

Indias Struggle For Independence In Marathi

Marathi Cinema, Cultural Space, and Liminality Indian Horror Cinema GK Maharashtra
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this book is a critical history of marathi cinema from its formative years in the 1920s till the end of 1990s it is the first work to explore the industrial and aesthetic dynamics of marathi cinema and elaborate on the idea of region as performance using the framework of critical socio spatial analysis against the dominance of hindi cinema the marathi film industry as a regional film practice in india has developed within a cultural and spatial liminality this historical situation of the marathi film industry is formulated here as the shaping and dispersal of a vernacular cultural space and is traced over a period of seven decades across genres like the saint film social melodramas and the tamasha film as well as in urban and mofussil sites of film circulation the book aims to be a useful resource for students researchers and general readers while attending to a lack of scholarly inquiries on this important regional film culture

this book studies the hitherto overlooked genre of horror cinema in india it uncovers some unique and diverse themes that these films deal with including the fear of the unknown the supernatural occult practices communication with spirits of the deceased ghosts reincarnation

figures of vampires zombies witches and transmutations of human beings into non human forms such as werewolves it focusses on the construction of feminine and masculine subjectivities in select horror films across seven major languages hindi tamil telugu kannada bangla marathi and malayalam the author shows that the alienation of the body and bodily functions through the medium of the horror film serves to deconstruct stereotypes of caste class gender and anthropocentrism some riveting insights emerge thus such as the masculinist undertow of the possession narrative and how complex structures of resistance accompany the anxieties of culture via the dread of laughter this original account of indian cinematic history is accessible yet strongly analytical and includes an exhaustive filmography the book will interest scholars and researchers in film studies media and cultural studies art popular culture and performance literature gender sociology south asian studies practitioners filmmakers as well as cinephiles

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dramatherapy and social theatre necessary dialogues considers the nature of drama theatre and dramatherapy examining how dramatherapy has evolved over the past decade and how the relationship between dramatherapy and social theatre has developed as a result in this book sue jennings brings together international dramatherapists and theatre practitioners to challenge clarify describe and debate some of the theoretical and practical issues in dramatherapy and social theatre contributors cover topics including dramatherapy in communities ground rules and definitions cross cultural perspectives dramatherapy with adoptive and foster families research with professional actors dramatherapy and social theatre is illustrated throughout with case vignettes providing examples of how theatre and therapeutic processes can be brought together it will be valuable reading for both professionals and students involved in dramatherapy and theatre studies

on the completion of fiftieth year of sahitya akademi

is a monthly journal devoted to the socio economic issues it started its publication in 1957 with mr khuswant singh as the chief editor the magazine is now published in 13 languages viz english hindi urdu punjabi marathi gujarati bengali assamese telugu tamil kannada malayalam and odia

this new in paperback edition of world encyclopedia of contemporary theatre covers the americas from canada to argentina including the united states volume 5 covers asia pacific entries are preceded by specialist introductions on theatre in post colonial latin america

theatres of north america puppet theatre theatre for young audiences music theatre and dance theatre the essays follow the series format allowing for cross referring across subjects both within the volume and between volumes each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the university of york in canada headed by don rubin

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