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National Identity and Cultural Representation in the Novels of Arundhati Roy and Kiran Desai Sonali Das 2018-04-18 This book is the first of its kind to examine the theories of nation and national identity in both the West (according to the theories of Benedict Anderson and Salman Rushdie) and in the East (in the light of the works of Jawaharlal Nehru) as they apply to the novels of Arundhati Roy and Kiran Desai. The second part of the twentieth century witnessed a new interface between fiction and history called "New History". It brought into its purview the hitherto marginalized sections of society like slaves, peasants, workers, women, and children. Whereas the subalterns in *The Inheritance of Loss* are disempowered by the brunt of globalisation and neo-colonialism, the subalterns in *The God of Small Things* face the ire of the deep-seated divisions based on caste and gender bias in a postcolonial society. In addition, this book also deals with contemporary social issues like individual identity in a multicultural world where cultures and nature converge into myriad ways of living. It will be of immense benefit to MA and MPhil students all over India, as well as to PhD scholars and teachers of English literature both in India and abroad.

Genre Fiction of New India E. Dawson Varughese 2016-09-01 This book investigates fiction in English, written within, and published from India since 2000 in the genre of mythology-inspired fiction in doing so it introduces the term 'Bharati Fantasy'. This volume is anchored in notions of the 'weird' and thus some time is spent understanding this term linguistically, historically ('wyrð') as well as philosophically and most significantly socio-culturally because 'reception' is a key theme to this book's thesis. The book studies the interface of science, Hinduism and itihasa (a term often translated as 'history') within mythology-inspired fiction in English from India and these are specifically examined through the lens of two overarching interests: reader reception and the genre of weird fiction. The book considers Indian and non-Indian receptions to the body of mythology-inspired fiction, highlighting how English fiction from India has moved away from being identified as the traditional Indian postcolonial text. Furthermore, the book reveals broader findings in relation to identity and Indianness and India's post-millennial society's interest in portraying and projecting ideas of India

through its ancient cultures, epic narratives and cultural (Hindu) figures.

Slimme mannen Manu Joseph 2013-02-18 Slimme mannen is een tragikomische vertelling over dromen, hoop en wetenschap. De klerk Ayyan Mani werkt in het Instituut voor Theorie en Onderzoek als de laagste persoonlijke assistent van een briljante, onoverwinnelijke astronoom, Arvind Acharya. Om uit zijn alledaagse misère te komen, de moraal van zijn slovende vrouw een prikkel te geven en zijn tienjarige zoon Adi zelfvertrouwen te bieden, weeft Ayyan een steeds dichterblijvend web van verzinsels rond zijn zoontje, wiens almaar toenemende hoogbegaafdheid iedereen verrast. Intussen is zijn baas, boegbeeld van het voornamelijk instituut, geobsedeerd door een stofdeeltjes-theorie waarmee hij het bestaan van buitenaards leven in hogere luchtlagen wil bewijzen. Maar hoe afhankelijk is hij van zijn persoonlijke assistent? Slimme mannen is een onderhoudende, soms schrijnende, soms humoristische, en steeds meeslepende roman over twee sterk uiteenlopende slimme mannen: een klerk die zijn gezin gelukt, en een briljante geleerde die langzaam maar zeker ten val lijkt te worden gebracht.

Venus in bont Leopold von Sacher-Masoch 2014-11-12 Overspannen van verliefdheid levert de dweepzieke Severin von Kusiemski zich onvoorwaardelijk uit aan zijn klassieke ideaal, Venus, gepersonifieerd in de heerszuchtige Wanda von Dunajew. Wat volgt is een pijnlijk eerlijke literaire getuigenis over de volmaakte onderwerping, die overgaat in slavernij, en die vanaf het begin gedoemd is te eindigen in verraad. Leopold von Sacher-Masoch legt met chirurgische precisie de slaafs aangelegde psyche bloot en heeft, zij het ongewild, zelfs zijn achternaam doorgegeven aan deze seksuele entiteit, het masochisme. Venus in bont ontketende destijds, vanwege de extravagante erotische thematiek, een groot schandaal in de media en geldt tot op heden als de essentie van de fetisjistische literatuur.

Zee van papaver Amitav Ghosh 2012-01-30 Het reusachtige Engelse schip de Ibis staat op het punt een bij voorbaat tumultueuze reis over de Indische Oceaan te maken. Het doel is om tegen China ten strijde te trekken in een grimmig conflict dat later de Eerste Opiumoorlog (1839-1842) zou gaan heten. De bemanning van het schip bestaat uit een bonte stoet personages: zeevaarders, verstekelingen, koelies en criminelen. In een tijd van koloniale onrust brengt het lot een groep mensen uit India en het Westen samen: van de berooide Indiase vorst Neel tot de bevrijde Amerikaanse slaaf Zachary en van de gevluchte, jonge Indiase vrouw Deeti tot de vurige Française Paulette.

