

Cuckold Kiran Nagarkar

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Genres of Modernity Dirk Wiemann 2008-01-01 Genres of Modernity maps the conjunctures of critical theory and literary production in contemporary India. The volume situates a sample of representative novels in the discursive environment of the ongoing critical debate on modernity in India, and offers for the first time a rigorous attempt to hold together the stimulating impulses of postcolonial theory, subaltern studies and the boom of Indian fiction in English. In opposition to the entrenched narrative of modernity as a single, universally valid formation originating in the West, the theoretical and literary texts under discussion engage in a shared project of refiguring the present as a site of heterogeneous genres of modernity. The book traces these figurative efforts with particular attention to the treatment of two privileged metonymies of modernity: the issues of time and home in Indian fiction. Combining close readings of literary texts from Salman Rushdie to Kiran Nagarkar with a wide range of philosophical, sociological and historiographic reflections, Genres of Modernity is of interest not only for students of postcolonial literatures but for academics in the fields of Cultural Studies at large.

Die Herrin der Paläste Sundaesan 2011-04-12 Im Glanz des Pfauenthrons: Die große Indiensaga über die Tochter des Kaisers, der das Taj Mahal baute. Prinzessin Jahanara lebt inmitten der Pracht des indischen Hofes. Aber als ihre Mutter stirbt, kann ihr Vater, Mogulkaiser Shah Jahan, diesen Verlust kaum ertragen. Er überlässt Jahanara alle Pflichten auf, die der Hof und das Mogulreich verlangen. Während er das grandiose Grabmal, das Taj Mahal, bauen lässt, muss Jahanara lernen, die Fäden der Macht in der Hand zu behalten. Und ihr eigenes Glück? Der Kaiser will, dass sie nur ihm dient. Darf sie überhaupt hoffen, die Liebe zu finden?

Der gute Banker Paul Murray 2016-08-24 Hat Claude Martingale gehofft, er könne seinem Leben als Banker durch seinen Umzug von Paris nach Dublin die ersehnte Wende geben? Sein neuer Job in der aufstrebenden Bank von Torabundo raubt ihm jedenfalls schnell jegliche Illusion. Auch hier verbringt er, wie alle seine Kollegen, seine Tage und Nächte einzig im Dienste des Geldes. In diese lähmende Eintönigkeit platzt der Schriftsteller Paul, der, auf der Suche nach neuem Stoff, Claude zu seinem modernen Jedermann erkoren hat, zum Helden seines künftigen literarischen Meisterwerks. Unter Pauls höchst erfindungsreichem Einfluss wird Claudes Leben tatsächlich aufregender, besonders als die schöne griechische Kellnerin Ariadne ins Geschehen tritt. Doch Paul treibt ein doppeltes Spiel, und auch die Bank von Torabundo erweist sich als weniger ehrenwert als erhofft: zwielichtige Übernahmen, dubioser Derivatehandel und eine neue Unternehmensstrategie, die sich » kontraintuitives Handeln « nennt – kann das alles gut gehen?

Tanz der Götter Vikram Chandra 2006

Rest in Peace: Ravan and Eddie Kiran Nagarkar 2015-07-22 Belt up and hold on tight. Ravan and Eddie are back in another zany ride that takes them from anonymity to fame. Yes, R&E or E&R, as they are known in Bollywood, have made it to the top as music directors. But they have neither lost sight of the big dream, nor forgotten their past struggles. Ravan and Eddie are determined to become superstars even if they have to produce the damn film themselves. From the glitz and glamour of

Bollywood to the badlands of Chambal, from the high-rises of tony Pali Hill to Indian literature's most famous chawl address, CWD Chawl No. 17, from air-kissing high society to gun-wielding mafia bosses, Ravan and Eddie muddle along from one catastrophe to another, without ever losing their trademark sangfroid. Poverty and life have taught them to reinvent themselves every time there's a crisis. Keeping them company through it all are old friends like Granna, Parvatibai, Violet, Pieta, Belle and Asmaan, and new ones like Mrs Venkatraman, the dacoit Maan Singh, and Jagannath, the son of Three Point One. As bawdy and entertaining as Ravan and Eddie, as exuberant and over-the-top as The Extras, yet possessing a hard, cold edge, Rest in Peace is a fitting finale to the trilogy featuring Indian fiction's most epic characters.

