

# Shantaram In Gujarati

## AKASHVANI

"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: 13 MAY, 1962 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 64 VOLUME NUMBER: Vol. XXVIII. No. 19 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 11-63 ARTICLE: 1. Literature and Modern Life 2. The Civil Service in Free India 3. A Cartoonist's View of Life 4. The Female of The Species 5. Desire for Prominence 6. Yuan Chwang and Kashmir AUTHOR: 1. Umashakar Joshi 2. K. S. V. Raman 3. R. K. Laxman 4. Chandran Devasenan 5. D. R. Sethi 6. P. N. Pushp KEYWORDS : 1. A Trying JobLack of Perspective,. No More a Potent Force.,Role of a Literary Artist. 2. A Human Agency,Problems Facing Them ,Proliferation of Public Services,New Tasks 3. Popular Misconception,An Inborn Eye For Oddities. 4. End of the Age of Exceptional Women.Long Live the Difference Men Adopting Feminine Wiles to Accept the Differences 5. Fast unto Death.Root of Problem,Odd Caricature and Writings, Sense of Power 6. Kashmir then,Affectionate Teachers Capital City Peaceful Coexistence. Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

## THE INDIAN LISTENER

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.From July 3 ,1949,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: 25-03-1951

PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 48 VOLUME NUMBER: Vol. XVI. No.13. BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 15-43 ARTICLE: 1. Tagore And His Letters 2. Journalism In India AUTHOR: 1. S. K. Das 2. Unknown KEYWORDS: 1. Gitanjali, Santiniketan , Torn leaves, creative genius, letters, Bengali Literature 2. Napoleon, Associated Press of India, Mahatma Gandhi, James Augusta Hicky Document ID: INL-1951 (J-J) Vol-I (12)

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## The Desai Trio and the Movie Industry of India

This book explores the careers of three creative men whose artistic and technical work was essential to the success of leading films of the day in India. It tells the moving stories of three family members: Vasant Desai (1912 - 1975); Sadanand Desai (1916 - 1985); and Mangesh Desai (1923 - 1985). In addition to documenting the historic contributions of the Desai Trio to the Indian film industry, Nilu Gavankar provides details about their professional lives that highlight their multifaceted talents. The personal approach of this book makes two especially significant contributions to the historical understand of the history of North Indian film. First, it describes the contributions of three immensely important participants in the film industry. Second, it presents background information that sheds light on the conditions that facilitated the extraordinary upsurge of creative productivity among Indian filmmakers in the mid twentieth century. By Prof. Michael H. Hoffheimer University of Mississippi School of Law Oxford, Mississippi, USA

## **India Perspectives**

He immortalized movies on celluloid... An authentic, heartfelt, insightful and comprehensive account of one of India's most respected and eminent filmmakers, who was an institution in himself... V. Shantaram (1901-90) stands out as a colossus in Indian cinema. As one of the pioneers in this field, he honed his skills not only as a producer and director but also as an actor, writer, cameraman, technician and editor. He effectively used the medium of cinema as a vehicle for creating awareness about numerous social problems (such as communalism, dowry and the cycle of debt and poverty) and tried to bring about a change in society. This riveting biography - penned by his daughter - brings alive the life and times of Shantaram and his contemporaries, while simultaneously throwing light on a bygone era of Indian cinema marked by struggles, uncertainties and difficulties but yet infused with hope, perseverance and determination. Among Shantaram's prominent creations in Hindi are *Ayodhya Ka Raja* (1932), *Sairandhari* (1933; India's first colour film), *Amrit Manthan* (1934), *Duniya Na Maane* (1937), *Aadmi* (1939), *Padosi* (1941), *Dr Kotnis Ki Amar Kahani* (1946), *Dahej* (1950), *Janak Janak Pyal Baaje* (1955), *Do Aankhen Barah Haath* (1957), *Navrang* (1959), *Sehra* (1963), *Geet Gaya Pattharon Ne* (1964) and *Pinjra* (1972)

## **V. Shantaram**

Read the fascinating story of this legendary filmmaker and also discover many forgotten tales of the history of moving images in India. Some of the most indelible images of Indian cinema came from his sensitive imagination. From the days of the black and white silent films to the advent of sound and color, the films of V Shantaram stood out for their originality and a passionate commitment to human values.

## **V. Shantaram, the Legacy of the Royal Lotus**

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

## **Bombay University Calendar**

Translation of a 1938 Gujarati children's novel set in a Gujarati settlement in Zanzibar.

## **Encyclopedia of Indian Cinema**

Contains Papers That Debate And Formulate Theoretical Concepts About Indian Diaspora Like-Homeland, Acculturation, Religion, Caste, Ethnicity, Double Citizenship, Gender And Related Issues. Also Analyse The Successes And Failures Of Indian Diaspora In Various Countries-Indian Diaspora, Writings Of Punjabi Diaspora, Asian Women. A Reference Tool For Those Interested In Theoretical Issues Related To Indian Diaspora.