Terwijl de oude familiebanden steeds minder belangrijk worden, groeit de saamhorigheid tussen de jaházbhai, de broeders van het schip. Dit epische, historische avontuur speelt zich af op de woeste golven van de Indische Oceaan, op de welige papavervelden langs de Ganges en in de exotische achtersteegjes van China. Maar het is bovenal het brede scala aan fascinerende personages dat Zee van papaver tot een zo rijke, adembenemende leeservaring maakt.

De levens van anderen Neel Mukherjee 2016-01-20 In het Calcutta van 1967 raakt Supratik, zonder dat zijn familie het doorheeft, betrokken bij een radicale politieke groepering. In de ban van zijn idealen wil hij zijn leven en de wereld om hem heen veranderen – hij verdwijnt en laat alleen een briefje achter. In het ouderlijk huis valt zijn familie, bestaande uit de grootouders, vijf volwassen kinderen en hun kinderen, uiteen. Tussen de verschillende gezinsleden ontstaat rivaliteit, het ooit zo succesvolle familiebedrijf implodeert, en pijnlijke geheimen komen aan de oppervlakte. Ook om hen

heen is het verval zichtbaar; de maatschappij raakt versplinterd, en een grote omwenteling is niet meer tegen te houden.

Genres of Modernity Dirk Wiemann 2008-01-01 Genres of Modernity maps the conjunctures of critical theory and literary production in contemporary India. The volume situates a sample of representative novels in the discursive environment of the ongoing critical debate on modernity in India, and offers for the first time a rigorous attempt to hold together the stimulating impulses of postcolonial theory, subaltern studies and the boom of Indian fiction in English. In opposition to the entrenched narrative of modernity as a single, universally valid formation originating in the West, the theoretical and literary texts under discussion engage in a shared project of refiguring the present as a site of heterogeneous genres of modernity. The book traces these figurative efforts with particular attention to the treatment of two privileged metonymies of modernity: the issues of time and home in Indian fiction. Combining close readings of literary texts from Salman Rushdie to Kiran Nagarkar with a wide range of philosophical, sociological and historiographic reflections, Genres of Modernity is of interest not only for students of postcolonial literatures but for academics in the fields of Cultural Studies at large.

De geschiedenis van het geloof Matthew Kneale 2014-01-16 Wat bracht de prehistorische mens in zijn grot ertoe zich te wenden tot geesten, tot vermeend hogere machten? En waarom is geloof nadien blijven gedijen en heeft het vele millennia van beschavingen opgeleverd, generaties sjamanen, faraos, aztekenpriesters, joden, boeddhisten, islamieten, christenen en scientology-volgelingen? De vormen van geloof mochten dan veranderen, de kern ervan bleef gelijk. Geloof is misschien de meest verheven uitvinding van de mensheid geweest, ongeacht het continent waarop het ontstond of de tijd waarin. Wat is het toch dat ons daartoe heeft gebracht wat is het toch dat ons in dit ene cruciale opzicht met de prehistorische mens uit de grot verbindt? Matthew Kneale, historicus én atheïst, kijkt met een scherpe, onbevooroordeelde blik naar wat de mens in het geloof heeft gezocht en kennelijk vaak heeft gevonden.

Tussen de aanslagen Aravind Adiga 2012-01-30 Welkom in het stadje Kittur. Kittur is gelegen aan de zuidwestelijke kust van India, ingeklemd tussen de Arabische Zee en de Kaliaamma-rivier. Als we mogen afgaan op de personages die Tussen de aanslagen bevolken, dan biedt Kittur een uitzonderlijke mix van slimmeriken en verdorven zielen, van up-and-coming en losers, en van dichters en profeten, in een India zoals dat nog maar nauwelijks beschreven is in de hedendaagse literatuur. Tussen de aanslagen is een portret van het leven in een Indiaas stadje in de periode tussen de moordaanslagen op Indira Gandhi in 1984 en haar zoon Rajiv in 1991. Adiga beschrijft in zijn bejubelde stijl de klassenstrijd in zijn land met de felheid van een underdog en de passie van een beeldenstormer. Tussen de aanslagen is een briljant en gedurfd mozaïek van het leven in India. Met dezelfde nietsontziende eerlijkheid als in De Witte Tijger vergroot Adiga opnieuw ons begrip van de wereld waarin we leven.

