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Girls for Sale University of California Press

The Demon's Daughter (Prabhavati-pradyumnamu) is a sixteenth-century novel by the south Indian poet Pingali Suranna, originally written in Telugu, the language of present-day Andhra Pradesh. Suranna begins with a story from classical Hindu mythology in which a demon plans to overthrow the gods. Krishna's son Pradyumna is sent to foil the plot and must infiltrate the impregnable city of the demons; Krishna helps ensure his success by having a matchmaking goose cause Pradyumna to fall in love with the demon's daughter. The original story focuses on the ongoing war between gods and anti-gods, but Pingali Suranna makes it an exploration of the experience of being and falling in love. In this, the work evinces a modern sensibility, showing love as both an individualized emotion and the fullest realization of a person, transcending social and cultural barriers. The translators include an afterword that explores the cultural setting of the work and its historical and literary contexts. Anyone interested in the literature and mythology of India will find this book compelling, but all readers who love a good story will enjoy this moving book. Velcheru Narayana Rao and David Shulman have provided an elegant translation that will serve well the contemporary reader who wishes to encounter a masterwork of world literature largely unknown in the West.

A Grammar of Modern Telugu Oxford University Press, USA

The classical tradition in Telugu, the

mellifluous language of Andhra Pradesh in southern India, is one of the richest yet least explored of all South Asian literatures. In this volume, Velcheru Narayana Rao and David Shulman have brought together mythological, religious, and secular texts by twenty major poets who wrote between the eleventh and nineteenth centuries, providing an authoritative volume overview of one of the world's most creative poetic traditions. An informative, engaging introduction fleshes out the history of Telugu literature, situating its poets in relation to significant literary themes and historical developments and discussing the relationship between Telugu and the classical literature and poetry of Sanskrit.

Sarangadhara Rupa

“Rocks. Goats. Dry shrubs. Buffaloes. Thorns. A fallen tamarind tree.” Such were the sights that greeted David Shulman on his arrival in the South Indian state of Andhra Pradesh in the spring of 2006. An expert on South Indian languages and cultures, Shulman knew the region well, but from the moment he arrived for this seven-month sojourn he actively soaked up such simple aspects of his surroundings, determined to attend to the rich texture of daily life—choosing to be at the same time scholar and tourist, wanderer and wonderer. Lyrical, sensual, and introspective, *Spring, Heat, Rains* is Shulman's diary of that experience. Evocative reflections on daily events—from explorations of crumbling temples to battles with ineradicable bugs to joyous dinners with friends—are organically interwoven with considerations of the ancient poetry and myths that remain such an inextricable part of life in contemporary India. With Shulman as our guide, we meet singers and poets, washermen and betel-nut vendors, modern literati

and ancient gods and goddesses. We marvel at the “golden electrocution” that is the taste of a mango fresh from the tree. And we plunge into the searing heat of an Indian summer, so oppressive and inescapable that when the monsoon arrives to banish the heat with sheets of rain, we understand why, year after year, it is celebrated as a miracle. An unabashedly personal account from a scholar whose deep knowledge has never obscured his joy in discovery, *Spring, Heat, Rains* is a passionate act of sharing, an unforgettable gift for anyone who has ever dreamed of India.

The Indian Social Reformer Springer

In this groundbreaking work, Claude Calame argues that the songs sung by choruses of young girls in ancient Greek poetry are more than literary texts; rather, they functioned as initiatory rituals in Greek cult practices. Using semiotic and anthropologic theory, Calame reconstructs the religious and social institutions surrounding the songs, demonstrating their function in an aesthetic education that permitted the young girls to achieve the stature of womanhood and to be integrated into the adult civic community. This first English edition includes an updated bibliography.

Half a Rupee Indiana University Press

This book critiques literary and cultural representations of the Indian family to explore the manner in which the family and its structure are in transition. The papers explore and expose how the Indian family, whether in India or in diaspora, needs to be redefined in the current context—in this age of rapid industrialization, cultural and economic globalization, and the emergence of new technologies.

The Efficiency Expert Illustrated Routledge Chapman & Hall

In the heat of the city, a man is out of time: speeding in a beat-up Ford Tempo, blasting easy-listening music. Reporter Steve Everett drinks too much, makes love to his boss's wife, and has just stumbled

upon a shocking truth: a convicted killer is about to be executed for a crime he didn't commit. In the cold confines of Death Row, Frank Beachum is also out of time. Ready to say good-bye to the wife and child he loves and hello to the God he still believes in, Beachum knows he did not kill a convenience store clerk six years ago. But in a few hours—if Steve Everett can't find the evidence to stop it—a needle is going to pierce Frank Beachum's skin. The killing machine is primed. The executioner is waiting. And so is the priest. Now the clock is ticking down and the race is on—between the reporter and his demons, between the system and its lethal flaws, between the last innocent man and society's ultimate crime. . . .

