

# Bengali Drama Script

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## VALERIE JESSIE

**Fantasy Fictions from the Bengal Renaissance** Routledge  
 The essays in this volume investigate English, Italian, Spanish, German, Czech, and Bengali early modern theater, placing Shakespeare and his contemporaries in the theatrical contexts of western and central Europe, as well as the Indian sub-continent. Contributors explore the mobility of theatrical units, genres, performance practices, visual images, and dramatic texts across geo-linguistic borders in early modern Europe. Combining 'distant' and 'close' reading, a systemic and structural approach identifies common theatrical units, or 'theatergrams' as departure points for specifying the particular translations of theatrical cultures across national boundaries. The essays engage both 'dramatic' approaches (e.g., genre, plot, action, and the dramatic text) and 'theatrical' perspectives (e.g., costume, the body and gender of the actor). Following recent work in 'mobility studies,' mobility is examined from both material and symbolic angles, revealing both ample transnational movement and periodic resistance to border-crossing. Four final essays attend to the practical and theoretical dimensions of theatrical translation and adaptation, and contribute to the book's overall inquiry into the ways in which values, properties, and identities are lost, transformed, or gained in movement across geo-linguistic borders.

**Transnational Mobilities in Early Modern Theater** Oxford University Press

On nationalist and cultural renaissance of Bengal in the nineteenth cent; contributed articles.

**Parliamentary Debates** BRILL

"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 MAY, 1965 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 68 VOLUME NUMBER: Vol. XXX, No. 20 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 13-67 ARTICLE: 1. Pakistani Aggression on Kutch Border 2. The Latest in Genetics 3. The Idea of An Indian Literature 4. A Philosophy of Living AUTHOR: 1. S .A . Shastri 2. Dr. A. Abraham 3. Dr. R .K . Das Gupta 4. J. Krishnamurti KEYWORDS : 1.New factors,Pakistan's arguments in 1956 2.Study of heredity,molecular basis,caste system 3.Historical perspective, Indian literary criticism 4.Meaning of action,change of mind Document ID : APE-1965 (A-J) Vol-II-07 Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

*The Pakistan Review* Routledge

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**The Encyclopaedia of Islam** Bloomsbury Publishing

The over-the-top musicals of Bollywood may be the most familiar aspect of Indian popular culture, but there are many more, all explored in this fascinating volume. Pop Culture India! Media, Arts, and Lifestyle follows the rise of modern India's pop culture world, especially since the 1980s, when relaxed censorship and economic liberalization led to an explosion in movies, music, mass media, consumerism, spiritual practices, and more. It is a captivating introduction to a diverse nation whose appetite for entertainment has led to some surprising twists and turns in recent history. How did a popular Indian television series spark a change in government and the rise of Hindu nationalism? Are some Bollywood film companies laundering money for organized crime, or even al Qaeda? What accounts for the overwhelming popularity of that quaint vestige of colonialism, cricket? The answers, and many more intriguing insights, await the reader in Pop Culture India!

*The Bengali Drama* South Asia Books

Mahesh Dattani, b. 1958, an Indian English playwright.

AKASHVANI Atlantic Publishers & Dist

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 was published by All India Radio,New Delhi.In 1950,it was turned into a weekly journal. Later,The Indian listener became "Akashvani" in January 5, 1958. It was made a fortnightly again on July 1,1983. 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. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE,MONTH & YEAR OF PUBLICATION: 07-06-1942 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 93 VOLUME NUMBER: Vol. VII, No. 12 BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 29-88 ARTICLE: 1. The Caucasus 2. Industrial Russia (Workers Of The Soviet Go To It) 3. Folk Dancing In India 4. Mas Culture in The U.S.S.R. AUTHOR: 1. Harry Levin 2. Dr. K.N. Mathur 3. Shanta Keirnan 4. Maya Sarkar KEYWORDS: 1. Southern Russia, The Caucasus, Black Sea, Hitler 2. Nazi Germany, Russia, Soviet Union 3. America, Red Indians, Marriages In Ballroom, Santals, Tribal Dances, Folk 4. Stalin, Mass Culture, Ukrainians, Russians, Lucknow Broadcast Document ID: INL-1941-42 (D-J) Vol- I (12)

*Badal Sircar* Routledge

Fantasy Fictions from the Bengal Renaissance presents two masterpieces of Bengali literature by Rabindranath Tagore's nephews, Abanindranath Tagore and Gaganendranath Tagore. The Make-Believe Prince is the delightful story of a king, his two wives, a trickster monkey, a witch, and a helper from another world who is not a 'fairy godmother'. Abanindranath deploys traditional children's rhymes and paints exquisite word-pictures in his original rendering of a tale which has its roots in Bengali folktale materials in various genres. Toddy-Cat the Bold sees a group of brave comrades seek help from a young boy to rescue the son of their leader from the Two-Faced Rakshasa of the forest. Here, a more numinous supernatural helper appears. Inspired by Lewis Carroll's Alice books, it presents a comic, exciting, and mysterious journey quite unlike Carroll's, with many traditional local touches and an unexpected ending.

