2007), 168  
_The Thugs of Hindostan_ (2018), 166  
Xi’s admiration for, 119  
Khan, Ahmed, 150  
Khan, Aryan, 232  
Khan, Aslan, 59  
Khan, Farah, 162  
Khan, Feroze, 93  
Khan, Mehboob, 34, 53, 59  
Khan, Amit, 129  
Khan, Twinkle, 148  
Khan, Saba, 150  
Khan, Salman, 197, 228  
Khan, Shah Rukh (SRK), 18, 23, 103, 116, 197, 213  
affective sensorium of, 157–159  
_Ahmak_ (The Fool, 1991), 124  
career of, 124  
_Chabat_ (Desire, 1996), 216  
_Circus_ (1989–1990), 124  
conscientious brandscape, 157
INDEX

302
cultural diplomacy, 118

Devdas (2002), 161

Dil Dariya (Generous Heart, 1988–1989), 124

Dilwale Dulhaniya Le Jayenge (DDLJ) (The Brave Hearted Will Take the Bride, 1995), 125
dosrat keval (The Other Keval, 1989–1990), 124
fandom in Germany, 161

Fauji (Soldier, 1989), 124

German stardom, 162
Kabhi Haan Kabhi Naa (Sometimes Yes, Sometimes No, 1994), 124
Kabhi Khushi Kabhi Gham (2001), 118, 161
‘Kal Ho Naa Ho’ (Tomorrow May Never Come, 2003) song, 118