## **Shantaram**

As a film-maker and film historian, B.D. Garga has closely witnessed and participated in the growth of Indian cinema from the early 1940s. With more than fifty years' experience as a film journalist, and having served on various national and international film festival juries, he is probably India's foremost authority on the subject of cinema. In this extraordinary collection of essays, Garga delves into the vast repertoire of his scholarship and experience to provide an insider's view of Indian and international cinema over the years. Even as he discusses the contribution of men behind the screen—the director, editor, cinematographer—he profiles some of the greatest masters of Indian cinema, like Himansu Rai and P.C. Barua, Bimal Roy and Raj Kapoor, while critically analysing some classic films from the golden era of cinema in India—Devdas (1935) and Sant Tukaram (1936) to Mother India (1957) and Mughal-e-Azam (1960). Embellished with over forty exquisite and vintage photographs from the author's private collection, *The Making of Great Cinema* also contains fascinating essays that highlight the contribution of the Soviet masters to international cinema; address important issues like film censorship, sex in Indian films and the relationship between film and politics; and provide a memorable account of the origins of cinema in India and the country's many cinematic milestones.

## **The Bombay University Calendar**

The Routledge Companion to Religion and Film brings together a lively and experienced team of contributors to introduce students to the key topics in religion and film and to investigate the ways in which the exciting subject of religion and film is developing for more experienced scholars. Divided into four parts, the Companion: analyzes the history of the interaction of religion and film, through periods of censorship as well as appreciation of the medium studies religion-in-film, examining how the world's major religions, as well as Postcolonial, Japanese and New Religions, are depicted by and within films uses diverse methodologies to explore religion and film, such as psychoanalytical, theological and feminist approaches, and audience reception analyzes religious themes in film, including Redemption, the Demonic, Jesus or Christ Figures, Heroes and Superheroes considers films as diverse as *The Passion of the Christ*, *The Matrix*, *Star Wars* and *Groundhog Day*. This definitive book provides an accessible resource to this emerging field and is an indispensable guide to religion and film for students of Religion, Film Studies, and beyond.

## **Dariyalal**

The Encyclopaedia Which Brings Together An Array Of Experts, Gives A Perspective On The Fascinating Journey Of Hindi Cinema From The Turn Of The Last Century To Becoming A Leader In The World Of Celluloid.

## **Shantaram**

Articles; previously published in various journals.

## Essays on Gandhian Politics

Drawing on the work of a large team of specialists, this book contains 500 entries on all the leading directors, stars, studios and genres in Indian cinema. In addition to comprehensive filmographies, it also features 1450 entries on key films from all periods and regions, with cast and credits as well as concise critical evaluations. A chronicle of film history, together with basic production statistics and an index, complete the volume.

## The National Union Catalogs, 1963-

Winner Of The 2005 Kiriya Prize For Non-Fiction Suketu Mehta Left Bombay At The Age Of 14. Twenty-One Years Later He Returned To Rediscover The City. The Result Is This Stunning, Brilliantly Illuminating Portrait Of The Megalopolis And Its People-A Book, Seven Years In The Making, That Is As Vast, As Diverse, As Rich In Experience, Incident And Sensation As The City Itself. Extraordinary . . . The Best Book Yet Written About That Great, Ruined Metropolis -Salman Rushdie Like One Of Bombay S Teeming Chawls, Maximum City Is Part Nightmare And Part Millennial Hallucination, Filled With Detail, Drama And A Richly Varied Cast Of Characters. In His Quest To Plumb Both The Grimy Depths And Radiant Heights Of The Continent That Is Bombay, Suketu Mehta Has Taken Travel Writing To An Entirely New Level. This Is A Gripping, Compellingly Readable Account Of A Love Affair With A City: I Couldn T Put It Down -Amitav Ghosh Bombay Gets Its Boswell, His Chronicle As Sprawling And Enchanting As His Subject'-India Today A Seething, Rumbling, Deeply Compassionate Break-Dance Of A Book -Hindu Narrative Reporting At Its Finest, Probably The Best Work Of Nonfiction To Come Out Of India In Recent Years . . . Mehta Succeeds So Brilliantly In Taking The Pulse Of This Riotous Urban Jungle -New York Times Book Review Mehta S Tales, Pounding Along In The Present Tense, Read Like A Modern Arabian Nights, Only Crueller, More Poignant, More Real. . .Part Memoir, Part Journalism, Part Travelogue, Maximum City Is A Tour De Force -The Times The Mother Of All Mumbai Books . . . Stunningly Written -Time Out Mumbai

## Theorizing and Critiquing Indian Diaspora

Interest in Indian religion and comparative philosophy has increased in recent years, but despite this the study of Jaina philosophy is still in its infancy. This book looks at the role of philosophy in Jaina tradition, and its significance within the general developments in Indian philosophy. Bringing together chapters by philologists, historians and philosophers, the book focuses on karman theory, the theory of conditional predication, epistemology and the debates of Jaina philosophers with representatives of competing traditions, such as Ājīvika, Buddhist and Hindu. It analyses the relationship between religion and philosophy in Jaina scriptures, both Digambara and Śvetāmbara, and will be of interest to scholars and students of South Asian Religion, Philosophy, and Philology.

## Art Of Cinema

History of the Indian cinema, 1896-1975.

## **The Routledge Companion to Religion and Film**

A comprehensive guide to wade through the world of Indian cinema, from 1896 to 2000, this book, an enlarged edition of the original FR title, Les Cinemas de L Inde , presents its multiple regional facets illustrated by filmmakers that the world is no

## **Maharashtra Archives Bulletin**

History of the Indian National Congress: 1935-1947

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