*Form and Meaning in Mahesh Dattani's Plays* Concept Publishing Company

This is the first-ever, full-length study of Badal Sircar's Third Theatre. Sircar was a very prominent playwright of modern Bengali Theatre. It challenges some of the well-established notions of the Third Theatre. It brings to the fore the lost voices of some members of the Third Theatre. It has some rare photographs of Shatabdi, Sircar's Theatre group.

**THE INDIAN LISTENER** Springer

While remapping the region by examining enduring historical and cultural connections, this study discusses multiple traditions and practices of theatre and performance in five South Asian countries within their specific political and socio-cultural contexts.

*A Poetics of Modernity* Sahitya Akademi

This book examines the central role media and communication play in the activities of Non-Governmental Organizations (NGOs)

around the globe, how NGOs communicate with key publics, engage stakeholders, target political actors, enable input from civil society, and create participatory opportunities. An international line-up of authors first discuss communication practices, strategies, and media uses by NGOs, providing insights into the specifics of NGO programs for social change goals and reveal particular sets of tactics NGOs commonly employ. The book then presents a set of case studies of NGO organizing from all over the world—ranging from Sudan via Brazil to China – to illustrate the particular contexts that make NGO advocacy necessary, while also highlighting successful initiatives to illuminate the important spaces NGOs occupy in civil society. This comprehensive and wide-ranging exploration of global NGO communication will be of great interest to scholars across communication studies, media studies, public relations, organizational studies, political science, and development studies, while offering accessible pieces for practitioners and organizers. *The Bengali Drama* Publications Division (India), New Delhi

Michael Madhusudan Dutt (1824–1872), a maverick who changed the scope of Bengali poetry in the nineteenth century, especially with his free-verse epic, 'Meghnadbadh Kabya', was a genius who never got his due. Throughout his life, Madhusudan was caught in an identity crisis: he wrote in the English language, changed his religion and was a restless traveller, yearning to belong somewhere. After an extended sojourn in London and Paris, with misery and poverty as his constant companions, the poet finally found his metier in his mother tongue. *Betrayed By Hope*, a play-script based on the letters Michael Madhusudan Dutt wrote to friends, well-wishers and patrons, paints the portrait of an artist as he plunges headlong into crisis after crisis, even as his imagination and creativity soar. Namita Gokhale and Malashri Lal pay tribute to his extraordinary life in a story that will lay bare our deep-set contradictions about art and life.

#### **Pop Culture India!** Anthem Press

In addition to providing the first English translation of the anticolonial Marathi classic 'Kichaka-Vadha', this volume is the only edition of the play, in any language, to provide an extensive historical-critical analysis which draws on a comprehensive range of archival documents. It is also the first study to locate this landmark text within such an expansive theatre-historical and political landscape. 'Globalization, Nationalism and the Text of "Kichaka Vadha"' illuminates the complex policies and mechanisms of theatrical censorship in the British Raj, and offers many rare production photographs.

#### **Urdu/Hindi: An Artificial Divide** Routledge

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MONTH & YEAR OF PUBLICATION: 11 MARCH, 1962 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 68 VOLUME NUMBER: Vol. XXVII. No. 10 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 1-54, 59-65 ARTICLE: 1. Pluto and our Solar System 2. Beware of Pitfalls 3. The Sahara 4. Republic Day Broadcasts to the People of Goa AUTHOR: 1. Solie Petit 2. Rev. Fr. L. D. Murphy S. J. 3. M. S. Agwani 4. Mrs. Laxmi N. Menon, Deputy Minister, External Affairs, Government of India KEYWORDS : 1. Pluto, William Herschel, Percival Lowell 2. Walk, Telegrams, Mother, Government 3. Africa, Atlantic Coast, Mauritania 4. India, Goa, Republic, Society Document ID : APE-1962 (M-A) Vol-II-02 Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

#### **Library of Congress Subject Headings** All India Radio (AIR), New Delhi

The first full-length study of Badal Sircar, who brought theatre to the streets and to the masses in India! Badal Sircar (1925-2011) is one of the most important and influential figures in the history of post-independence Indian theatre. As a playwright, he contributed seminal texts which have inspired the country's leading directors and continue to be produced by younger groups. In terms of form, he was responsible for Third (later called Free) Theatre, an urban theatre which was alternative, non-proscenium, mobile and very physical. As a theorist and philosopher of Indian theatre, he opened up the discourse to include concerns with democratic human interaction and a search for a more just and equitable society. As a teacher and mentor, he traveled widely across the country holding workshops which had a deep impact on hundreds of theatre workers, including some major directors. This book is a full-length, detailed study of Badal Sircar's life and work, with its three distinct phases: the playwrighting for the proscenium stage, with path-breaking texts like *Evam Indrajit*, *Pagla Ghoda* and *Baki Itihas*; the departure to non-proscenium physical theatre focused on the actor, with its social critique and commitment to conscientisation; and the dissemination phase of extensive workshops and mentoring.