Krishnas Schatten Kiran Nagarkar 2017-12-14

The Shifting Worlds of Kiran Nagarkar's Fiction Yasmeen Lukmani 2004 As one of India's leading writers, and also one of its most unpredictable, Kiran Nagarkar's writing has a timeless quality. The intention of this book is to unravel Nagarkar's craft and vision and thus enhance the reader's enjoyment through essays by some of the leading scholars and writers from India and abroad.

Ravan and Eddie Kiran Nagarkar 2015-12-15 An extremely funny novel about two larger-than-life heroes and their bawdy, Rabelaisian adventures in post-colonial urban India 'A first-rate novel - Kiran Nagarkar is a born story-teller with an unerring eye for detail - and an artist of the erotica.' - Khushwant Singh 'Ravan and Eddie remains one of the finest books written with Mumbai as a backdrop. It's uproariously funny, outrageously irreverent ... [and] reveals the city as a character, an actor, a living being.' - Pankaj Upadhyaya, Mumbai Mirror 'Nagarkar is a genuine experimentalist: he combines in his writing a tremendous instinct for storytelling with a rare openness of imagination. He is willing to go where it takes him, express it in whatever form and through whichever language. What remains constant is his subversive pleasure in fiction for its own sake. It makes him one of our most precious writers.' - Anjum Hasan, The Caravan 'Nagarkar's second novel [is] insouciant, savage, disarming and profound - [His] imagery has the quality of switch-blades flickering in the dark alley of the narrative. [His] humour is dark, but passionate.' - Manjula Padmanabhan, The Asian Age 'It's bawdy, it's wicked and it's irreverent. [Ravan and Eddie] is a wild romp through a quintessential Indian institution: the chawl.' - Business World

Indigenous Roots of Feminism Jasbir Jain 2011-05-05 Indigenous Roots of Feminism: Culture, Subjectivity and Agency is an exploration of the historical sources across India's composite culture that have shaped the female self. Beginning with the Upanishads, it works with several foundational texts such as the epics and their retellings, Manusmriti, Natya Sastra and the literature of the Bhakti Movement in order to trace the histories of feminist questionings. The constant interweaving of literary and social texts and the tracing of both continuities and disruptions across time and space enables a perception of the way in which individual struggles have merged with collective resistance and allowed a questioning of relationships, institutional frameworks and traditional role models. Feminism as an ideology is invariably linked to culture as it works with both the body and the consciousness. Indigenous Roots, without allowing itself to be submerged in excessive data, examines the validity of this belief across time to trace a connectivity with cultural formations.

Schattenlinien Amitav Ghosh 2003

Black Tulip and Bedtime Story Kiran Nagarkar 2015-01-21 Kiran Nagarkar is one of India's most significant writers. Of a piece with his searing, dark, wickedly funny works are these experiments with form: the screenplay Black Tulip and the play Bedtime Story, both of which, in keeping with the author's virtuosi

Another Canon Makarand R. Paranjape 2009-07-01 'Another Canon: Indian Texts and Traditions' in English traces the development of Indian English literary and textual practice over a period of seven decades, focussing on classic texts which have fallen beyond the scope of the established canon.

God'S Little Soldier Kiran Nagarkar 2006

Indian Writing in English and the Global Literary Market O. Dwivedi 2014-10-28 Indian Writing in English and the Global Literary Market delves into the influences and pressures of the marketplace on

this genre, which this volume contends has been both gatekeeper as well as a significant force in shaping the production and consumption of this literature.

Genre Fiction of New India E. Dawson Varughese 2016-09-01 This book investigates fiction in English, written within, and published from India since 2000 in the genre of mythology-inspired fiction in doing so it introduces the term 'Bharati Fantasy'. This volume is anchored in notions of the 'weird' and thus some time is spent understanding this term linguistically, historically ('wyrd') as well as philosophically and most significantly socio-culturally because 'reception' is a key theme to this book's thesis. The book studies the interface of science, Hinduism and itihasa (a term often translated as 'history') within mythology-inspired fiction in English from India and these are specifically examined through the lens of two overarching interests: reader reception and the genre of weird fiction. The book considers Indian and non-Indian receptions to the body of mythology-inspired fiction, highlighting how English fiction from India has moved away from being identified as the traditional Indian postcolonial text. Furthermore, the book reveals broader findings in relation to identity and Indianness and India's post-millennial society's interest in portraying and projecting ideas of India through its ancient cultures, epic narratives and cultural (Hindu) figures.

