

Odia Story

A History of the Indian Novel in English traces the development of the Indian novel from its beginnings in the late nineteenth century up until the present day. Beginning with an extensive introduction that charts important theoretical contributions to the field, this History includes extensive essays that shed light on the legacy of English in Indian writing. Organized thematically, these essays examine how English was "made Indian" by writers who used the language to address specifically Indian concerns. Such concerns revolved around the question of what it means to be modern as well as how the novel could be used for anti-colonial activism. By the 1980s, the Indian novel in English was a global phenomenon, and India is now the third largest publisher of English-language books. Written by a host of leading scholars, this History invites readers to question conventional accounts of India's literary history.

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An adaptation of Shakespeare’s plays as a basis of critical exploration of identity formation in India. Even while a conscious dismantling of colonization was happening since the 19th century, the Indian literati, intellectuals, scholars and dramaturges were engaged in deconstructing the ultimate icon of colonial presence—Shakespeare. This book delves into what constitutes Indianness in the postcolonial context by looking into the text and sub-text of the Bard of Avon’s plays adapted in visual culture, translation, stage performance and cinema. The book is an important intervention in the ongoing explorations in social and cultural history, as it explores how Shakespeare has impacted the emergence of regional identities around questions of language and linguistic empowerment in various ways. It reveals an extraordinary negotiation of colonial and postcolonial identity issues—be it in language, in social and cultural practices or in art forms.

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Future in Transit (Isaac Asimov) CGI

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Fakir Mohan Senapati laid the foundation of Odia short stories with the publication of 'Rebati' in 1898, about a hundred and twenty two years ago. Ever since, the genre has evolved much. He wrote about twenty short stories between 1898 and 1916. Critics have accepted this phase as the first phase of Odia story writing. The period between 1910 and 1947 is known as the second phase in the life of Odia short stories. This was the period when realism, progressive thoughts, Gandhian ideals, Marxism, the freedom struggle etc. had their impacts. The story writers were guided by an instinct to reform the society, serve people and help in promotion of nationalistic feelings. After the 1960s, writers started delving deep into the sub-conscious state of mind and analyzing it minutely. Besides, a period of 'quest' or 'search for knowledge' ensued. The writers were more serious about their quest into life, world, death, sorrow and suffering. This was a phase when the conservative mindset was set aside. This apart, many movements like 'Humanism,' 'Socialism,' 'Existentialism,' 'Symbolism' etc. took the writers into their grips. This anthology has thirty-one Odia short stories translated into English. Each story gives a new taste in so far as treatment of the subject matter and style are concerned. We have past masters who have carved a niche for themselves. More than half of our writers have been conferred with either the Odisha Sahitya Akademi award or the Central Sahitya Akademi award or both. We also have new talents who are venturing to touch the sky. The writers who gained prominence during the period from 1960 to 1980 and who's translated stories have been included here are Achyutananda Pati, Santanu Kumar Acharya, Manoj Das, Binapani Mohanty, Ramachandra Behera, Padmaja Paul, Satya Misra, Yashodhara Mishra, Bibhuti Pattanaik, Debraj Lenka, Banaj Devi, Radha Binod Nayak, and Archana Nayak. The writers who shot to prominence during 1980 to 1990 are Dash Benhur, Tarunkanti Mishra, Prativa Ray, Hrusikesh Panda, Paresh Patnaik, Manoj Panda, and Bibhuti Bhusan Pradhan. Similarly, the writers who reigned the world of Odia stories during 1990 are Gourahari Das, Gayatri Saraf, Dipti Ranjan Patnaik, Supriya Panda, and Paramita Satapathy. The emerging talents whose stories have been included in the anthology are Adyasha Das, Kshetrabasi Naik, Manas Panda, Rabinarayan Dash, Sreekanta Kumar Barik, and Ranjan Pradhan.

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India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this