as most sought-after actor in the Indian film industry, 214

My Name Is Khan (2010), 150

Oh Darling Ye Hai India (Oh Darling, This Is India, 1995), 216

Om Shanti Om (2007), 162

Pardes (Foreign Land, 1997), 125

Pathaan (2023), 158

Phir Bhi Dil Hai Hindustani (But the Heart Is Still Indian, 2000), 129

popularity among his German fans, 118, 159

Red Chillies Entertainment, 24, 121

stake in his IPL team, 155

star appeal in the Middle East, 151

star brand and persona, 158

star power at the Berlinale Film Festival, 161

star switching power, 121 consumerable, 136

Swades (Homeland, 2004), 141

Ummeed (Hope, 1989), 124

visual effects (VFX) company, 153

Wagle Ki Duniya (Wagle’s World, 1988–1990), 124

Zero (2018), 216

Khan, Suhana, 224

Khan, Taran N., 95, 99

Khoti series (1992-2000), 149

acting career of, 52

Khozhdanie za tri moria (Journey beyond the Three Seas, 1957), 49

Khrushchev, Nikita, 45

Koelhoa (God Is My Witness, 1992), 77, 94, 115

Khrushid, Salman, 118

King, Barry, 166

King, Geoff, 217

Kites (2010), 147

Kites: The Remix (2010), 147

Koirala, Manisha, 268n59

Kolkata Knight Riders, 153

Koshy, Susan, 266n38

Kotak Mahindra, 105

Koulebiakin, N. P., 46

Kubrick, Stanley, 83

Kukunoor, Nagesh, 134

Kumar, Akshay, 147, 197

Kumar, D vil, 26, 37, 58

Citizens Films, 37

Gunga Jamuna (1961), 58–59

as president of the Film Producers Guild of India, 61

success in the US with his film Aan, 59

venture into film production, 58

visit to US for marketing of his film, 59

Kumar, Gulshan, 242n51

Kumar, Shanti, 114

Kung Fu Panda (2008), 149

KWAN Entertainment & Marketing Solutions, 196–197

Dreamz Unlimited, 129

Kisna: The Warrior Poet (2005), 140

Kites (2010), 147

Kites: The Remix (2010), 147

Koirala, Manisha, 268n59

Kolkata Knight Riders, 153

Koshy, Susan, 266n38

Kotak Mahindra, 105

Koulebiakin, N. P., 46

Kubrick, Stanley, 83

Kukunoor, Nagesh, 134

Kumar, Akshay, 147, 197

Kumar, Dilip, 26, 37, 58

Citizens Films, 37

Gunga Jamuna (1961), 58–59

as president of the Film Producers Guild of India, 61

success in the US with his film Aan, 59

venture into film production, 58

visit to US for marketing of his film, 59

Kumar, Gulshan, 242n51

Kumar, Shanti, 114

Kung Fu Panda (2008), 149

KWAN Entertainment & Marketing Solutions, 196–197

© in this web service Cambridge University Press & Assessment www.cambridge.org
Laawaris (The Orphan, 1981), 85
Lagaan (Agricultural Tax, 2001), 171, 187
Aamir Khan Productions, 131
adaptation as a comic book, 133
advertising and marketing of, 132
Chinese views on, 132
cinematic narrative of, 132
export of cinema to new international markets, 131
as first Indian film to be released in China, 132
global popularity of, 132, 134
Indo-British ventures following Lagaan, 141
as innovative ‘marketing blitzkrieg’, 132
international distributors of, 133
lifetime gross of, 269,065
merchandizing associated with, 133
Oscar nomination of, 131, 138
star switching power, 131. See also star switching power
story about British rule in India, 132
strategy of a film as a brand, 132
success of, 140, 156
worldwide distribution of, 133
Lakmé, 110
Lancaster, Burt, 32
Lefler, Doug, 188
legal accountability, 104
Leo Burnett (advertising and marketing firm), 132
Letterman, David, 202
liberalization, of Indian economy, 99–100
India's public policy on, 109
state-implemented, 109
Liu Shen, 149
Live! With Kelly and Michael (American television show), 201
Lootmaar (Plunderage, 1980), 65
L’Oréal, 178–179
Lorenzen, Mark, 132

Lovett, Richard, 196
Lumièrè brothers, 29
Lurie, Joshua, 148
Lury, Celia, 106, 183

MacFarlane, James W., 277n7
’magic potion’ of liberalization, 99–117
mahurat (inaugural) shot, 141
Major, John, 270n89
male-dominated industry, 218
Malini, Hema, 124, 170
Mandela, Nelson, 180
Mangal Pandey: The Rising (2005), 140, 143
Manekar, Purnima, 114
Maratha Mandir theatre (Mumbai), 126
Mard (Man, 1985), 97
Masand, Rajeev, 227
MAS ClearSight, 2
mass appeal of cinema, 82
mass cinema, 82
Massey, Doreen, 3
mass-oriented mainstream cinema, 98
mass monopoly practices, 98
mass-oriented mainstream cinema, 82
Mastan, Haji, 84
Matrix Entertainment, 196, 197
Matten, John Matthew, 134
‘mattering maps’ of Bollywood, 256n57.
See also Grossberg, Lawrence;
‘mattering maps’ in Germany, 161
of Hashimi’s Bachchan and Bollywood fandom, 92
Mazumdar, R., 84
McDonald, Paul, 33, 110, 138, 217, 259n97
Hollywood Stardom (2013), 138
McGarr, Paul, 48
M. Chinnaswamy Stadium, 111
McKay, Adam, 227
media capital, 129
Medienboard Berlin-Brandenburg (Germany), 163
megastars. See megastars
megastar businessmen, establishment of, 213
megastars
relevance in cultural diplomacy, 28
residual structural dominance of, 222
star switching power of, 119
worshipped by fans, 237n8
Mehra, Prakash, 79, 85
Mehta, Ketan, 125, 140, 216
Melbourne International Film Festival, 71
Mera Naam Joker (My Name Is Joker, 1970), 36, 43, 50, 56–57
as colossal flop, 58
failure of, 58
success in Soviet Union, 58
Merchant, Ismail, 67
Merchant Ivory films, 68
Meyer, Russ, 36
Michôd, David, 227
middle class
English-educated, 81
entertainment technology, 86
Middle East, 96
Bachchan’s presence in, 98
Minari (2020), 227
Ministry of Education of India, 46
Minogue, Kylie, 148
Mirza, Aziz, 129, 227
Mische, Ann, 217
Mishra, Vijay, 86
Miss Asia Pacific, 176
Miss Indias of the 1950s, 178
Mission Kashmir (2000), 134
Miss Universe, 172, 175–177, 268n59
Miss Universe pageant, 175
Miss World pageant, 78, 109–110, 172, 175
cultural corrosiveness regarding, 110
Modi Films International, 107
Modi, Narendra, 118, 229
visit to China, 167, 231
Mohabattein (Love Stories, 2000), 79–80, 103
Montreal World Film Festival, 71
Mori, Bárbara, 147
Morley, Julia, 111–112
Moscow Film Festival, 26
Mosfilm, 47, 49, 51
Mother India (1957), 53
Motion Picture Association of America (MPAA), 65, 98, 193
Mrrikkattika (400 CE), 71
Mrs Funnybones Movies, 148
MTTime, 119
MTV rock videos, 123
Mubarak, Hosni, 97
Mueller, Matt, 178
mujahideen fighters, 90
Mukesh, 40, 95
Mukherjee, Hrishikesh, 79, 82
Mukta Arts, 128
multigenerational film family, 224
multinational capital, depredation of, 110
multiplexes, culture of, 271n109
Mumbai mafia, 84
Mundhra, Jug, 188
Munna Bhai M.B.B.S. (2003), 145
My Name Is Khan (2010), 150–151
Mische, Ann, 149
Mishra, Vijay, 86
Multipliz (1974), 84
Museum of Modern Art (MOMA), New York, 36, 40
Museum of Television (MOT), 193
Mumbai ma/f_ia, 84
multigenerational /f_ilm family, 224
Multitude, 183
Murder (2003), 145
Museum of Television (MOT), 193
Museum of Television (MOT), 193
My Name Is Khan (2010), 150–151
Museum of Television (MOT), 193
Museum of Television (MOT), 193
Nair, Mira, 124, 139
Najibullah, Mohammad, 77, 94
Namak Halaal (Loyal Servant, 1982), 85
INDEX

