Acknowledgments

I have been joking with friends about the validity of an antiac-knowledgements page along with the acknowledgments page so that authors can call out and name everything that came in the way of their project ("hello, imposter syndrome and its friends"). So, here I am feeling extremely grateful to every single person mentioned below and countless more who supported and encouraged me and, in the process, undid all that would otherwise permeate my imaginary antiacknowledgments page.

This book would not exist without the guidance and mentorship of Steve Cohan. Steve encouraged me in pursuing this project more than a decade ago when I was a graduate student at Syracuse University. He and Roger Hallas, who also read countless drafts of my dissertation, continue to be mentors and friends. Rashna Richards and Tejaswini Ganti provided me with valuable information that helped me start my research for the project. I'm indebted to Monika Mehta for her generosity and conversations about remakes, Hindi film, and SRK. I would like to offer special thanks to Carol Fadda-Conrey, Chandra Talpade Mohanty, Coran Klaver, Crystal Bartolovich, Dana Olwan, and Robin Riley for their friendship and input on the theoretical stakes of my project when I first started this work.

I'm in the company of brilliant and funny people in the Visual and Performing Arts Department at Clark University; I'd like to thank these incredible colleagues for their encouragement and support these past few years as I juggled work and parenting during a pandemic. Hugh Manon, Kristina Wilson, and Toby Sisson have been wonderful mentors and have had faith in me when sometimes I didn't. Jed Samer and Soren Sorensen have been therapists and my go-to people for all

questions film related. Hugh, Ben Korstvedt, Kristina, and Soren, in their capacities as department chairs and program directors, ensured that I had time to devote to my research. Chris Ruble's help with my work on this book almost makes him a fellow contributor—he has helped me over the years with accessing films, with getting clips and images for my various presentations on remakes, and in capturing and processing the frame captures for the book. Sherry Freyermuth's expertise as a graphic designer resulted in the cover design, which I love. The infectious and uplifting enthusiasm of Stephen DiRado is unmatched, and Christina McGovern and Naomi Pitamber have been willing victims of my venting. I'm thankful for the warmth and support provided by Cailin Marcel Manson, Gino DiIorio, James Maurelle, Jessie Darrell-Jarbadan, John Aylward, John Freyermuth, John Garton, Kevin McGerigle, Matt Malsky, and Yelena Beriyeva.

Betsy Huang's leadership for the Center for Gender, Race, and Area Studies and the initiatives started by Esther Jones for faculty and staff of color at Clark have been instrumental in helping faculty to succeed in their research and teaching, and I'm grateful to them for looking out for early career faculty. Asha Best has taken up Betsy's role, and her friendship has been invaluable in times of struggle as I tried to complete this book. My thanks to Stephen Levin and the English department for inviting me to their colloquium and for discussing remakes along with nation and gender with me. Elizabeth Imber, Marianne Sarkis, Nina Kushner, and Wiebke Deimling have been my writing partners over the past few years, and their company has made writing enjoyable and nonsolitary. My lovely students, especially those in my international-cinema and transnational-film-remakes courses (you know who you are!), have been the most enthusiastic and brilliant people I have had the pleasure to discuss films and remakes with.

Kamille Gentles-Peart and Tatiana Cruz have developed the impressive North Star Collective (NSC)—a consortium of colleges and universities committed to racial equity out of the New England Board of Higher Education—and the NSC Writing fellowship for BIPOC faculty. They created an antiracist and anticolonial space for healing that has been very generative for me. The revisions of this book would not have been possible without this fellowship, the writing retreats, and the support of my fellows. An extra-special shout out to members of my writing group—Ana Marcelo, Forrest Rodgers, Jimoh Fatoki, Jonix Owino, Melissa Colón, Nandita Gurjar, Suzanne Angeli, and Vanita Naidu.