The Extras Kiran Nagarkar 2013-12-01 Ravan and Eddie are back! And they're bigger, better and guaranteed to have you laughing out loud. Having grown up in the city of movie stars who drip glamour, the two mortal enemies, Ravan and Eddie dream of strutting down the road to super-stardom. But can Ravan, a lowly taxi driver, and Eddie, a bouncer-cum-bartender at an illegal bar, rise from their dusty CWD chawl to the glittering heights of international fame? To complicate matters further, their love lives

hang by a thread. Eddie, secure in having got Belle, the Anglo-Indian girl of his dreams, must now figure out how to overcome prejudice from both their families and his own apathy, in order to keep her. And Eddie's sister Pieta, the object of Ravan's adoration, is completely oblivious to his existence - until he saves her life. Complete with a cast of soul-searching drunks, a nemesis called Three Point One, and nymph-like damsels in distress, *The Extras* is much more than a book about Bollywood or Bombay. It is the engrossing tale of a near-epic struggle against obscurity and towards self-realization; and is outrageously exuberant in the telling, and touching in its depiction of the large and small tragedies that shape our lives.

English Heart, Hindi Heartland Rashmi Sadana 2012 *English Heart, Hindi Heartland* examines Delhi's postcolonial literary world--its institutions, prizes, publishers, writers, and translators, and the cultural geographies of key neighborhoods--in light of colonial histories and the globalization of English. Rashmi Sadana places internationally recognized authors such as Salman Rushdie, Anita Desai, Vikram Seth, and Aravind Adiga in the context of debates within India about the politics of language and alongside other writers, including K. Satchidanandan, Shashi Deshpande, and Geetanjali Shree. Sadana undertakes an ethnographic study of literary culture that probes the connections between place, language, and text in order to show what language comes to stand for in people's lives. In so doing, she unmask a social discourse rife with questions of authenticity and cultural politics of inclusion and exclusion. *English Heart, Hindi Heartland* illustrates how the notion of what is considered to be culturally and linguistically authentic not only obscures larger questions relating to caste, religious, and gender identities, but that the authenticity discourse itself is continually in flux. In order to mediate and extract cultural capital from India's complex linguistic hierarchies, literary practitioners strategically deploy a fluid set of cultural and political distinctions that Sadana calls "literary nationality." Sadana argues that English, and the way it is positioned among the other Indian languages, does not represent a fixed pole, but rather serves to change political and literary alliances among classes and castes, often in surprising ways.

Another Canon Makarand R. Paranjape 2009-07-01 'Another Canon: Indian Texts and Traditions' in English traces the development of Indian English literary and textual practice over a period of seven decades, focussing on classic texts which have fallen beyond the scope of the established canon.

Contemporary World Fiction: A Guide to Literature in Translation Juris Dilevko 2011-03-17 This much-needed guide to translated literature offers readers the opportunity to hear from, learn about, and perhaps better understand our shrinking world from the perspective of insiders from many cultures and traditions. • Over 1,000 annotated contemporary world fiction titles, featuring author's name; title; translator; publisher and place of publication; genre/literary style/story type; an annotation; related works by the author; subject keywords; and original language • 9 introductory overviews about classic world fiction titles • Extensive bibliographical essays about fiction traditions in other countries • 5 indexes: annotated authors, annotated titles, translators, nations, and subjects/keywords

The Shifting Worlds of Kiran Nagarkar's Fiction Yasmeen Lukmani 2004 As one of India's leading writers, and also one of its most unpredictable, Kiran Nagarkar's writing has a timeless quality. The intention of this book is to unravel Nagarkar's craft and

vision and thus enhance the reader's enjoyment through essays by some of the leading scholars and writers from India and abroad.

Seven Sixes Are Forty-three Kiran Nagarkar 2017-04-10 Kiran Nagarkar has the touch of genius.-Khushwant Singh It's good to see an old friend in a new avatar; this novel by Kiran Nagarkar is everything a first novel should be: ambitious, experimental and powerful. Just don't trust the mathematics. -Jerry Pinto 'The first slap on your bottom as you come into the world tells you that your days of mollycoddling are over. The sooner you understand that, the better you are prepared for the pain and the unhappiness.' Kushank Purandare is a writer living off the generosity of friends and lovers. There is the ex-flame Aroti, who is now another man's wife and whom he refuses to pity; Mrs Reghla alias Kaku who has gouged her eyes out; old Kathavte who lives upstairs and beats his daughters; Raghu whom he accompanies to a famine-struck village where gangsters rule the roost. Disillusioned with the lack of certainty and empathy in a world that is largely incoherent and unsalvageable, Kushank drifts about wallowing in his past and doing odd jobs. Written in Marathi, Kiran Nagarkar's first book, Saat Sakkam Trechalis - with its dark humour and volatile prose is considered a landmark in post-Independence Indian literature. This new edition will introduce the brilliance of Kiran Nagarkar to a new generation of readers.