Encyclopedia of Post-Colonial Literatures in English Eugene Benson 2004-11-30 Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

Die Kaiserin der Rosen Indu Sundaresan 2021-06-01 Eine Herrscherin, die dem Schicksal die Stirn bietet: Der historische Roman » Die Kaiserin der Rosen « von Indu Sundaresan jetzt als eBook bei dotbooks. Indien, 1611: Als ihr Geliebter den Thron besteigen, scheint Prinzessin Mehrunissa am Ziel ihrer Wünsche angekommen zu sein: Gemeinsam mit Jaghangir, dem neuen Kaiser des Moghulreichs, herrscht sie über ein Land, dessen Schönheit seinesgleichen sucht. Doch ihr Glück ist von kurzer Dauer – denn in den Schatten des Palastes lauern Missgunst, Hass und Verschwörung: Mehrunissas Neider und alten Feinde haben sich geschworen, niemals einer Frau zu gehorchen! Schon bald wird aus den Intrigen bei Hofe blutiger Ernst, der das gesamte Reich ins Chaos zu stürzen droht. Wird Mehrunissa über sich selbst hinauswachsen können, um den Untergang der Dynastie zu verhindern? Jetzt als eBook kaufen und genießen: Der packende historische Roman » Die Kaiserin der Rosen « von Indu Sundaresan – das epische Finale einer zweibändigen Historiensaga über die bekannteste Herrscherin Indiens. Wer liest, hat mehr vom Leben: dotbooks – der eBook-Verlag.

Cuckold Kiran Nagarkar 1997 The time is early 16th century. The Rajput kingdom of Mewar is at the height of its power. It is locked in war with the Sultanates of Delhi, Gujarat and Malwa. But there is another deadly battle being waged within Mewar itself. Who will inherit the throne after the death of the Maharana? The course of history, not just of Mewar but of the whole of India, is about to be changed forever. At the centre of Cuckold is the narrator, heir apparent of Mewar, who questions the codes, conventions and underlying assumptions of the feudal world of which he is a part, a world in which political and personal conduct are dictated by values of courage, valour and courtesy; and death is preferable to dishonour. A quintessentially Indian story, Cuckold has an immediacy and appeal that are truly universal.

Sieben mal sechs ist dreiundvierzig Kiran Nagarkar 2010

Jasoda Kiran Nagarkar 2017 'Jasoda is as compelling and powerful as Nagarkar's other novels but uniquely itself in the gut-wrenching story it tells of the sordid uses of power, the suffering it causes, and the human spirit that rises above it.' -- Nayantara Sahgal 'Nagarkar's storytelling genius takes us into the abyss of poverty and patriarchy -- source of both inspiration and shame. Jasoda's brutal but transformative journey is the foil to counterfeit historical grandeur. With empathy turned to prose of pure

steel, Nagarkar paints a modern Indian heroine.' -- Mitali Saran 'A novel that stops your breath and doesn't let go until you get to the end. Jasoda: mother, murderer or saint? You'll want to put her down. But she won't let you.' -- Manjula Padmanabhan 'No one can spin a yarn with such rollicking exuberance as Kiran Nagarkar, and no one exposes contemporary India's dark underbelly, in all its casual brutality, like him. Jasoda is a tour-de-force of razor-sharp observation and profound compassion, brilliantly realized.' --Ritu Menon Paar -- 'mirage' country, where it is often impossible to draw the line between reality and illusion -- has been suffering from a decade-long drought. Jasoda is one of the last to leave this 'arse-end of the world' with her children and mother-in-law. Since her husband claims he has important work to do for the local prince, Jasoda must make the journey to the city by the sea on her own. Meanwhile, after years of anonymity, Paar seems poised to take off. Will Jasoda return home with her children? Or stay in the city that's become home for her children? It's taken for granted that epic journeys and epics were possible only during the time of the Mahabharata, the Odyssey, or the Iliad. Even more to the point, the heroes of the epics had to, perforce, be men. The eponymous Jasoda of the novel is about to prove how wrong the assumptions are. Kiran Nagarkar's trenchant narrative traces the journey of a woman of steely resolve and gumption, making her way through an India that is patriarchal, feudal, seldom in the news, and weighed down by dehumanizing poverty.

