

## Oru Puliyamarathin Kathai

A highway robber murders a pregnant young woman for her jewellery. He is caught and sentenced to death by impalement in Gopallapuram. A community of Telugu speakers migrates to the Tamil country to escape Muslim rule. They transform a barren land, turning it into a fertile, verdant village. A horde of bandits attempts to raid a village but is foiled by the unarmed, inventive villagers. Winner of the Sahitya Akademi Awards, K. Rajanarayanan weaves legend, myth, history and good old-fashioned storytelling in this wonderful contemporary classic.

Tamilnadu's politics and culture befuddle outside observers. Ruled for half a century by two regional parties – DMK and AIADMK – its politics has been marked by language pride, non-Brahmin movement, caste-based reservation, regionalism, welfare populism, and cinema. Despite the negative coverage it tends to get from outside, Tamilnadu is a developed state scoring high on all human development indicators. In *Tamil Characters*, noted historian A. R. Venkatachalapathy provides a ringside view of contemporary Tamilnadu beginning with an assessment of political figures such as Periyar and Anna, Karunanidhi and Jayalalithaa, and significant poets, writers and thinkers including Subramania Bharati and Iyothethos Pandithar. The final section discusses contentious issues such as language politics, prohibition, jallikattu and Dalit rights.

Spoken by eighty million people, Tamil is one of the great world languages, and one of the few ancient languages that survives as a mother tongue. David Shulman presents a comprehensive cultural history of Tamil, emphasizing how its speakers and poets have understood the unique features of their language over its long history.

Dense Green forests in Yala, white-sand coasts in Trincomalee, azure waters off the South Coast, Anuradhapura's ancient temples, and cricket. Civil war, political assassinations, internally displaced communities, industrial-scale corruption. All are Sri Lanka. As are smug bureaucrats, nosy neighbours, and stray dogs with serious axes to grind. Through the eyes of Andrew Fidel Fernando, cricket writer par excellence, both a local and a tourist in his home country, Sri Lanka comes alive as he hurtles down hills in Kandy, breathes in the history at the rock fortress of Sigiriya, grapples with the aftermath of war in Jaffna, and has himself evicted from restaurants near Galle. Weaving through all manner of villages, paddy fields, mountains, jungles and marshlands, and pausing for the pests at grimy guesthouses and the vacationers of luxury hotels, Fernando has the time for every genre of person and wildlife in this chaotic, exquisite, frustrating, bewitching, tumultuous and intoxicating land. Hilariously witty yet wistfully sombre, *Upon a Sleepless Isle* is the story of a country and a people caught between long historical traditions and global capitalism, resulting in this ingenious paradise.

*Tropes and Territories* demonstrates how current debates in postcolonial criticism bear on the reading, writing, and status of short fiction. These debates, which hinge on competing definitions of "trope" (motif vs rhetorical turn) and "territory" (political or aesthetic), lead to studies of space, place, influence, and writing and reading practices across cultural divides. The essays also explore the character of diasporic writing, the cultural significance of oral tale-telling, and interconnections between socio/political issues and strategies of style.

Structured As A Biography Of A Fictional Malayalam Writer-It Is At One Level A Critique Of The World Of Tamil Letters And On Another, A Novel Of Ideas Engaged With The Burning Questions Of To Bring And Existence. Represents The Best Of Tamil Writing Even To-Day, More Than 20 Years After Its First Appearance.

Crushed by successive crop failures and the burden of debt, Sudhakar Bhadra kills himself. The powerful district committee of Mityala routinely dismisses the suicide and refuses compensation to his widow. Gangiri, his brother, makes it his life's mission to bring justice to the dead by influencing the committee to validate similar farmer suicides. Keyur Kashinath of the Democratic Party-first-time member of Parliament from Mityala, and son of Vaishnav Kashinath, the party's general secretary-is the heir to his father's power in Delhi politics. He faces his first crisis; every suicide in his constituency certified by the committee as debt-related is a blot on the party's image, and his competence. The brilliant farmer battles his inheritance of despair, the arrogant politician fights for the power he has received as legacy. Their two worlds collide in a conflict that pushes both to the limits of morality from where there is no turning back. At stake is the truth about 'inherited' democratic power. And at the end, there can only be one winner. Passionate and startlingly insightful, Shoes of the Dead is a chilling parable of modern-day India.

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????????????????? ?????????? ?????????????? ???????????????????????????????. With a narrative breadth never before seen in

Tamil fiction, Sundara Ramaswamy's Tamarind History inaugurated a new era in Tamil letters. Its meditations on the loss of beloved places; the shared experience of the past; and the meaning of togetherness amid struggle, ambition and enmity, all flow from the life of an aged tamarind tree that stands at the centre of a bustling town. This town's wild places - their mythic pasts still treasured by an old wanderer and the youth who listen to his tales-are stripped away as politicians commit to modernization in the name of progress. Yet the town remains filled with life and beauty, even as it is irrevocably damaged. Tamarind History first published in 1966 has sold more than a 125,000 copies in Tamil in this millennium and is probably the highest selling literary fiction even today. Critic K.M.George cited this novel while listing Indian language writers deserving the Nobel Prize.