Namastey London (2007), 148–149
Nanda, Agastya, 224
Nanda, Nikhil, 222
Nanda, Ritu, 39
Nanda, Shweta, 222
Naralenkova, Oxana, 46
Narayan, R. K., 62
Nasser, Gamal Abdel, 96
national economic liberalization, 106
National Film Development Corporation (NFDC), India, 19, 36, 81, 83, 125
National Football League (NFL), 200
Natyashastra (Treatise on Performing Arts), 251n134
Navketan Films, 37, 64
Naya Daur (The New Era, 1957), 26, 62
Naya Sansar Productions, 49
Nehru-Gandhi family, 79, 86
Nehru, Jawaharlal, 17, 28, 33–37, 43, 81, 92
commitment to non-alignment, 47
ideological fascination with socialism, 33
initiation of Non-Aligned Movement (NAM), 92
visit to the Soviet Union, 44
Nehruvian socialist macrocosm, 37
neo-corporate organizations, 134
neoliberal
capitalism, 108
consumer capital and desirability, 178
cosmopolitanism, 159
economic flows, 123
economic policy objectives, 109
economics, 153
neoliberalism, development of, 11
 collaboration with Plan B Entertainment, 227
first stage of expansion, 213
‘Netflix: Home to King Khan’, 227
partnership with Red Chillies Entertainment, 214–215
platform in India, 215
synergistic strategic alliances, 215
network analysis, 14, 239n23
networked affects, 18, 24, 192
networked Bollywood, 5, 9, 14, 16–18,
21–24, 120, 169–170, 172–174, 189,
193–194, 198, 204–205, 210–212,
2010s-present, 193–198
globalization of, 210
Priyanka Chopra’s role as a node in, 194
networked industrial structure formation,
idea of, 215
network effects, 13–14, 23, 58–66, 75, 102,
113, 116, 122, 135, 139–140, 145, 147,
151, 153, 169, 219
New York Times, 45, 123, 125, 144, 147
New Zealand, 126
NH10 (2015), 218
Nigam, Sonu, 199
Nihalani, Govind, 70, 114
Nikitin, Afanasy, 49
Noble, Peter, 65
nodal power, 14, 27, 29–33, 211, 213
Non-Aligned Movement (NAM), 92,
96–97
non-state actors, 17, 233
Noopur (Anklet), 124
Norman, Dorothy, 81
North American distribution, of Indian
films, 61
Nutan, 175, 277n7
Nye, Joseph, 265n22
Nykaa (app for beauty products), 220
Ob Darling Ye Hai India (Oh Darling, This
Is India, 1995), 216
Om Shanti Om (2007), 162
O’Neil, Christine, 65
INDEX