Seven Sixes Are Forty-three Kiran Nagarkar 2017-04-10 Kiran Nagarkar has the touch of genius.-Khushwant Singh It's good to see an old friend in a new avatar; this novel by Kiran Nagarkar is everything a first novel should be: ambitious, experimental and powerful. Just don't trust the mathematics. -Jerry Pinto 'The first slap on your bottom as you come into the world tells you that your days of mollycoddling are over. The sooner you understand that, the better you are prepared for the pain and the unhappiness.' Kushank Purandare is a writer living off the generosity of friends and lovers. There is the ex-flame Aroti, who is now another man's wife and whom he refuses to pity; Mrs Reghla alias Kaku who has gouged her eyes out; old Kathavte who lives upstairs and beats his daughters; Raghu whom he accompanies to a famine-struck village where gangsters rule the roost. Disillusioned with the lack of certainty and empathy in a world that is largely incoherent and unsalvageable, Kushank drifts about wallowing in his past and doing odd jobs. Written in Marathi, Kiran Nagarkar's first book, Saat Sakkam Trechalis - with its dark humour and volatile prose is considered a landmark in post-Independence Indian literature. This new edition will introduce the brilliance of Kiran Nagarkar to a new generation of readers.

Gottes kleiner Krieger Kiran Nagarkar 2008

Transcultural English Studies Frank Schulze-Engler 2009 What is most strikingly new about the transcultural is its sudden ubiquity. Following in the wake of previous concepts in cultural and literary studies such as creolization, hybridity, and syncretism, and signalling a family relationship to terms such as transnationality, translocality, and transmigration, 'transcultural' terminology has unobtrusively but powerfully edged its way into contemporary theoretical and critical discourse. The four sections of this volume denote major areas where 'transcultural' questions and problematics have come to the fore: theories of culture and literature that have sought to account for the complexity of culture in a world increasingly characterized by globalization, transnationalization, and interdependence; realities of individual and collective life-worlds shaped by the ubiquity of phenomena and experiences relating to transnational connections and the blurring of cultural boundaries; fictions in literature and other media that explore these realities, negotiate the fuzzy edges of 'ethnic' or 'national' cultures, and participate in the creation of transnational public spheres as well as transcultural imaginations and memories; and, finally, pedagogy and didactics, where earlier models of teaching 'other' cultures are faced with the challenge of coming to terms with cultural complexity both in what is being taught and in the people it is taught to, and where 'target cultures' have become elusive. The idea of 'locating' culture and literature exclusively in the context of ethnicities or nations is rapidly losing plausibility throughout an 'English-speaking world' that has long since been multi- rather than monolingual. Exploring the prospects and contours of 'Transcultural English Studies' thus reflects a set of common challenges and predicaments

that in recent years have increasingly moved centre stage not only in the New Literatures in English, but also in British and American studies.

The Upside-down Tree Richard D. Connerney 2009 "India's future will be determined not only by economic development, but also by a dynamic traditional culture that continues to develop along its own lines -- sometimes in concert, and sometimes in conflict with material enrichment. India develops not, as one writer has suggested, "in spite of the gods." Rather, the seed for the creation and the fuel for the sustenance of India's economic boom lay in its traditions, and, I will argue, the animating spirit of its future lies there as well. I have neither the expertise nor the access to operate as a political correspondent, nor the desire to posture as a political pundit. During eighteen years of research, however, I have seen what I perceived as a pervasive misrepresentation of recent developments in Indian politics. More specifically, a number of recent books consistently paint the Hindu right wing in India as essentially fascist or theocratic. My observations show that these claims are untenable and misrepresent a positive development in the history of Indian democracy. To think clearly about the changes in today's India we require a new model: the bi-directional banyan tree, a symbol borrowed, ironically, from ancient Sanskrit verses. Pindar claimed, "Custom is King of all," and this serves as a succinct expression of the central thesis of this book."--Publisher's website.