Indian Writing in English and the Global Literary Market O. Dwivedi 2014-10-28 Indian Writing in English and the Global Literary Market delves into the influences and pressures of the marketplace on this genre, which this volume contends has been both gatekeeper as well as a significant force in shaping the production and consumption of this literature.

God's Little Soldier Kiran Nagarkar 2014-09-15 God's Little Soldier From the backstreets of Bombay to the hallowed halls of Cambridge, from the mountains of Afghanistan to a monastery in California, the story of Zia Khan is an extraordinary rollercoasterride; a compelling cliffhanger of a spiritual quest, about a goodman gone bad and the brutalization of his soul. Growing up in a well-to-do, cultured Muslim family in Bombay, Zia, a gifted young mathematician, is torn between the unquestioning certainties of his aunt's faith and the tolerant, easy-going views of his parents. At Cambridge University, his beliefs crystallize into a fervent orthodoxy, which ultimately leads him to a terrorist training camp in Afghanistan. The burden of endemic violence and killings, however, takes its toll on Zia. Tormented by his need for forgiveness, he is then drawn reluctantly to Christ. But peace continues to elude him, and Zia is once again driven to seek out causes to defend and fight for, whatever be the sacrifices involved. Posited against Zia is his brother, Amanat, a writer whose life is severely constrained by sickness, even as his mind is liberated by doubt. Theirs is a relationship that is as much a blood bond as it is an opaque wall of incomprehension. Weaving together the narratives of the extremist and the liberal, God's Little Soldier underscores the incoherent ambiguities of good and evil, and the tragic conflicts that have riven people and nations.

The Upside-down Tree Richard D. Connerney 2009 "India's future will be determined not only by economic development, but also by a dynamic traditional culture that continues to develop along its own lines -- sometimes in concert, and sometimes in conflict with material enrichment. India develops not, as one writer has suggested, "in spite of the gods." Rather, the seed for the creation and the fuel for the sustenance of

India's economic boom lay in its traditions, and, I will argue, the animating spirit of its future lies there as well. I have neither the expertise nor the access to operate as a political correspondent, nor the desire to posture as a political pundit. During eighteen years of research, however, I have seen what I perceived as a pervasive misrepresentation of recent developments in Indian politics. More specifically, a number of recent books consistently paint the Hindu right wing in India as essentially fascist or theocratic. My observations show that these claims are untenable and misrepresent a positive development in the history of Indian democracy. To think clearly about the changes in today's India we require a new model: the bi-directional banyan tree, a symbol borrowed, ironically, from ancient Sanskrit verses. Pindar claimed, "Custom is King of all," and this serves as a succinct expression of the central thesis of this book."-- Publisher's website.

De liefdeslijnen Amitav Ghosh 1994 Via de ervaringen van verschillende leden van een Indiase familie wordt een beeld van de naoorlogse geschiedenis van het land geschetst. Cuckold Kiran Nagarkar 1997 The time is early 16th century. The Rajput kingdom of Mewar is at the height of its power. It is locked in war with the Sultanates of Delhi, Gujarat and Malwa. But there is another deadly battle being waged within Mewar itself. who will inherit the throne after the death of the Maharana? The course of history, not just of Mewar but of the whole of India, is about to be changed forever. At the centre of Cuckold is the narrator, heir apparent of Mewar, who questions the codes, conventions and underlying assumptions of the feudal world of which he is a part, a world in which political and personal conduct are dictated by values of courage, valour and courtesy; and death is preferable to dishonour. A quintessentially Indian story, Cuckold has an immediacy and appeal that are truly universal.

Een huis zonder spiegels Padma Viswanathan 2011-04-07 Een huis zonder spiegels beschrijft het leven van één vrouw, Sivakami (1896-1966), en maakt ons deelgenoot van een India dat we nog nooit hebben gezien. De brahmaanse Sivakami is tien jaar oud als ze trouwt met Hanumarathnam, astroloog en genezer. De sterren zeggen dat hij in het negende jaar van zijn huwelijk zal kunnen sterven. Alles hangt af van de horoscoop van zijn kinderen. De geboorte van Thangam, hun gouden dochter, verandert niets, maar de geboorte van Vairum, hun rusteloze, intelligente zoon, bezegelt het ondenkbare: hij veroordeelt zijn vader tot de dood. Sivakami, achttien en weduwe, onderwerpt zich aan de regels van haar kaste. Ze scheert haar hoofd, kleedt zich in wit en mag niemand aanraken van zonsopgang tot zonsondergang. Ze pleegt echter één daad van verzet: ze gaat terug naar het huis van haar echtgenoot om haar kinderen op haar manier op te voeden en met de hulp van de trouwe Muchami het land te beheren voor haar zoon. Geen daad is zonder gevolgen, en terwijl politiek en sociale revoluties botsen met tradities, wordt de kloof tussen moeder en zoon steeds dieper. Mijn roman heeft zijn oorsprong in de verhalen die mijn oma vertelde over haar grootmoeder. Ik was gegrepen door de emotionele diepte van de verhalen, door het ontdekken van mijn eigen prehistorie en van de noodzaak om deze snel verdwijnende wereld vast te leggen. Padma Viswanathan Padma Viswanathan is journaliste en (toneel)schrijver. Haar toneelstukken en korte verhalen hebben verschillende prijzen gewonnen. Een huis zonder spiegels is gebaseerd op het leven van haar grootmoeders grootmoeder.