O'Reilly, Daragh, 132
organizational hierarchies, 210
organizational networks, 14, 215, 229
Oriental films, 64
Oriflame (Swedish cosmetics company), 116
Osborne, Mark, 149
Oscar nomination, for Indian films, 131
Osten, Franz, 29
Overbrook Entertainment, 33
overseas market, for Indian films, 99
over-the-top (OTT) streaming platforms, 24, 209, 219
Clean OTT, 220
rise of, 226
Oza, Rupal, 111

Padukone, Deepika, 170, 197, 229
guest-acting celebrities, culture of, 182
Parida, Vijaya Lakshmi, 42, 63
Panesar, Avtar, 143, 155
parallel modernities, 165
Paramount decrees of 1948, 32
Pardes (Foreign Land, 1997), 125
Paradei (Foreigner, 1957), 49–51
Parthasarthy, Vibodh, 252n9
Parwazehgh (The Orphanage, 2019), 90–91
Patel, Abhilekh, 20
Patanwala, F. E., 277n7
Patel, Baburao, 34
Pathaan (2023), 158
patriarchal, 53, 218, 240n35
Paul, Shwraj, 127, 138
perpetual inclusion and expansion, principle of, 10
person-of-colour (POC) identity, 202
Phalke, Dadasaheb, 29
Phir Bhi Dil Hai Hindustani (But the Heart Is Still Indian, 2000), 129–130
Pickford, Mary, 32

pirated economy, 165
pirate economy networks, 119
Pitbull (an American rapper of Cuban origin), 204
Pitt, Brad, 227
PK (2014), 167
Plan B Entertainment, 227
collaboration with Netflix, 227
policing and censorship, of Hindi cinema, 82
political activism, 43
political economies of power, 11
political film society award, 107
political networks, 78
pop culture shifts, 199
post-liberalization generation, of Bollywood stars, 129
post-war Hollywood, 32
Prasad, Anuradha, 114
Prasad, Madhava, 86
PricewaterhouseCoopers (PwC), 150, 226, 285n34
Prithvi (film theatre), 38–39, 66. See also Kapoor, Prithviraj; Kapoor, Raj
Pritish Nandy Communications, 194
production clusters, Star-led, 28
production ventures, 28
Pronin, Vasili, 49
protean star power, of Bachchan, 123. See also Bachchan, Amitabh
protean switching power, 86, 94
proto-corporatized network, emergence of, 81–90
proto-global Indian film and entertainment network, 109
proto networks, 21
Provoked (2006), 188
Ptushko, Alexander, 47
public diplomacy, 169
publicly listed companies, 30
public sector monopolies, 79

*Pulp Fiction* (1994), 107
Punthambekar, Aswin, 238n12
Purple Pebble Pictures, 283n11
Pushing Buttons Studios, 225

Quit India Movement, 44
Qureshi, Huma, 225

racial indeterminacy, 144
racial malleability, 203
*Rahi* (The Wayfarer, 1952), 26, 46, 48, 62
success in the Soviet Union, 62
Rahman, A. R., 140
Rai, Aishwarya, 24, 144–145, 161, 169–170, 172, 178, 235
arrival on the world stage, 178
brand associations, 178
*Bride and Prejudice*, 171
Cannes Film Festival, 179
centrality and sociocultural capital, 180
*Devadas* (2002), 161, 186–187
as elite representative of Indian culture, 180
female star switching power, 169
global star brand assemblage, 183, 184–193
highest civilian honours by the French, 235
*Hum Dil De Chuke Sanam* (I Have Given My Heart Away Beloved, 1999), 187

