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Kanya Sulkam Bloomsbury Publishing USA

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

Classical Telugu Poetry SUNY Press

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.

My Father Balliah State University of New York Press

The book is a study of literature in India in the context of recent discussions on modernity and its theoretical extensions such as the everyday and the social imaginary. It is a critique of the aesthetics and politics of modernity as they are embodied in Indian bhasha literature of the past two centuries. The primary objective of the book is to explore the trajectory of modernity after Indian literature encountered colonialism in the early 19th century. The intricate ways in which the bhasha imagination negotiated questions around concepts such as colonialism, aesthetics, the literary, the historical, and the social, have received focused attention in the analysis. Although the study acknowledges the European provenance of modernity as a historical idea, it also recognizes the inherent complexity of the concept and its equivocal connotations when used with reference to the polyphonic bhasha communities in India. Theoretical issues debated in relation to modernity such as its conceptual affinities with the western enlightenment project, its ideological investment in European aesthetics, and its implication for the evolution of what might be called the hermetic aesthetic are significant to this study. The work also examines the regional strengths of the social imaginary that render a conventionally conceived modernity inadequate in explaining the uniquely modern strengths of the Indian bhasha imagination.

Women's Movement Blurb

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. . . .

Impersonations Discovery Publishing House

Essays on Telugu and South Indian literature and culture by distinguished Telugu scholar Narayana Rao. Velcheru Narayana Rao ’ s contribution to understanding Indian cultural history, literary production, and intellectual life—specifically from the vantage of the Andhra region—has few parallels. He is one of the very rare scholars to be able to reflect magisterially on the precolonial and colonial periods. He moves easily between Sanskrit and the vernacular traditions, and between the worlds of orality and script. This is because of his mastery of the “ classical ” Telugu tradition. As Sanjay Subrahmanyam puts it in his Introduction, “ To command nearly a thousand years of a literary tradition is no small feat, but more important still is VNR ’ s ability constantly to offer fresh readings and provocative frameworks for interpretation. ” The essays and reflections in Text and Tradition in South India bring together the diverse and foundational contributions made by Narayana Rao to the rewriting of India ’ s cultural and literary history. The book is for anyone interested in the history of Indian ideas, the social and cultural history of South India, and the massive intellectual traditions of the subcontinent. Velcheru Narayana Rao is Visweswara Rao and Sita Koppaka Professor in Telugu Culture, Literature, and History at Emory University. His many books include a translation (with David Shulman) of Pi ga i S ranna ’ s The Demon ’ s Daughter: A Love Story from South India, also published by SUNY Press, and Textures of Time: Writing History in South India 1600 – 1800 (coauthored with David Shulman and Sanjay Subrahmanyam).

Girls for Sale University of California Press

The authors of this collection, renowned scholars from around the world, explore the tensions and dilemmas that impact pluralism and homogeneity in modern societies. This book is in homage to Shmuel Noah Eisenstadt. We honor his ground-breaking work in the comparative study of modernities and civilizations.

Kanyasulkam Blue Rose Publishers

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.

Choruses of Young Women in Ancient Greece SAGE

This book focuses on transactions between English and Telugu through a study of translations and related works published from about the early-nineteenth century to mid-twentieth century. Moving beyond Edward Said ’ s theoretical paradigms which suggest that these interfaces were driven by imperial and colonial interests, the essays in this volume look at how they also triggered developments within the indigenous literary and cultural practices and evolved new forms of expression. The book will be of great interest to scholars and researchers of linguistics, translation studies, comparative literature, cultural studies and modern South Asian history.

Class, Caste, Gender Rupa

This book presents a critical and comprehensive biography of Radhakrishnan. The authors explain how Radhakrishnan, who had a British knighthood and an Oxford Professorship, and who did not participate in India's struggle for freedom, became important in the political life of Independent India. They show how this philosophy professor and vice chancellor often expressed radical views, developed rapport with national leaders, and became President of Indian under Nehru without losing the goodwill and regard of either the British intellectuals or the colonial government of India. It is the thought of Sarvepalli Radhakrishnan that is most often presented in the West as "Hinduism." Through an analysis of his autobiographical sketches, writings of those who knew him and worked with him, and documents, the authors come to grips with Radhakrishnan's complex personality which, in spite of his greatness and varied achievements, is all too human.

Sarangadhara University of Chicago Press

At publication date, a free ebook version of this title will be available through Luminos, University of California Press ’ s Open Access publishing program. Visit www.luminosoa.org to learn more. Impersonations: The Artifice of Brahmin Masculinity in South Indian Dance centers on an insular community of Smarta Brahmin men from the Kuchipudi village in Telugu-speaking South India who are required to don stri-vesam (woman ’ s guise) and impersonate female characters from Hindu religious narratives. Impersonation is not simply a gender performance circumscribed to the Kuchipudi stage, but a practice of power that enables the construction of hegemonic Brahmin masculinity in everyday village life. However, the power of the Brahmin male body in stri-vesam is highly contingent, particularly on account of the expansion of Kuchipudi in the latter half of the twentieth century from a localized village performance to a transnational Indian dance form. This book analyzes the practice of impersonation across a series of boundaries—village to urban, Brahmin to non-Brahmin, hegemonic to non-normative—to explore the artifice of Brahmin masculinity in contemporary South Indian dance.

Moogavani Pillanangrovi Taylor & Francis

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.

The Indian Family in Transition SAGE Publications Pvt. Limited

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 Aim é C é saire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of N é gritude. 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.

Spring, Heat, Rains Indiana University Press

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 culturesKannada, Malayalam, Tamil and Telugu, to name them in alphabetical orderand 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 Indias Malayalam region being (in modern times) the

most balanced in terms of religion and also the most literate, its Kannada zone occupying South Indias 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...

Comparing Modernities State University of New York Press

Not all those who wander are lost." -J.R.R.Tolkien India is a never ending saga and story. This ancient civilisation has amazing stories to narrate. Each tale is steeped in rich culture, history and a tapestry which resonates with those delving to discover India. The country is a cradle of several cultures, religions, art, architecture, spirituality and sciences. Several dynasties and kingdoms have attempted to be suzerains of this fabled land. But the free-willed, enterprising people have braved several storms and woven extraordinary tales. This book is segemented into four parts, Wanderlust-Discovering India by Train, Wondrous India- Discovering the lesser-known trails, Well-known Personalities, lesser-known People and lastly Wavering Mind, Wandering Thoughts. Indian history has been fashioned and shaped by both known and lesser- known people, all blessed with a robust mind. Eminent philosophers like Adi Shankara and Buddha, in quest of harmony and the Indian ethos were on a voyage. May readers too discover the spirit of India through this book. Aano bhadra krtavo yantu vishwatah -Let noble thoughts come to me from all directions. - Rig Veda

Planetary Modernisms Oxford Novellas

With reference to India.

Writing the West, 1750-1947 BRILL

Moogavani Pillanagrovi (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.

Kanyasulkam (Telugu Edition) Eastwest Books (Madras)

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.

The Demon's Daughter Independently Published

“ 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.

Kalyana Mitra: Volume 3 Asian Educational Services

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.

Colonial Encounter University of California Press

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.