I'd like to extend my deep gratitude to the impressive jamghat of South Asian film scholars who have been very welcoming since I was a fledgling grad student at my first Society for Cinema and Media Studies (SCMS) conference, offering guidance and advice and helping me find true joy in this work. My thanks to Anupama Kapse, Ashish Avikunthak, Corey Creekmur, Darshana Sreedhar Mini, Debashree Mukherjee, Iain Robert Smith, Jyotika Virdi, Koel Banerjee, Kuhu Tanvir, Meheli Sen, Neepa Majumdar, Nilanjana Bhattacharjya, Nitin Govil, Priya Jaikumar, Rajinder Dudrah, Salma Siddique, Samhita Sunya, and Sangita Gopal for conversations on Indian cinema and suggestions on paper presentations or research ideas that helped me develop my project. I have loved discussing my work with Pavitra Sundar and Usha Iver across various conferences and dinners. Above all, along with other film scholars on Indian cinema, all these people have produced an impressive body of work and built the field in the past two decades. I cannot imagine writing this book without their work and commitment to film and to Indian cinema.

I cannot emphasize enough my appreciation of this manuscript's readers for devoting their time and energy to reading and responding to it. The anonymous reviewers of this book provided invaluable feedback that I hope they see in the revised version; their thoroughness, constructive criticism, enthusiasm, and positivity are worthy of emulation. One cannot ask for better editors than James Peltz, Julia Cosacchi, and Murray Pomerance. Their gentle patience, wit, and expertise in helping me navigate this book have been amazing. I'd also like to thank Ideas on Fire and Christine Crabb for helping me edit earlier versions of the book. Thanks to University of Hawai'i Press as well; parts of chapter 3 were originally published in *Pop Empires: Transnational and Diasporic Flows of India and Korea*, edited by S. Heijin Lee, Monika Mehta, and Robert Ji-Song Ku (University of Hawai'i Press, 2019).

My journey across various universities such as Delhi University, Bridgewater State, Syracuse, and University of Wisconsin-Platteville and outside of university spaces has provided me with mentors, friends, and colleagues who have ensured that I didn't fall through the cracks. I've been very lucky to have mentors such as Javed Malik, Lakhmir Singh, Lee Torda, Novy Kapadia, P. S. Siddhu, and Rahul Sapra. Thank you, Arati Tai, for always checking in on me while I worked on this book for supporting me with your constant encouragement. I treasure our conversations about Hindustani classical music, about

Hindi film, and about gender and ideology. I'm deeply appreciative of the friendship of Amanda Tucker, David Gillota, Mike Dwyer, Sara Koeller, Shan Sappleton, and Steven Doles that has resulted in conversations regarding food, film, Hollywood, Bollywood, systemic inequalities, literature, and international politics.

Who needs a pep squad when they have friends like Anuja Jain, Anupama Arora, Bek Orr, Jessica Kuskey, Nina Kushner, and Tanushree Ghosh? My thanks to Anuja, Anupama, and Tanu for their cinephilia, their knowledge of all things Indian film, for giving me feedback on ideas for this book, and for their unfailing love and support. I wrote some of these chapters in the company of Bek; we bond over food and feminism, and I have learned so much from them in our conversations about gender and feminist theory. Thank you, Nina, for our epic writing sessions and advice on all things life and academia. I am very grateful to Jessica Kuskey for her patience and friendship over the years as she read and reread several drafts of this project.

Some of the most enjoyable times I have had while working on this book have been conversations with my brother, Ajmal Siddiqui, about poetry and film. My introduction would look different without these marathon talking sessions, and I wouldn't have a perfect ending *sher* without him either. My sister, Kausar Ismail, with her infectious optimism and disregard for anything that even remotely resembles anxiety, was instrumental in keeping me sane throughout this process. Afnan, Ayush, Faris, Inaaya, Lubna, Nuqra, Rida, and Sumbul unfailingly make me smile. And my mom, my ammi, is the first feminist I encountered, just as my father, my abbu, was the first person who engendered in me the love of poetry, art, and critical analysis. Their faith in me makes me persevere when all else fails.

Finally, who am I kidding? There is no way I could have finished this book without Autif Khan, my partner in all things; he took care of everything, from cooking to childcare to making sure that I could work. There aren't enough words to convey his support that ensured that I ate, got enough sleep, and wasn't spinning out of control. Chunmun, Namir, Roman, and Zukie—my human and feline littles—are strong contenders against Autif because the cuteness they bring and the antidepressant work they do remain unmatched.

I dedicate this book to my ammi and abbu.