Vrouwelijke filosofen Annemie Halsema 2013-04-24 Waarom komen vrouwelijke

denkers in curricula, filosofische cursussen en overzichtswerken zo weinig aan bod? Door de eeuwen heen hebben talloze vrouwen zich weliswaar verdiept in een veelheid aan filosofische thema's, maar vaak zijn deze denkers onzichtbaar gebleven. Van de twaalfde-eeuwse filosofe Hildegard van Bingen zullen de meesten wel hebben gehoord, maar wat van haar tijdgenote Mechtild van Magdeburg? Uit recentere tijden is Hannah Arendt inmiddels wereldberoemd, maar de namen Gloria Anzaldúa en Werewere Liking zullen misschien alleen de specialisten bekend in de oren klinken. Uitgesloten van officiële onderwijsinstellingen namen vele vrouwelijke denkers hun toevlucht tot andere vormen van filosofie bedrijven, zoals briefwisselingen. En dat levert een onschatbare rijkdom aan filosofische bronnen op, zoals dit boek laat zien. Werk van 69 vrouwelijke denkers uit 25 eeuwen wordt bij elkaar gebracht; van de Oudheid tot onze eeuw; van islamitische en katholieke mystica's, een achttiende-eeuwse Nederlandse logica tot een Nigeriaanse politiekfilosofe.

Transcultural English Studies Frank Schulze-Engler 2009 What is most strikingly new about the transcultural is its sudden ubiquity. Following in the wake of previous concepts in cultural and literary studies such as creolization, hybridity, and syncretism, and signalling a family relationship to terms such as transnationality, translocality, and transmigration, 'transcultural' terminology has unobtrusively but powerfully edged its way into contemporary theoretical and critical discourse. The four sections of this volume denote major areas where 'transcultural' questions and problematics have come to the fore: theories of culture and literature that have sought to account for the complexity of culture in a world increasingly characterized by globalization, transnationalization, and interdependence; realities of individual and collective life-worlds shaped by the ubiquity of phenomena and experiences relating to transnational connections and the blurring of cultural boundaries; fictions in literature and other media that explore these realities, negotiate the fuzzy edges of 'ethnic' or 'national' cultures, and participate in the creation of transnational public spheres as well as transcultural imaginations and memories; and, finally, pedagogy and didactics, where earlier models of teaching 'other' cultures are faced with the challenge of coming to terms with cultural complexity both in what is being taught and in the people it is taught to, and where 'target cultures' have become elusive. The idea of 'locating' culture and literature exclusively in the context of ethnicities or nations is rapidly losing plausibility throughout an 'English-speaking world' that has long since been multi- rather than monolingual. Exploring the prospects and contours of 'Transcultural English Studies' thus reflects a set of common challenges and predicaments that in recent years have increasingly moved centre stage not only in the New Literatures in English, but also in British and American studies.

Jasoda Kiran Nagarkar 2017-11-25 'Jasoda is as compelling and powerful as Nagarkar's other novels but uniquely itself in the gut-wrenching story it tells of the sordid uses of power, the suffering it causes, and the human spirit that rises above it.' -- Nayantara Sahgal 'Nagarkar's storytelling genius takes us into the abyss of poverty and patriarchy -- source of both inspiration and shame. Jasoda's brutal but transformative journey is the foil to counterfeit historical grandeur. With empathy turned to prose of pure steel, Nagarkar paints a modern Indian heroine.' -- Mitali Saran 'A novel that stops your breath and doesn't let go until you get to the end. Jasoda: mother, murderer or saint? You'll want to put her down. But she won't let you.' -- Manjula Padmanabhan 'No

one can spin a yarn with such rollicking exuberance as Kiran Nagarkar, and no one exposes contemporary India's dark underbelly, in all its casual brutality, like him. Jasoda is a tour-de-force of razor-sharp observation and profound compassion, brilliantly realized.' --Ritu Menon Paar -- 'mirage' country, where it is often impossible to draw the line between reality and illusion -- has been suffering from a decade-long drought. Jasoda is one of the last to leave this 'arse-end of the world' with her children and mother-in-law. Since her husband claims he has important work to do for the local prince, Jasoda must make the journey to the city by the sea on her own. Meanwhile, after years of anonymity, Paar seems poised to take off. Will Jasoda return home with her children? Or stay in the city that's become home for her children? It's taken for granted that epic journeys and epics were possible only during the time of the Mahabharata, the Odyssey, or the Iliad. Even more to the point, the heroes of the epics had to, perforce, be men. The eponymous Jasoda of the novel is about to prove how wrong the assumptions are. Kiran Nagarkar's trenchant narrative traces the journey of a woman of steely resolve and gumption, making her way through an India that is patriarchal, feudal, seldom in the news, and weighed down by dehumanizing poverty.