#### **Indian Literature** Routledge

The India-Russia relationship has been through a number of phases since its formal establishment in April 1947. Prime Minister Nehru's strategic vision led him to seek diplomatic relations with the Soviet Union (USSR) even before India attained Independence. The enthusiastic Soviet response launched a relationship which has had some unique features in the past seventy-two years. The detailed history of the India-Russia relationship presented in this volume highlights the continued relevance of many of the factors that led to a close India-Russia bonding, even while identifying the slip roads into which the partnership has occasionally drifted. Politics evolves continuously, but geography remains constant. The India-Russia relationship has a mutually-recognized geopolitical logic. They have common concerns in the shared neighbourhood of West and Central Asia. Like India, Russia has had a complex relationship with China. In the quest for a multi-polar world, in which every pole seeks to protect its core interests and promote its aspirations, Russia and India, as this comprehensive volume notes, will remain staunch partners in the foreseeable future. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh and Sri Lanka

#### *Mapping South Asia through Contemporary Theatre* Oxford University Press

Investigating the communicative practices of indigenous Santali speakers in eastern India, this book examines the overlooked role

of script in regional movements for autonomy to provide one of the first comprehensive theoretical and ethnographical accounts of 'graphic politics'. Based on extensive fieldwork in the villages of southwestern West Bengal, Nishaant Choksi explores the deployment of Santali scripts, including a newly created script called Ol Chiki, in Bengali-dominated local markets, the education system and in the circulation of print media. He shows how manipulating the linguistic landscape and challenging the idea of a vernacular enables Santali speakers to delineate their own political domains and scale their language on local, regional and national levels. In doing so, they contest Bengali-speaking upper castes' hegemony over public spaces and institutions, as well as the administrative demarcations of the contemporary Indian nation-state. Combining semiotic theory with ethnographically grounded investigation, *Graphic Politics in Eastern India* offers a new framework for understanding writing and literacy practices among ethnic minorities and points to future directions for interdisciplinary research on indigenous autonomy in South Asia. **History of Bengali Literature** Bloomsbury Publishing USA

The Book Is A Brief But Essentially Complete Survey Of Literary Activities In Bengali Since The Appearance Of The Speech. In The Introducing Chapters Of The Book Linguistic And Literary Affinities Of New Indo-Aryan Speeches Have Been Sketched And The Origin And Development Of The Bengali Language As Well As Of The Bengali Script Has Been Given In Outline.

#### *The Bengali Drama* Oxford University Press

The urban theatre which emerged under Anglo-European and local influences in colonial metropolises such as Calcutta and Bombay around the mid-nineteenth century marked the beginning of the 'modern period' in Indian theatre, distinct from classical, postclassical, and more proximate precolonial traditions. *A Poetics of Modernity* offers a unique selection of original, theoretically significant writings on theatre by playwrights, directors, actors, designers, activists, and policy-makers, to explore the full range of discursive positions that make these urban practitioners 'modern'. The source-texts represent nine languages, including English, and about one-third of them have been translated into English for the first time; the volume thus retrieves a multilingual archive that so far had remained scattered in print and manuscript sources around the country. A comprehensive introduction by Dharwadker argues for historically precise definitions of theatrical modernity, outlines some of its constitutive features, and connects it to the foundational theoretical principles of urban theatre practice in modern India. **Semiotic Encounters** Algora Publishing

In this critical volume, leading scholars in the field examine the performance of Shakespeare in Asia. Emerging out of the view that it is in "play" or performance, and particularly in intercultural / multicultural performance, that the cutting edge of Shakespeare studies is to be found, the essays in this volume pay close attention to the modes of transference of the language of the text into the alternative languages of Asian theatres; to the history and politics of the performance of Shakespeare in key locations in Asia; to the new Asian experimentation with indigenous forms via Shakespeare and the consequent revitalizing and revising of the traditional boundaries of genre and gender; and to Shakespeare as a cultural capital world wide. Focusing specifically on the work of major directors in the central and emerging areas of Asia - Japan, China, India, Korea, Taiwan, Singapore, Indonesia and the Philippines - the chapters in this volume encompass a broader and more representative swath of Asian performances and locations in one book than has been attempted till now.