*Jeans* (1998), 188
as jury member for the fifty-sixth
Cannes Film Festival, 189
Knight of the Order of Arts and Letters, 169, 190
launching of Swiss watchmaker
Longines's bridal collection of watches, 186

Longines campaign, 179
malleable switching power of, 184–185, 187, 192, 217
marriage with Abhishek Bachchan, 193
naming of tulip in the Netherlands, 191
as part of the Hindi film industry, 186
star brand identity for, 183

Rai, Anand L., 216
Rai, Gulshan, 115
Rai, Himanshu, 160
*Raja Harishchandra* (King Harishchandra, 1913), 29

Raj Kapoor Films (R. K. Films), 31, 33,
36–37, 39–40, 54, 56
connection to the IPTA, 44
as family-led film-production cluster, 39
Raj Kapoor’s creation of, 65
success of, 40
Rajput, Sushant Singh, 231
Rajshri Productions, 128
Ranaut, Kangana, 231
Rani, Devika, 15, 30, 38, 44–45, 48, 81, 160
switching power, 48, 53
Ranjit Studios (Ranjit Movietone), 38
Rao, Narasimha, 180
Rapid Eye Movies, 159, 161–162
Rashtriya Swayamsevak Sangh (RSS), 110
Ratnam, Mani, 107
Ratner, Brett, 147
Rawley, Peter, 138
Ray, Satyajit, 241n39, 248n93
Reagan, Ronald, 36
Red Chillies Entertainment, 24, 121, 131,
140, 150–151, 155, 162, 164, 197, 213, 220, 224, 227
industrial power of, 214
network effects, 153
partnership with Netflix, 214–215
*Temptation* concert tour (2004), 151
Reen, Jasmeet K., 220
INDEX

relational sociology, 239n22
Reliance Industries Limited, 166
Reserve Bank of India (RBI), 264n12
Reshma Aur Shera (Reshma and Shera, 1971), 81
Resnais, Alain, 83
Reuben, Bunny, 38–39
Reynolds, Ann, 14, 240n33
Rhimes, Shonda, 207
Ridgeway, Cecilia, 15, 130, 174, 218
Ripa, Kelly, 205
Riverdale (2017–present), 224
Roadside Romeo (2008), 150
Roashan, Mohammad Khaled, 92
Roberts, Julia, 184
Rocks, Conrad, 70
Rolls-Royce, 205, 216
Roshan, Hritik, 144
Roshan, Rajesh, 147
Roshan, Rakesh, 147
RTL2 (German television channel), 163
rural–urban divide, 168
Russian State Archive of Literature and Art (RSALA), Moscow, 50, 56

Saawariya (Beloved, 2007), 150
Sadat, Shahrbanoor, 90
Sahani, Alaka, 158
Salaam Bombay! (1988), 124
salaries, of film stars, 30
Samarth, Shobhana, 175
Sammie and Rosie Get Laid (1987), 70
Sangam (1964), 97
Sangeet Natak Akademi, 72
Sanskar (Good Actions), 82
Saradoss, Ted, 213, 214
Sarfarosh (Fervent, 1999), 134
Satyamev Jayate (Truth Alone Triumphs, 2012–2014), 165
Satyam Shivam Sundaram (Truth, Godliness, Beauty, 1978), 36
Satyanarayana, E. V. V., 80
Schaefcr, David, 153
Scorsese, Martin, 187
Screen Daily, 178
Screen International, 65
Screwvala, Ronnie, 134
Sen, Aparna, 70
Sen, Mrinal, 83, 125
Sen, Sushmita, 172, 178, 268n59
Seven Pounds (2008), 188
Shadow City: A Woman Walks Kabul (Taran N. Khan), 95
shadow economies, 98–99
of criminal networks, 78
shadow economy, 83
Shah, Deepa, 184
Shabenshab (King of Kings, 1988), 91, 95
shahiid (martyrs), 98
Shah, Krishna, 176
Shah, Kundan, 124
Shah, Sardar Chandulal, 38
Shah, Vipul, 148
Shailendra, 40
Shakespearana (travelling theatre company), 69
Shakespeare Wallah (1965), 69–70
Shakti (Strength, 1982), 91
Shakur, Tupac, 201–202
Shalimar (1978), 176
Shankar and Jaikishen, 40
Shankar, S., 188
Shantiniketan, 182
Sharif, Omar, 77
Sharma, Anil, 134
Sharma, Anushka, 170, 229
Sharma, Kidar, 38
Sharma, Shankar Dayal, 180
Sheffield, Simone, 198
Shergill, Monika, 165
INDEX