South Asian Novelists in English Jaina C. Sanga 2003 Profiles more than fifty novelists from South Asia and discusses each author's major works, literary themes, and critical reception.

Ravan und Eddie Kiran Nagarkar 2006

Indian Review of Books 1996

Der Guru im Guavenbaum Kiran Desai 2010-08-07 Nach einem spektakulären Striptease auf der Hochzeit der Tochter seines Chefs verliert der junge Sampath Chawla, ein stadtbekannter Faulpelz, im nordindischen Shahkot seinen Job. Zwecks Erleuchtung klettert er auf einen Guavenbaum und weigert sich fortan, herunterzusteigen. Selbst die köstlichsten Speisen und eine eilends herbeigeschaffte Braut können ihn nicht dazu bewegen. Er gibt ein paar rätselhafte Weisheiten zum Besten, und schon hat er den Ruf eines heiligen Mannes. Eine indische Posse - so verrückt wie der Subkontinent selbst.

Königliche Hoheit: Roman Thomas Mann 2018-07-26 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Civil Lines 1997

Contemporary World Fiction: A Guide to Literature in Translation Juris Dilevko 2011-03-17 This much-needed guide to translated literature offers readers the opportunity to hear from, learn about, and perhaps better understand our shrinking world from the perspective of insiders from many cultures and traditions. • Over 1,000 annotated contemporary world fiction titles, featuring author's name; title; translator; publisher and place of publication; genre/literary style/story type; an annotation; related works by the author; subject keywords; and original language • 9 introductory overviews about classic world fiction titles • Extensive bibliographical essays about fiction traditions in other countries • 5 indexes: annotated authors, annotated titles, translators, nations, and subjects/keywords

The Conqueror Aditya Iyengar 2018-05-20 Kingdoms are built by men. Legacies are built by emperors. It is 1025 AD. The mighty Chola empire that controls much of southern Bharatvarsha is helmed by Emperor Rajendra Chola I – a man as enigmatic as his kingdom is renowned. Known for his might and

vision, he has now set his sights upon the southern seas, governed by the powerful Srivijaya empire. But his victories also bring forth stories of those affected by his ambition. Of an unnamed princess forced to fend for herself among enemies after everything she has ever known is destroyed by the ravaging Chola forces. Of Maharaja Sangrama, captive in an alien land, who is torn between his enmity tempered by an unusual friendship with the elusive Rajendra Chola and his fierce determination to return to his kingdom. Told through the eyes of a prisoner of war and a princess without a kingdom, *The Conqueror* is a magnificent narrative – of war and conquest, of loss and death, of kingship and legacy.

The Practice of History in India Anirudh Deshpande 2021-11-18 In the last few decades, professional historians have raised important questions regarding the theories, methods and practices of history extant since the earliest times. Oral and Visual History have assumed a new importance in our times. This book presents seven essays on history as it can be practised productively in India. It is pedagogically important to students and teachers of history in India. Meant primarily for undergraduate, graduate and postgraduate students, it will also be appreciated by the lay public. Readers will certainly rethink their historical perspectives in response to the issues of theory raised critically in this book. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh and Sri Lanka.

English Heart, Hindi Heartland Rashmi Sadana 2012-02-02 *English Heart, Hindi Heartland* examines Delhi's postcolonial literary world—its institutions, prizes, publishers, writers, and translators, and the cultural geographies of key neighborhoods—in light of colonial histories and the globalization of English. Rashmi Sadana places internationally recognized authors such as Salman Rushdie, Anita Desai, Vikram Seth, and Aravind Adiga in the context of debates within India about the politics of language and alongside other writers, including K. Satchidanandan, Shashi Deshpande, and Geetanjali Shree. Sadana undertakes an ethnographic study of literary culture that probes the connections between place, language, and text in order to show what language comes to stand for in people's lives. In so doing, she unmasks a social discourse rife with questions of authenticity and cultural politics of inclusion and exclusion. *English Heart, Hindi Heartland* illustrates how the notion of what is considered to be culturally and linguistically authentic not only obscures larger questions relating to caste, religious, and gender identities, but that the authenticity discourse itself is continually in flux. In order to mediate and extract cultural capital from India's complex linguistic hierarchies, literary practitioners strategically deploy a fluid set of cultural and political distinctions that Sadana calls "literary nationality." Sadana argues that English, and the way it is positioned among the other Indian languages, does not represent a fixed pole, but rather serves to change political and literary alliances among classes and castes, often in surprising ways.