Het verre veld Madhuri Vijay 2020-04-10 Madhuri Vijay beschrijft op prachtige wijze de zoektocht van een jonge vrouw naar een verloren figuur uit haar kindertijd Na haar moeders dood reist Shalini, een bevoorrechte en rusteloze jonge vrouw uit Bangalore, naar een afgelegen himalayadorp in Kasjmir, de woelige noordelijke regio van India. Ze gelooft dat het verlies van haar moeder verband houdt met de verdwijning van Bashir Ahmed tien jaar geleden. Deze charmante kasjmierverskoper bezocht vroeger regelmatig haar ouderlijk huis. Maar hij blijkt niet gemakkelijk te vinden en tijdens haar reis wordt Shalini geconfronteerd met de politieke onrust in Kasjmir, en de consequenties voor de familie die haar in huis neemt. Wanneer het leven in het dorp steeds meer beladen wordt en oude conflicten dreigen uit te barsten in geweld, voelt Shalini zich gedwongen keuzes te maken. Keuzes die gevaarlijke gevolgen hebben voor de mensen van wie ze is gaan houden. In Het verre veld verweeft Madhuri Vijay op meesterlijke wijze de Indiase politiek in meeslepend proza over verdriet, schuld en de grenzen van mededogen. 'Een krachtige bespiegeling op de chaos van goede voornemens. Een meesterlijke roman.' The Observer 'Vijay is een moeiteloos zelfverzekerd proza-auteur. Het verre veld werpt licht op de vervolgingen in Kasjmir, maar het gaat in de kern over de onbuigzame klassenwetten die in heel India gelden.' The Wall Street Journal

The Practice of History in India Anirudh Deshpande 2021-11-18 In the last few decades, professional historians have raised important questions regarding the theories, methods and practices of history extant since the earliest times. Oral and Visual History have assumed a new importance in our times. This book presents seven essays on history as it can be practised productively in India. It is pedagogically important to students and teachers of history in India. Meant primarily for undergraduate, graduate and postgraduate students, it will also be appreciated by the lay public. Readers will certainly rethink their historical perspectives in response to the issues of theory raised critically in this book. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh and Sri Lanka.

Khushwantnama Khushwant Singh 2013-02-15 If there's anyone who's been around, seen it all and lived life to the hilt, it has to be Khushwant Singh. India's most popular

and prolific writer has, over the years, enlightened and outraged in equal measure, and enriched our lives with his humour, his honesty and his sharp insights and observations. In *Khushwantnama*, the 98-year-old reflects on a life lived fully and the lessons it has taught him. Here is his distilled wisdom on subjects as diverse as old age and the fear of death; on the joy of sex, the pleasures of poetry and the importance of laughter; on how to cope with retirement and live a long, happy and healthy life. Here, too, are his reflections on politics, politicians and the future of India; on what it takes to be a writer; and on what religion means to him.

Critical Essays on Post-colonial Literature Bijay Kumar Das 2007 The Present Book Is An Attempt To Analyse Some Of The Outstanding Post-Colonial Writers Like Arundhati Roy (Booker Prize Winner 1997), Vikram Chandra (Commonwealth Prize Winner 1997), Derek Walcott (Nobel Prize Winner), Margaret Atwood (Booker Prize Winner 2000), Jayanta Mahapatra, Dom Moraes, Nissim Ezekiel, Keki N. Daruwalla, Kamala Das, Shiv K. Kumar, Anita Desai, Shashi Deshpande, Ruskin Bond (All Sahitya Akademi Award Winners) In The Light Of Post-Colonial Theory. Apart From Analysing Individual Authors, An Attempt Has Also Been Made To Show The Trends In Post-Colonial Poetry, Indian English Fiction, Orissan Contribution To Post-Colonial Indian English Literature And Above All, Post-Colonial English Studies In India.

Black Tulip and Bedtime Story Kiran Nagarkar 2015-01-21 Kiran Nagarkar is one of India's most significant writers. Of a piece with his searing, dark, wickedly funny works are these experiments with form: the screenplay *Black Tulip* and the play *Bedtime Story*, both of which, in keeping with the author's virtuosi

Encyclopedia of Post-Colonial Literatures in English Eugene Benson 2004-11-30 Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

South Asian Novelists in English Jaina C. Sanga 2003 Profiles more than fifty novelists from South Asia and discusses each author's major works, literary themes, and critical reception.