Spring, Heat, Rains Oxford Novellas

Drawing on a vast archive of world history, anthropology, geography, cultural theory, postcolonial studies, gender studies, literature, and art, Susan Stanford Friedman recasts modernity as a networked, circulating, and recurrent phenomenon producing multiple aesthetic innovations across millennia. Considering cosmopolitan as well as nomadic and oceanic worlds, she radically revises the scope of modernist critique and opens the practice to more integrated study. Friedman moves from large-scale instances of pre-1500 modernities, such as Tang Dynasty China and the Mongol Empire, to small-scale instances of modernisms, including the poetry of Du Fu and Kabir and Abbasid ceramic art. She maps the interconnected modernisms of the long twentieth century, pairing Joseph Conrad with Tayeb Salih, E. M. Forster with Arundhati Roy, Virginia Woolf with the Tagores, and Aimé Césaire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of Négritude. Rejecting the modernist concepts of marginality, othering, and major/minor, Friedman instead favors rupture, mobility, speed, networks, and divergence, elevating the agencies and creative capacities of all cultures not only in the past and present but also in the century to come.

A History of Telugu Literature Blurb

Moogavani Pillanagrovu (1993) is woven around the near-suicidal death of a farmer who loses his land. While the period of the plot is around the 1950s, the story revolves around the farmer's ties with his land and his inability to visualize a life without it—an issue relevant even today. The farmer's death could have been forgotten by the village, except for several puzzling incidents that crop up. Myth and reality intertwine to create a folklore around the land and the farmer. This Telugu novella

was first published in 1993, during a period when Andhra Pradesh's farmers had begun committing suicide in droves. Many surprising parallels can be drawn to the pressures in agriculture and the farmer in real life and in the novel. This novella introduced what is called (in Telugu literary criticism) as magic realism—mirroring real life and yet making wide departures into the world of lore, mythic representation, and strongly rooted cultural beliefs. Kesava Reddy writes with a strong inflection of his native Rayalaseema dialect. Breaking the tradition of writing in the standard Telugu form as it is spoken and written by people from the coastal districts of Krishna and Guntur, Kesava Reddy along with several other writers began writing in his native dialect—a bold step at that time. The detail in the novel is striking. Kesava Reddy also broke with Telugu literature (which was didactic at that time) to build on detail and cut down on dialogue. His dialogues are sparse and never interfere with the tempo built up in the story.

Moogavani Pillanagrovu State University of New York Press Annotation. This volume of essays looks into the dynamic interconnection of class, caste and gender in the Indian political process. The focus is on interconnection (that is a relationship involving more than one category), while at the same time trying to understand each category by itself. The complex issues of caste, gender and class have been studied through a collection of essays that look into the people's struggle for social equality. Social oppression has been analyzed in the context of protests against such exploitation. Anti-caste movements and women's movements have been studied in much detail. The volume is divided into five sections and well-known specialists have contributed pertinent essays. This important book will contribute immensely in the understanding of the contemporary Indian political process.

Modern South India Penguin UK

Play about the evils of the Indian dowry system; with notes.

True Crime Createspace Independent Publishing Platform

Kanyasulkam is a Telugu play written by Gurajada Apparao in 1892. It is one of the earliest modern works in an Indian language, and it is the first Telugu play to deal with social issues.

Planetary Modernisms Asian Educational Services

The South India story attempted here is of a peninsular region influenced by the oceans, not by the Himalayas. Yet it is more than that. It is a story of facets of four powerful cultures—Kannada, Malayalam, Tamil and Telugu, to name them in alphabetical order—and yet more than that, for Kodava,

Konkani, Marathi, Oriya and Tulu cultures have also influenced it, as also other older and possibly more indigenous cultures often seen as tribal, as well as cultures originating in other parts of India and the world. With South India's Malayalam region being (in modern times) the most balanced in terms of religion and also the most literate, its Kannada zone occupying South India's geographical centre and containing the sites of the Vijayanagara kingdom and also the kingdom of Haidar and Tipu, its Telugu portion the largest in area and holding the most people, and its Tamil part the most Dravidian and possessing the oldest literature, the four principal cultures are, unsurprisingly, competitive. But they are also complementary. This is a Dravidian story, and also more than that. It is a story involving four centuries, the seventeenth, eighteenth, nineteenth and twentieth, yet other periods intrude upon it...

Mahakavi Guruzada Apparao Columbia University Press

In the history of Colonial Andhra Zamindars played a crucial and prominent role. As some of them were 'feudal despots' we may criticize the nature and character of their role in the colonial era. Yet we cannot neither minimize nor ignore the part played by them during 'those' centuries of foreign rule. The significant fact that must be noted in this connection is that there was a radical transformation in the nature, attitude and thinking of the zamindars from the second half of the Nineteenth century. Coming under the influence of British education, British administration and modern thought many of them began to cultivate a sense of responsibility to the society and the people. They began to involve themselves in public activities and to encourage public organizations.

Knit India Through Literature: The South Harper Collins

A masterpiece of British Indian literature in a vibrant modern English translation

Text and Tradition in South India Bloomsbury Publishing USA

Sarangadhara is an epic story during the reign of Rajaraja Narendra. Gurajada Apparao wrote the story in long poetic form in English and published in "Indian Leisure Hour" in 1883. It was a favourite Telugu drama and made into South Indian films.