Shetty, Reshma, 197
Shetty, Rohit, 227
Shiv Sena, 110, 232
Shobi, Badi, 97
Sholay (Embers, 1975), 79, 83–84, 91
Shree Ashtavinayak Cine Vision, 147
Shri 420 (1955), 42–43, 56
Shroff, Shyam, 116
Siddhartha (1972), 70
Silicon Valley venture, 173
Singh Is Bliing (2015), 148
Singh Is Kinng (2008), 148, 150
Singh, Mannohman, 99
Singh, Navdeep, 218
Singh, Ranveer, 229, 286n43
single-screen theatres, 271n109
Sinha, Sonakshi, 197
Sippy, Ramesh, 79, 91
Sivan, Santosh, 130, 135
small-world ties, 16, 65, 145, 211, 221–222, 233
Smith, Will, 33, 188, 217, 227
Snyder, Zack, 225
social capital, 53, 80
social disorder, 84
socialism, 33, 79, 96
‘socially responsible’ cinema, 81
social media transaction, 230
sociocultural capital, 15, 178
sociological networks of power, 9
sociopolitical networks, 9
sociopolitical sensibilities, between Indian cinema and Soviet culture, 28
soft power, 78, 128, 229
Sony, 212
Sony International, 133
Sony Music, 130
Sony Pictures, 33, 150
Sony Television, 113
Soodavanisham (Lineage of the Sun God, 1999), 80
South Asian diasporas, 158
Sovetskaia Kul’tura (Soviet Culture) newspaper, 49
Sovetskaia Zhenshchina (Soviet Woman), 47
Sovexportfilm (Soviet Union), 45, 47, 62
Soviet cinematography, 51
Soviet Festival of India, 56
Soviet literature (Sovetskaia literatura), 47
Soviet Union, 37, 42, 90
acquisition of Kapoor’s film, 58
administration for film productions in,
50
cinematic cultural exchange with India,
47
circulation of Awāra in, 42, 44
impact of Kapoor in, 54
Indian cinema in, 26–27
India’s fascination with, 34
Ministry of Culture, 50, 56
Moscow Film Festival, 26
Nehru visit to, 44
parallel networks of exchange in, 47–58
political networks, 56
popular Indian films in, 33–37
production and casting of Russian actors, 56
relation with India, 54
Sovexportfilm, 46
space of flows, 119. See also Castells, Manuel
Spears, Britney, 199
Spielberg, Steven, 195
Sridevi (female megastar), 23, 115. See also Sridevi Productions; Sridevi Securities Limited
demise of, 115
as female Bachchan, 80
Khuda Gawah (God Is My Witness, 1992), 77, 94, 115
Sridevi Productions, 115