Writing India anew Krishna Sen 2014-03-15 This groundbreaking study assesses the genre of Indian-English fiction in the first decade of the twenty-first century. Some of the most prominent scholars in the field, including Rimi B. Chatterjee, Bill Ashcroft and Shirley Chew, explore a range of themes that extend from the re-mapping of mythology and history to reassessing the globalised India of today. Together, they contend that the current body of work of Indian-English literature is so varied and vibrant that it can no longer be dismissed as derivative or dispossessed. Instead, they regard this new corpus of writing to be a major aspect of contemporary Anglophone literature.

Ultimately, the contributors contend that the current body of work in Indian-English fiction is so varied and vibrant that it can no longer be dismissed as derivative or dispossessed, or even as mere postcolonial 'writing back' or compensatory national

allegory.

The Conqueror Aditya Iyengar 2018-05-20 Kingdoms are built by men. Legacies are built by emperors. It is 1025 AD. The mighty Chola empire that controls much of southern Bharatvarsha is helmed by Emperor Rajendra Chola I – a man as enigmatic as his kingdom is renowned. Known for his might and vision, he has now set his sights upon the southern seas, governed by the powerful Srivijaya empire. But his victories also bring forth stories of those affected by his ambition. Of an unnamed princess forced to fend for herself among enemies after everything she has ever known is destroyed by the ravaging Chola forces. Of Maharaja Sangrama, captive in an alien land, who is torn between his enmity tempered by an unusual friendship with the elusive Rajendra Chola and his fierce determination to return to his kingdom. Told through the eyes of a prisoner of war and a princess without a kingdom, The Conqueror is a magnificent narrative – of war and conquest, of loss and death, of kingship and legacy.

Onzichtbare geluk van andere mensen Manu Joseph 2013-01-26 Het onzichtbare geluk van andere mensen is een ontroerende, zwartkomische vertelling op de dunne scheidslijn tussen waan en werkelijkheid. Wanneer de zeventienjarige Unni zich van het leven berooft door van het dak te springen, gaat zijn vader Ousep op zoek naar een verklaring. Waarom kiest een mooie, intelligente jongen met een groot talent voor stripteekeningen voor zón stap? Ousep, die twee sigaretten tegelijk rookt omdat drie gewoon te veel is, zoekt klasgenoten van Unni op en vraagt ze naar zijn zoon, wat ze van hem vonden en hoe ze zijn daad verklaren. De zoektocht levert niets op, tot er drie jaar na Unnis dood een pakketje arriveert met een raadselachtige strip die hij op de dag van zijn sprong verstuurde. `Manu Joseph is briljant. BBC RADIO 4 `Buitengewoon grappig, vindingrijk en teder. STARRED REVIEW, KIRKUS REVIEWS `Een nieuwe, vlamme stem. VOGUE Manu Joseph (1974) woont in New Delhi. Hij imponeerde met zijn debuutroman Slimme mannen (Serious Men), die bekroond werd met de PEN/Open Book Award en de Hindu Best Fiction Award. De roman stond daarnaast op de shortlist van drie voorname prijzen, waaronder de Bollinger Everyman Wodehouse Prize voor de beste komische roman. Hij is columnist voor International Herald Tribune.

Van vader op zoon Jeffrey Archer 2015-09-14 Vlak voor het uitbreken van de Tweede Wereldoorlog neemt Harry Clifton dienst bij de marine om te ontsnappen aan de familiegeheimen en zijn teleurstelling dat hij nooit met Emma Barrington zal kunnen trouwen. Bij een schermutseling met de Duitsers op de Atlantische Oceaan wordt zijn schip tot zinken gebracht en slechts een handjevol overlevenden wordt opgepikt door een Amerikaans cruiseschip. Als Tom Bradshaw, een van Harry's officieren, diezelfde nacht alsnog sterft, grijpt Harry zijn kans en neemt diens identiteit aan. Bij aankomst in New York beseft Harry dat hij een grote fout heeft gemaakt. De problemen die Tom Bradshaw bij zijn vertrek achterliet, konden wel eens veel groter zijn dan die van hemzelf, en Harry heeft geen enkele mogelijkheid meer zijn ware identiteit te bewijzen. Een zoon van de duivel Harold Robbins 2021-04-26 Ben je een slecht mens als je slechte daden verricht? Danny Fisher is van jongs af aan op het verkeerde pad geraakt door foute vrienden in een misdadige wijk in New York. Hij ging om met prostituees en drugsdealers en door armoede werd hij genoodzaakt hetzelfde pad te volgen. Maar diep van binnen is hij een goed mens, hij houdt van zijn vrouw en stal alleen om te overleven. Tijdens een criminele daad komt zijn leven op het spel te staan wanneer

