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After the first-look posters and music album, the makers of Vijay Sethupathi's Tughlaq Durbar finally unveiled ... This is the second time the two actors have come together after featuring in ...

~~Tughlaq Durbar trailer out, Vijay Sethupathi film to premiere on Sun TV on Sep 10~~

2021 Delhiprasad Deenadayalan is making his directorial debut with Tughlaq Durbar, which is touted to be an entertaining political drama. The film also marks Vijay Sethupathi's second ...

The Book Is A Commentary On Indian Dramatic Theory And Some Selected Contemporary Indian Plays. Drama Is An Active Literary Art Form. Although Films And Television Have Become Very Vital In Our Times, Still Direct Experience Of The Theatre Cannot Be Replaced. The Book Provides General Commentary On Plays By Karnad, Tendulkar, And Ezekiel. The Reader Is Expected To Get An Insight Into Bharat Muni S Views On The Art Of Drama As Well As Some Very Popular Plays Of Our Times. Needless To Say That The Book Is In Series Of Many Such Other Books Where The Editor And The Contributors Believe Indian English Studies To Have Come Of Age. The Book, Among Such Others, Trumpets The Victory Of Indian English Studies In India. This Is Indeed A Welcome Change From Previously Held Puritan View Of English Studies Being Totally Alien. Magic Is Produced When English As A Language Weds The Indian Soil Or When We Apply Indigenous Tools To Study English Literary Texts.

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Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 32nd annual conference held in Los Angeles, California. Topics covered include masculinity in the plays of Tennessee Williams and Frederico Garcia Lorca; Moliere's revolutionary dramaturgy; motherhood in Medea; Electronovision and Richard Burton's Hamlet; and José Carrasquillo's all-nude production of Macbeth, among many others.

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.

Tughlaq is a historical play in the manner of the nineteenth-century Parsee theatre. It deals with the tumultuous reign of the medieval Sultan, Muhammad Tuhlaq, a visionary, a poet and one of the most gifted individuals to ascend the throne of Delhi who also came to be considered one of themost spectacular failure in history.Hayavadana was one of the first modern Indian plays to employ traditional theatre techniques. The various conventions - music, mime, masks, the framing narrative, the mixing of human and non-human worlds - are here used for a simultaneous presentation of alternative points of view, for alternativeanalyses of human problem posed by a story from the Kathasaritsaagar.In Naga-Mandala, Karnad turns to oral tales, usually narrated by women while feeding children in the kitchen. Two such tales are fused here. The first one comments on the paradoxical nature of oral tales in general: they have an existence of their own, independent of the teller, and yet live onlywhen they are passed on from one to another. Ensconced within this is the story of a girl who makes up tales in order to come to grips with her life.

"Akashvani" (English) is a programme journal of ALL INDIA RADIO, it was formerly known as The Indian Listener. It used to serve the listener as a bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay, started on 22 December, 1935 and was the successor to the Indian Radio Times in English, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it used to published by All India Radio, New Delhi. From 1950,it was turned into a weekly journal. Later, The Indian listener became "Akashvani" (English) w.e.f. January 5, 1958. It was made fortnightly journal again w.e.f July 1,1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 16 SEPTEMBER, 1973 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 56 VOLUME NUMBER: Vol. XXXVIII. No. 38 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 21-54 ARTICLE: 1. Para-Psychology : The Sixth Sense or No Sense 2. Manipur- A Lovely Little Star in the East 3. Watergate Affair 4. The Poetic Genius of Iqbal 5. The Nagging Wife 6. Joy in Little Things 7. Insomnia 8. India And Turkey 9. Marine Pollution 10. The Social Scene 11. Book Review 12. Hotel Management as a Career AUTHOR: 1. Dr. P. Sailaja 2. Gopal Krishna Saxena 3. C. P. Ramachandran 4. Gurbachan Singh Talib 5. Prof. S. K. Sabhapathy 6. Smt. Shailaja Chandra 7. Dr. N. P. Misra 8. Prakash Anand 9. Dr. N. K. Panikkar 10. M. N. Srinivas 11. Reviewer: Prof. H. H. Annaiah Gowda 12. A.V. Kuppuswami KEYWORDS : 1. Dream Experience,Clairvoyance,Precoognition,Parapsychology 2. Manipur,Fascinating,Culture,Greenery 3. Galleries,Credibility,Foreign Policy,Press 4. Poetry,Tagore,Urdu,Professor Arberry,Morality 5. Nagging Wife,London,Hathaway,Oscar Wilde 6. Joy,Children,Melodious,Companionship 7. Insomnia,Mental Disorders,Normal Sleep,Stress and Strain 8.Turkey,Pakistan,Friendship,Relation Document ID : APE-1973 (J-O) Vol-I-12 Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

What is the difference between writing a novel about the Holocaust and fabricating a memoir? Do narratives about the Holocaust have a special obligation to be 'truthful'--that is, faithful to the facts of history? Or is it okay to lie in such works? In her provocative study A Thousand Darknesses, Ruth Franklin investigates these questions as they arise in the most significant works of Holocaust fiction, from Tadeusz Borowski's Auschwitz stories to Jonathan Safran Foer's postmodernist family history. Franklin argues that the memory-obsessed culture of the last few decades has led us to mistakenly focus on testimony as the only valid form of Holocaust writing. As even the most canonical texts have come under scrutiny for their fidelity to the facts, we have lost sight of the essential role that imagination plays in the creation of any literary work, including the memoir. Taking a fresh look at memoirs by Elie Wiesel and Primo Levi, and examining novels by writers such as Piotr Rawicz, Jerzy Kosinski, W.G. Sebald, and Wolfgang Koeppen, Franklin makes a persuasive case for literature as an equally vital vehicle for understanding the Holocaust (and for memoir as an equally ambiguous form). The result is a study of immense depth and range that offers a lucid view of an often cloudy field.

The essays in this book look at the interaction between English and other Indian languages and focus on the pressure of languages on writers and on each other. Divided into two parts, the first part of the book deals with the pressure that English language has exerted, and continues to exert, in India and our ideas of connectedness as a nation in the ways in which we deal with this pressure. The essays emphasise on the emergence of the hybrid language in the Tamil cultural world because of the presence of English (and Hindi); on the politics of 'anthologisation'; and how Karnad's Tughlaq deals with the idea of the nation, looking at its historical location. The second part of the book focuses on Indian English literature and deals with how it interacts with the idea of representing the Indian nation, sometimes obsessively, seen both in poetry and novels. The book argues that the writer's location is crucial to the world of imagination, whether in the novel, poetry or drama. The world is inflected by the location of the author, and the struggle between the language dominant in that location and English is part of the creative tension that provides energy and uniqueness to writing.

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