© in this web service Cambridge University Press & Assessment www.cambridge.org
Sridevi Securities Limited, 115
Staiger, Janet, 14, 240n33
star as a brand/star brands,
  conceptualization of, 78, 99–117, 129
capitalization of, 33
discourse of, 183
star-as-real-person, notion of, 252n12
star brandscape, power and affect of, 154–157
stardom, economy of, 153
star-driven films, predominance of, 4
star equity, idea of, 173
star-led production companies, 156
star-owned companies, 217
star-owned sports teams, 154
star power
  Bollywood, 213
capitalization of, 5
dynamics of, 4
film stars demand for profit-sharing, 32
influence of mediated digital fan networks on, 10
influence on individuals and collectives, 138
political economies of, 11
self-realization of, 233
sociological networks of, 9
stars-turned-entrepreneurs, 32
star switching power, 5, 13–19, 28, 121, 145, 156, 222
  of Aamir Khan, 131, 137
  of Amitabh Bachchan, 78–79, 94
  in China, 165–167
  conscientious, 121, 137
  consumable, 121, 136
  of Dev Anand, 65
  of Devika Rani, 48, 53
disruptive switching power of Priyanka Chopra, 198–201, 205–207
  genesis of, 29–33
heuristic of, 212, 233
  and Hindi film industry, 212–229
history of, 27
ideological power of Raj Kapoor, 22, 41–44, 49
importance of, 210
malleable switching power of
  Aishwarya Rai, 184–185, 187, 192, 217
  of mega-celebrities, 119
  mobilization of, 122
  for mobilization of affective and effective economies, 121
  nature of, 201
  and power in a networked world, 233–235
  of Raj Kapoor, 37, 43
  of Shah Rukh Khan, 121, 136
  and the state, 229–233
Star Trek, 176
Star TV, 113
state–industry relations, 172
state-sanctioned industry network, 82
state-sponsored art-house film-production network, 31
state-sponsored parallel cinema networks, 36
state-supported export of cinema, 96
State Trading Corporation, 57
Steiner, Michael, 118, 159
Stenson, J., 30
Stepanov, V. T., 50
Stevenson, John, 149
story brand, 173, 179–180, 216–217, 224
Stratton Films, 62
studio contracts, 32
studio system, in India, 30
Bombay Talkies, 29–30
breakdown of, 30, 37–38
market financing, 30
marketing-friendly star system, 30
modelled on Western film industries, 30
partnerships with other European countries, 29
as publicly listed companies, 30
support of British imperial policy on, 30
Universum-Film Aktiengesellschaft (UFA), 29
Sturridge, Charles, 70
Style Cracker (fashion-styling platform), 220
Subramaniam, Vijay, 228
Śādraka, 71
Sugandh, Jhamu, 272n115
Sullivan, Brian, 148
Sunday Times, 184, 187
Suryavansham, 103
Swades (Homeland, 2004), 141, 144
Swami Dada (1982), 65
global distribution of, 65
screens at the Cannes Film Festival, 65
Swaraj, Sushma, 161, 267n50
switches, 5, 33, 226, 230, 233
Sydney Film Festival, 71
synergistic strategic alliances, 215

Taare Zameen Par (Like Stars on Earth, 2007), 168
Tagore, Rabindranath, 51, 82, 240n35
Talati, Suchi, 225
talent agencies, 24, 170, 173, 194, 196–198, 200–202, 218, 227–228
talent management, 108, 202
Taliban, 94–95
Tamil film industry, 115. See also Hindi film industry
Tampa Hillsborough Film and Digital Media Commission, 1
Tarantino, Quentin, 107
Täube, Florian Arun, 132
taxation, of all entertainment and amusements, 30
tax evasion, 104
‘tax-free’ money, 31
Technicolor film, 34, 59
technology-led network, 99
television-film network, 124, 134
television industry, 115
television industry networks, 108
television rating points (TRPs), 134
television sector, foreign investment in, 100
Temptation concert tour (2004), 151
tczaab (Acid, 1988), 116
Thor (2022), 209
The Ellen DeGeneres Show (American television show), 201
The Evil Within (1970), 65
American version of, 63–64
box-office failure in the US, 65
Indian version of, 63
The Householder (1963), 68, 70
The Jewel in the Crown (1984), 36
The Last Legion (2007), 188
The Lor Girl (1933), 29
The Mistress of Spices (2005), 188
The Pink Panther 2 (2009), 188
The Simpsons, 203
The Terrorist (1997), 134
The Tonight Show Starring Jimmy Fallon (American television show), 201
The White Tiger (2021), 207
Third World countries, 175
Thugs of Hindostan (2018), 166
Tiger Baby Films, 224
Time magazine, 171
Times of India, 20, 38, 45, 47, 88
INDEX