This book is the first of the trilogy, which covers the reign of Narasimha Pallavan. It is about the struggle of the Pallava Emperor in order to enhance the prestige of the Tamil flag. Historic facts are woven around a remarkable narrative, filled with thrill, suspense and romance. The Tamil Nadu Government has made the writings national property.

This book contains a gallery of jealous husbands and conniving goddesses, pious sparrows and randy mice, jewel-crazy girl ghosts and angry star demons, as well as a chapter of "naughty & dirty" folktales!

A superb collection of stories from a modern Indian master! One of the most versatile and innovative among contemporary Tamil writers, Sundara Ramaswamy's early stories, written between 1951 and 1966, focus on ordinary people leading ordinary lives and are full of gems by way of characterization: the policeman and the priest of the Nadi Krishna temple in 'Prasadam', and Varadan and Joswyn in 'True Love' remain unforgettable, in spite of their

pedestrian lives. Written in the 1970s, clouded by the aftermath of the Bangladesh war and the Emergency, in the later stories—'Intoxication', 'Waves'—the plots turn darker and more complex. Surprising us with their twists and turns, raising uncomfortable questions, and yet touched by a fine sense of humour and humanity, the stories in this collection belong with the best in the genre.

Padmasambhava is the primary master of Vajrayana, the teachings for our time. Out of his great compassion and wisdom, he instructed his main disciple Yeshe Tsogyal to conceal terma treasures to be revealed at the destined time for future practitioners. The profundity of this advice is meant to be personally applied by all individuals in all circumstances. Advice from the Lotus Born is a classic work which contains valid truth for anyone who sincerely wants to follow a spiritual path.

Translated from the Tamil by Pritham K. Chakravarthy and Rakesh Khanna. With its mad patchwork of phone sex conversations, nightmarish torture scenes, tender love poems, numerology, mythology, and compulsive name-dropping of Latin American intellectuals, Charu Nivedita's novel ZERO DEGREE stands out as a groundbreaking work of Tamil transgressive fiction that unflinchingly probes the deepest psychic wounds of humanity. "Hide it in the deep recesses of your clothes cupboard or in the general chaos of your office desk, if you must, but read it"--Asha S. Menon, New Sunday Express.

This is a quintessential book for Cinema buffs and particularly those who are passionate about Tamil cinema, which has the distinction of having played a significant role in history of films in India. Tracing the evolution of Tamil films from the time of pre-independence, when it was anathema for local Congress leaders to be associated with the celluloid, to the arrival of an American, Ellis Dungan, who made masterpieces like Meera, the book showcases vignettes about every important milestone in the vast canvas of Tamil films. In the almost ten decades of its evolution, Tamil cinema has grown to exert a dominant influence on the social and political life of Tamil Nadu in a manner that is unparalleled elsewhere in the world. This seminal volume is an analytical study of Tamil cinema both as an art form and as a socio-political force.

Theodore Baskaran traces its history, and presents the achievements of many filmmakers with colourful insights. For the film buff as well as the serious student of film studies, The Eye of the Serpent is a handy reference book on several aspects of Tamil cinema - its character and evolution, the songs and songwriters, filmmakers and script writers, the beginnings of the unique nexus between cinema and politics in Tamil Nadu and much more.

Still considered one of the best books ever written about bullfighting, Death in the Afternoon is an impassioned look at the sport by one of its true aficionados. It reflects Hemingway's conviction that bullfighting was more than mere sport and reveals a rich source of inspiration for his art. The unrivaled drama of bullfighting, with its rigorous combination of athleticism and artistry, and its requisite display of grace under pressure, ignited Hemingway's imagination. Here he describes and explains the technical aspects of this dangerous ritual and "the emotional and spiritual intensity and pure classic beauty that can be produced by a man, an animal, and a piece of scarlet serge draped on a stick." Seen through his eyes, bullfighting becomes a richly choreographed ballet, with performers who range from awkward amateurs to masters of great elegance and cunning. A fascinating look at the history and grandeur of bullfighting, Death in the Afternoon is also a deeper contemplation of the nature of cowardice and bravery, sport and tragedy, and is enlivened throughout by Hemingway's sharp commentary on life and literature.

This intricately woven narrative is one of the landmark novels of Indian modernism. This ambitious novel, teeming with characters, focuses on the family of Srinivasa Aiyar or SRS, who moves from his ancestral house in Alapuzhai in Kerala, to the more modern Kottayam, before returning to his wife Lakshmi's home in Nagercoil in Tamil Nadu. Set in the late 1930s and reflecting the political and social turmoil of the pre-war years, it chronicles the psychological conflict between SRS and his nine-year-old son, Balu; the moral struggle of a young widow, Anandam, as she considers remarriage; and the political journey of Sridaran, who chooses to break off his studies in England in order to join nationalist activities at home.

Novel.

