

JAVNO PREDAVANJE: „USPON INDIJSKE KINEMATOGRAFIJE

Pozivamo vas na javno predavanje na temu „**Uspón indijske kinematografije: sociološke refleksije o novijoj filmskoj produkciji**“, koje će u sredu, 23. septembra 2026. godine u 14:30 u sali 108 Filozofskog fakulteta održati dr **Sreeramulu Gosikonda** sa Banaras Hindu University, Varanasi, Indija.

Dr Gosikonda je docent na Odeljenju za sociologiju Fakulteta društvenih nauka Banaras Hindu University (BHU) u Varanasiju. Doktorirao je sociologiju na Univerzitetu u Hajderabadu a predavačkim i istraživačkim radom se bavi poslednjih devet godina. Područja njegovog interesovanja su sociologija obrazovanja, sociologija indijskog društva i kulturne studije, sa posebnom naglaskom na praksu tkanja i održivi razvoj, kao i odnos filma i društva. Trenutno predvodi projekt o tkačkim zajednicama u Indiji, uz finansijsku podršku indijskog nacionalnog Saveta za istraživanja u društvenim naukama, u kojem se ukrštaju teme zanatskog rada, kulturnog nasleđa i transformacije privređivanja. Dr Gosikonda je učestvovao na četrdeset nacionalnih i međunarodnih naučnih konferencija, objavio više radova u međunarodnim časopisima i preko šezdeset priloga iz domena javne sociologije u medijima na engleskom i jeziku telugu.

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Predavanje i diskusija će se odvijati na engleskom jeziku, a sažetak predavanja možete naći u nastavku.

The Rise of Indian Cinema: Sociological Reflections from Recent Films

Abstract

The rise of Indian cinema in the twenty-first century marks a profound cultural and sociological transformation. Once dominated by Bombay cinema, Indian film has evolved into a plural, multilingual field where regional industries such as Telugu, Tamil, Kannada, Malayalam, and Hindi collectively shape a national and global cinematic identity. The emergence of Pan-Indian cinema demonstrates how local narratives rooted in kinship, ritual, and everyday life are strategically packaged for audiences across linguistic boundaries and international markets.

This democratisation of filmmaking, enabled by digital technologies, OTT platforms, and subtitling practices, has empowered regional voices long neglected due to socio-political hierarchies. It reflects cinema's role as a language learning tool, an assertion of cultural pride, and a medium amplified by diaspora audiences and social media virality. Case studies such as *Baahubali*, *RRR*, *KGF*, *Dangal*, *Kabali*, *Enthiran (Robo)*, *Robo 2.0*, *I*, *Adipurush*, and *Thangalaan* illustrate diverse routes to global reach, including mythic spectacle, universal themes, charismatic star power, and technological ambition. Films like *Balagam* and *Lucky Bhaskar* further show how rural realism and urban aspiration coexist within Telugu cinema, while *Kantara*, *Jai Bhim*, and *Minnal Murali* highlight how regional specificity resonates internationally.

Drawing on Foucault's discourse and Gramsci's cultural hegemony, cinema can be seen as both a hegemonic apparatus and a counter-hegemonic space. Indian cinema thus stands at a crossroads: simultaneously a site of cultural diplomacy, identity formation, and global entertainment, while also demanding critical interrogation of its claims to originality, gender representation, and historical accuracy.