Times of India Film Awards (TOIFA), 151
Times Recorder, 63
Tito, Josip Broz, 96
Tiwari, Nitesh, 119
transitional decades, between 1980s and 1990s, 242n51
trans-regional cooperation, 109
Travel + Leisure magazine, 205
Trishul (Trident, 1978), 115
Troyan War, 174
TV Asia, 113
Twentieth Century Fox, 65
Tyson, Mike, 150

Ummeed (Hope, 1989), 124
Union of Soviet Socialist Republics (USSR). See Soviet Union
United Arab Emirates (UAE), 216
United Artists (UA), 32
United Kingdom (UK), 2, 20, 29, 66, 71, 73, 126, 132, 151, 167, 199
United Motion Pictures, 97
United Nations (UN)
Global Citizen platform, 204
United States (US), 27
entertainment industry, 199
foreign policy during Cold War, 34
invitation to an Indian film delegation to visit Hollywood, 34
State Department, 34
ties with India, 34, 37
Universum-Film Aktiengesellschaft (UFA), Germany, 29
Uniworld Being Talented, 228
Upadhyay, Karishma, 285n31
Uski Roti (His Bread), 82
Utsav (Festival, 1984), 70
UTV
Motion Pictures, 134, 194, 212
Software Communications, 144

value chain, of Hindi cinema under British rule, 29
Variety, 36, 62, 187
Vasudevan, Ravi, 43
vernacular film production, in India, 115
Viacom, 212
Vice (2018), 227
Victoria & Abdul (2017), 225
video cassette recorder (VCR), 86, 94–95
video-streaming platforms, market for, 226
Vidushak Arts (renamed later as Film-Valas), 70
Vijeta (The Victor, 1982), 70
Viloz, Charles, 185
Virdi, Jyotika, 176
virtuous anger, interpretation of, 84
Vision of Asia, 113
Visit Tampa Bay, 1
visual effects (VFX) company, 153
Vogue magazine, 216

Wagle Ki Duniya (Wagle’s World, 1988–1990), 124
Walt Disney, 102
War Machine (2017), 227
Warner Bros., 149–150
Washington Post, 232
Weberian rationalization, 102
Weibo, 119
Weidong, Sun, 118
Welles, Orson, 36
Wessel, Julia, 118, 162
Wessel, Vera, 163
Western film industry, 65
Western high culture, 83
Western individualism, 168
‘white-passing’ ethnic bodies, deployment of, 144

Who Wants to Be a Millionaire? (television show), 113
<table>
<thead>
<tr>
<th>INDEX</th>
<th>313</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wilder, Billy, 32</td>
<td>Yash Raj Films, 122, 128, 143, 150, 155, 228</td>
</tr>
<tr>
<td>William Morris Endeavor (WME), 196</td>
<td>YRF Talent, 228</td>
</tr>
<tr>
<td>Williams, Raymond, 222</td>
<td>Zanjeer (The Chain, 1973), 79, 83, 103</td>
</tr>
<tr>
<td>Witherspoon, Reese, 226–227</td>
<td>Zee, 114, 120, 134, 212</td>
</tr>
<tr>
<td>Wizcraft Entertainment, 197</td>
<td>Zee Entertainment Enterprises, 24, 194</td>
</tr>
<tr>
<td>World War II, 44</td>
<td>Zee Music, 134</td>
</tr>
<tr>
<td>Xi Jinping, 118</td>
<td>Zee Telefilms, 134</td>
</tr>
<tr>
<td>admiration for Amir Khan, 119</td>
<td>Zeffirelli, Franco, 83</td>
</tr>
<tr>
<td>as biggest promoter of Bollywood in China, 119</td>
<td>Zero (2018), 216</td>
</tr>
<tr>
<td>love for Bollywood, 119</td>
<td>Ziend, Antoine, 97</td>
</tr>
<tr>
<td></td>
<td>Zwart, Harald, 188</td>
</tr>
</tbody>
</table>