A funny, poignant, and surprising novel about a goat's life in rural India by the greatest living Tamil author A farmer in India is watching the sun set over his village one quiet evening when a mysterious stranger, a giant man who seems more than human, appears on the horizon. He offers the farmer a black goat kid who is the runt of the litter, surely too frail to survive. The farmer and his wife take care of the young she-goat, whom they name Poonachi, and soon the little goat is bounding with joy and growing at a rate they think miraculous. But Poonachi's life is not destined to be a rural idyll: dangers lurk around every corner, and may sometimes come from surprising places, including a government that is supposed to protect the weak and needy. Is this little goat too humble a creature to survive such a hostile world? With allegorical resonance for contemporary society and examining hierarchies of caste and colour, *The Story of the Goat* is a provocative but heartwarming fable from a world-class storyteller who is finally achieving recognition outside his home country. Perumal Murugan is an Indian author and professor of Tamil literature. He has written six novels and four collections each of short stories and poetry. His best-known novel *One Part Woman*, highly controversial in India, won the ILF Samanvay Basha Samman, and Aniruddhan Vasudevan's English rendering won the Translation Prize from India's National Academy of Letters.

A literary masterpiece (translated from the Tamil) that opens a door to the poignant world of India's 'untouchables'.

Chandrasekhar, Adolescent, Vulnerable, Confused, Is Growing Up In The Momentous Period Before And After 1947, When Hyderabad Is The State Of Nizam. This Political Setting Drumbeats Through The Novel, Closely And Ironically Interwoven With Chandru`S Life At Home, In The City And At College. A Kitchen in the Corner of the House collects twenty-five gem-like stories on motherhood, sexuality, and the body from the innovative and perceptive Tamil writer Ambai. In *A Kitchen in the Corner of the House*, Ambai's narrators are daring and courageous, stretching and reinventing their homes, marriages, and worlds. With each story, her expansive voice confronts the construction of gender in Tamil literature. Piecing together letters, journal entries, and notes, Ambai weaves themes of both self-liberation and confinement into her writing. Her



transfixing stories often meditate on motherhood, sexuality, and the liberating, and at times inhibiting, contours of the body.

Beginning with Timur, Sultan Ghazni who invaded India seventeen times at the head of a large army, plundering the country of its great wealth, to the last Mughal Emperor Bahadur Shah, banished from the country by the British - details and descriptions of every incident and each king astonish and exhilarate us. The approach is direct, simple and unambiguous. From Timur to Bahadur Shah it is one engaging account. The book should find a place in every household, as an authentic account of ourselves. A flawless portrait. -THE HINDU Madhan while explaining historical events uses modern similes... In spite of being a cartoonist in his previous avatar Madhan did not caricature the Moghul Emperors and their subjects. I am so pleased he did not sit on judgement as a south Indian non-Muslim writer. -KAMAL HAASAN

The “intimate and affecting” novel of an Indian couple’s quest for a child that sparked national conversations about cast and female empowerment (Laila Lalami, New York Times Book Review). Set in South India during the British colonial period, One Part Woman tells the story of Kali and Ponna, a married couple unable to conceive. The predicament is of major concern for their families—and the crowing amusement of Kali’s male friends. From making offerings at different temples to circumambulating a mountain supposed to cure barren women, Kali and Ponna try everything to solve the problem. But a more radical plan is required. The annual chariot festival, a celebration of the god Maadhorubaagan, who is part male and part female, may provide the answer. On the eighteenth night of the festival, the rules of marriage are relaxed, and consensual sex between unmarried men and women is overlooked, for all men are considered gods. The festival may be the solution to Kali and Ponna’s problem, but it soon threatens to drive the couple apart as much as to bring them together. Wryly amusing and deeply poignant, One Part Woman is a powerful exploration of a loving marriage strained by the expectations of others, and an attack on the rigid rules of caste and tradition that continue to constrict opportunity and happiness. Longlisted for the National Book Award

Katha Vilasam: The Story Within offers a path-breaking series of 50 articles by S. Ramakrishnan, published over the course of four years in the widely read Tamil magazine Ananda Vikatan, to a wider reading public through translation into English. The writing style is intentionally direct and compact to suit a magazine readership. Nevertheless, the prose is elevating, even lyrical at times. There are “Aha” moments aplenty. The author uses a unique device in these units. They are “stories within stories”. In each unit, he describes an incident from his own experience and relates it to a short story he has read by a particular eminent Tamil writer. He paraphrases/summarises the writer’s story, melds it into his own reminiscence, and allows the two to resonate and create a musical signature in the reader’s mind. Thus, 50 noted short story writers in the Tamil language are featured here. The avowed purpose of the author was to introduce the readers of Ananda Vikatan (who may have been readers of nothing but magazines) to also delve into the works of excellent Tamil short story writers. The series ran for four years and was very well received by readers. Each unit deserves to be read and re-read not only for the insights and information about writers in different genres, but for the word wizardry and imagery that flow effortlessly through the lines. It is hoped that this English translation will teleport these