Harvest Indian Philatelists' Forum

Annotation Fakir Mohan Senapati's Six Acres and a Third, originally published in 1901 as Chha Mana Atha, is a wry, powerful novel set in colonial India.

VIZIANAGARAM ZAMINDHARY IN COLONIAL ANDHRA, 1802-1949 Independently Published

A futuristic satire on the trade in live organs from the Third World to the West. Om, a young man is driven by unemployment to sell his body parts for cash. Guards arrive to make his home into a germ-free zone. When his brother Jeetu returns unexpectedly, he is taken away as the donor. Om can't accept this. Java, his wife, is left alone. Will she too be seduced into selling her body for use by the rich westerners? Harvest won first prize in the first Onassis Cultural Competition for Theatre and was premiered in Greek at the Teatro Texnis, Athens. It has also been performed by a youth theatre in the UK, broadcast by the BBC World Service and made into a feature film, directed by Govind Nihalani, titled Body, which was screened at the Regus London Film Festival. The play is also studied by many colleges and universities to explain how globalisation works. Manjula Padmanbhan Born in Delhi to a diplomat family in 1953, she went to boarding school in her teenage years. After college, her determination to make her own way in life led to works in publishing and media-related fields. She won the Greek Onassis Award for her play Harvest. An award-winning film Deham was made by Govind Nihalani based on the play. She has written one more powerful play, Lights Out! (1984), Hidden Fires is a series of monologues. The Artist's Model (1995) and Sextet are her other works.(1996). She has also authored a collection of short stories, called Kleptomania. Her most recent book, published in 2008, is Escape. Apart from writing newspaper columns she created comic strips. She created Suki, an Indian comic character, which was serialized as a strip in the Sunday Observer. Before 1997 (the year her play Harvest was staged) she was better known as a cartoonist and had a daily cartoon strip in The Pioneer newspaper. As playwright 1984 - "Lights Out" 2003. Harvest. London: Aurora Metro Press. As Author and Illustrator 2013. Three Virgins and Other Stories New Delhi, India: Zubaan Books. 2015. Island of Lost Girls. Hachette. 2011. I am different! Can you find me? Watertown, Mass: Charlesbridge Pub. 2008. Escape. Hachette. 2005. Unprincess! New Delhi: Puffin Books. 1986. A Visit to the City Market New Delhi: National Book Trust 2003. Mouse Attack As Illustrator Baig, Tara Ali, and Manjula Padmanabhan. 1979. Indrani and the enchanted jungle. New Delhi: Thomson Press (India) Ltd. Maithily Jagannathan and Manjula Padmanabhan. 1984. Droopy dragon. New Delhi: Thomson Press. Comic Strips 2005. Double talk. New Delhi: Penguin Books.

A Critical Estimate of Sri G. V. Apparao's Works Aurora Metro Publications Ltd.

Sarangadhara is an epic story during the reign of Rajaraja Narendra. Gurajada Apparao wrote the story in long poetic form in English and published in "Indian Leisure Hour" in 1883. It was a favourite Telugu drama and made into South Indian films. Rajaraja Narendra was ruling the Vengi country with capital of Rajamahendri. He had a son by name Sarangadhara. The king had a second wife Chitrangi and he was very much affectionate towards her. He had a bitter enemy, his step mother's son by name Vijayaditya.

Colonial Encounter Dell

The Efficiency Expert is a 1921 short novel by American writer Edgar Rice Burroughs. One of a small number of Burroughs' novels set in contemporary America as opposed to a fantasy universe, The Efficiency Expert follows the adventures of Jimmy Torrance as he attempts to make a career for himself in 1921 Chicago. The book is remarkable for the criminal livelihoods of the hero's friends. It was also admitted to be a fictionalization of Burroughs' own difficulties in finding a job prior to becoming a best-selling writer. Though written in 1919, it was first published in the October 1921 edition of the All-Story Weekly magazine. The first book publication was by House of Greystoke in 1966.

Handbook of Twentieth-Century Literatures of India Eastwest Books (Madras)

Valmiki's Ramayana is the story of Rama's exile and return to Ayodhya, of a triumphant king who will always do right by his subjects. In Volga's retelling, it is Sita who, after being abandoned by Purushottam Rama, embarks on an arduous journey towards self-realization. Along the way, she meets extraordinary women who have broken free from all that held them back: husbands, sons, and their notions of desire, beauty and chastity. The minor women characters of the epic as we know it -- Surpanakha, Renuka, Urmila and Ahalya -- steer Sita towards an unexpected resolution. Meanwhile, Rama too must reconsider and weigh his roles as the king of Ayodhya and as a man deeply in love with his wife. A powerful subversion of India's most popular tale of morality, choice and sacrifice, The Liberation of Sita opens up new spaces within the old discourse, enabling women to review their lives and experiences afresh. This is Volga at her feminist best.