gangsters hem opzettelijk tegenwerken. Of hij er deze keer ook weer met alleen kleerscheuren vanaf komt, zal moeten blijken... De in New York geboren Harold Robbins (1916-1997) is een van de meest gelezen auteurs ter wereld. Er zijn meer dan 750 miljoen exemplaren van zijn romans verkocht en zijn boeken zijn vertaald in 32 talen. In 1948 brak hij door met zijn allereerste roman 'Hart zonder toegang' dat door enkele expliciete seksuele passages de aandacht wekte onder het Amerikaanse publiek. Ook werden maar liefst twaalf romans verfilmd met niemand minder dan Elvis Presley in de hoofdrol in 'King Creole'. In het boek 'De droomfabrikanten', later ook verfilmd, vertelt Robbins over de filmindustrie in Hollywood dat gedeeltelijk gebaseerd is op zijn ervaringen uit de tijd dat hij daar werkzaam was. Andere bekende werken zijn '79 Park Avenue' (1955), 'De duivel als leidsman' (1961) en 'De avonturiers' (1966). Hoewel sommige romans bijna zeventig jaar oud zijn, komen hedendaagse onderwerpen aan bod zoals prestige, geld en macht.

Rest in Peace Kiran Nagarkar 2015-07-01 The third and last part of the Ravan and Eddie trilogy Belt up and hold on tight. Ravan and Eddie are back in another zany ride that takes them from anonymity to fame. Yes, R&E or E&R, as they are known in Bollywood, have made it to the top as music directors. But they have neither lost sight of the big dream, nor forgotten their past struggles. Ravan and Eddie are determined to become superstars even if they have to produce the damn film themselves. From the glitz and glamour of Bollywood to the badlands of Chambal, from the high-rises of tony Pali Hill to Indian literature's most famous chawl address, CWD Chawl No. 17, from air-kissing high society to gun-wielding mafia bosses, Ravan and Eddie muddle along from one catastrophe to another, without ever losing their trademark sangfroid. Poverty and life have taught them to reinvent themselves every time there's a crisis. Keeping them company through it all are old friends like Granna, Parvatibai, Violet, Pieta, Belle and Asmaan, and new ones like Mrs Venkatraman, the dacoit Maan Singh, and Jagannath, the son of Three Point One. As bawdy and entertaining as Ravan and Eddie, as exuberant and over-the-top as The Extras, yet possessing a hard, cold edge, Rest in Peace is a fitting finale to the trilogy featuring Indian fiction's most epic characters. Indian Review of Books 1996

Ravan And Eddie Kiran Nagarkar 2012-04-17 An extremely funny novel about two larger-than-life heroes and their bawdy, Rabelaisian adventures in post-colonial urban India. 'Nagarkar is a genuine experimentalist: he combines in his writing a tremendous instinct for storytelling with a rare openness of imagination. He is willing to go where it takes him, express it in whatever form and through whichever language. What remains constant is his subversive pleasure in fiction for its own sake. It makes him one of our most precious writers.' - AnjumHasan, The Caravan Nagarkar's second novel (is) insouciant, savage, disarming and profound... (His) imagery has the quality of switch-blades flickering in the dark alley of the narrative. (His) humour is dark, but passionate. - ManjulaPadmanabhan, The Asian Age 'Ravan and Eddie remains one of the finest books written with Mumbai as a backdrop. It's uproariously funny, outrageously irreverent ... (and) reveals the city as a character, an actor, a living being.' - PankajUpadhyaya, Mumbai Mirror 'It's bawdy, it's wicked and it's irreverent. (Ravan and Eddie) is a wild romp through a quintessential Indian institution: the chawl.' - Business World

Indigenous Roots of Feminism Jasbir Jain 2011-05-05 Indigenous Roots of Feminism:

Culture, Subjectivity and Agency is an exploration of the historical sources across India's composite culture that have shaped the female self. Beginning with the Upanishads, it works with several foundational texts such as the epics and their retellings, Manusmriti, Natya Sastra and the literature of the Bhakti Movement in order to trace the histories of feminist questionings. The constant interweaving of literary and social texts and the tracing of both continuities and disruptions across time and space enables a perception of the way in which individual struggles have merged with collective resistance and allowed a questioning of relationships, institutional frameworks and traditional role models. Feminism as an ideology is invariably linked to culture as it works with both the body and the consciousness. Indigenous Roots, without allowing itself to be submerged in excessive data, examines the validity of this belief across time to trace a connectivity with cultural formations.