Die geschenkte Nacht Rana Dasgupta 2008

Atlas für verschollene Liebende Nadeem Aslam 2007 Ein großer Roman über die Liebe und ihre alle Grenzen überwindende Kraft.

Ghachar Ghochar Vivek Shanbhag 2018-08-17 Aufstieg und Fall einer indischen Familie. Als der Onkel des jungen Erzählers in den Handel mit Gewürzen einsteigt, ändert er über Nacht das Schicksal der ganzen Familie. Der einst mittellose Clan zieht in ein großzügiges Haus in einer reichen Wohngegend, verschafft sich neue Möbel und einen neuen Bekanntenkreis. Doch mit dem plötzlichen Reichtum werden auch die Abhängigkeiten neu verteilt: An dem Erfolg des Onkels hängt nun das gesamte Wohl der Familie. Und dieses gilt es zu schützen, um jeden Preis. Notfalls auch vor den eigenen Familienmitgliedern. In einem feinen Wechselspiel von Auslassungen und Andeutungen erzählt Vivek Shanbhag vom moralischen Verfall einer indischen Familie. Ein großer Roman, der die Geschichte eines ganzen Landes in sich trägt. » Ein Feuerwerkskörper von einem Roman. « *Publishers Weekly* » Feinstes literarisches Handwerk. « *Deborah Smith, The Guardian*

The Extras Kiran Nagarkar 2014-05-14 Ravan and Eddie are back! They've been mortal enemies since birth because of a bizarre family feud. But now Ravan and Eddie's lives converge as they share an obsession: having grown up in Bombay, the city of dancing movie stars and glitzy glamour, both dream of strutting down the road to superstardom. Can Ravan (a lowly taxi driver) and Eddie (a bouncer-cum-

bartender at a speakeasy) rise from their dusty CWD chawls to the glittering heights of international fame? Peopled by a cast of soul-searching drunks, some of the most memorable women in recent literature and Ravan's nemesis, Three Point One, The Extras is much more than a book about Bollywood or Bombay. Outrageously exuberant in the telling and profoundly moving in its depiction of the big and small tragedies that shape our lives, the novel asks the reader to decide: are we protagonists and superstars or are we extras in that movie called life?

Omega Days - Die letzten Tage John L. Campbell 2015-12-14 Schnell, aber nicht schmerzlos Das Ende der Welt kommt schnell, aber nicht schmerzlos: Das sogenannte Omega- Virus verbreitet sich mit rasender Geschwindigkeit über den gesamten Erdball und verwandelt alle Infizierten in lebende Tote, deren einziges Ziel die Jagd auf Menschen ist. Nur wer hart im Nehmen ist, hat noch eine Chance, der Armee von Toten zu entkommen, die sich unaufhaltsam ausbreitet und Land für Land, Stadt für Stadt, unter sich begräbt. Und wer so hart im Nehmen ist wie Pater Xavier Church und Waffenexpertin Angie West, hat vielleicht die Chance, die Toten zu besiegen ...

Critical Essays on Post-colonial Literature Bijay Kumar Das 2007 The Present Book Is An Attempt To Analyse Some Of The Outstanding Post-Colonial Writers Like Arundhati Roy (Booker Prize Winner 1997), Vikram Chandra (Commonwealth Prize Winner 1997), Derek Walcott (Nobel Prize Winner), Margaret Atwood (Booker Prize Winner 2000), Jayanta Mahapatra, Dom Moraes, Nissim Ezekiel, Keki N. Daruwalla, Kamala Das, Shiv K. Kumar, Anita Desai, Shashi Deshpande, Ruskin Bond (All Sahitya Akademi Award Winners) In The Light Of Post-Colonial Theory. Apart From Analysing Individual Authors, An Attempt Has Also Been Made To Show The Trends In Post-Colonial Poetry, Indian English Fiction, Orissan Contribution To Post-Colonial Indian English Literature And Above All, Post-Colonial English Studies In India.