Godan Moral Of The Story

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Munshi Premchand's Godaan
The Routledge Intermediate Hindi Reader

As a provocative tale of passion and complacency, ideals and self-delusions, Madame Bovary (1857) remains a milestone in European fiction. In telling his story of Emma Bovary—a farmer's daughter who, with girlish dreams fuelled by sensational novels, marries a provincial doctor—Flaubert inaugurated a literary mode that would be called Realism. But so exacting were Flaubert's standards of authenticity that his portrayal of the breakdown of Emma's marriage, and the frankness with which he treats her adulterous liaisons, scandalized many of his contemporaries. Yet to others, the mix of painful introspection, emotional blindness, and cynical self-seeking that distinguishes his characters made the novel instantly recognizable as a work of genius. It is a novel fixed upon the idea of romance—of the need for Romance—in the face of day-to-day banalities. It is a theme that is ironic insofar as the exquisite clarity of Flaubert's prose serves to hauntingly underline the futility of the heroine's ultimate tragedy.

No Marketing Blurb

Premchand is India . . . If You Haven T Read Premchand, You Have Missed Out On A Lot
The Hindu
Considered One Of The Greatest Fiction Writers In Hindi, Munshi Premchand (1880-1936) Wrote Over Three Hundred Short Stories, A Dozen Novels And Two Plays Over A Prolific Career Spanning Three Decades. Though Best Known For His Stories Exposing The Horrors Of Poverty And Social Injustice, He Wrote On A Variety Of Themes With Equal Facility Romance, Satire, Social Dramas, Nationalist Tales, And Yarns Steeped In Folklore. The Co-Wife And Other Stories Brings Together Twenty Classic Tales Of Premchand Which Provide A Glimpse Of The Author S Extraordinary Range And Diversity. While Some Cast A Harrowing Look At Poverty, Reflecting Premchand S Sympathy With The Underdog, Others Expose Human Foibles Without Being J Judgmental And Tackle Gender Politics In A Humerous And Inronic Manner. This Collection Also Includes An Imaginative Foray Into Historical Fiction, A Nostalgic Look At Childhood, A Comic Exploration Of The Theme Of Women S Autonomy, And Stories That Reveal The Writer S Profound Empathy With Animals. Ruth Vanita S Sensitive Translation Captures The Power And Beauty Of Premchand S Language, Conveying The Nuances Of The Original And Bringing To Life The Author S Inherent Humanism.

'Godan' is an epic in Hindi prose. It is the most famous work of Munshi Premchand. 'Godan' gives a vivid picture of the condition of Indian farmers during the author's lifetime. The novel is relevant today because the rural folks' problems still exist. Farmers have generally been exploited by money-lenders, government officials and superstitious community members. Hori, a well-off cultivator, suffers for his dependence on these exploiters. He works very hard, grows various crops, yet starves with his family because almost all his crops are given away to clear the creditor' dues. He efforts to protect his family dignity but fails because
he was continuously exploited.

MUNSHI PREMCHAND is one of the most important writers of the Hindi- Urdu canon. His prolific writing contributed largely to shape the genre of the short story as we know it in India. His range and diversity were limitless as he tackled themes of romance and satire, gender politics and social inequality, with unmatched skill and compassion. Premchand’s love for the countryside is evident in his fictional and non-fictional writings. Nonetheless, he understood that the seeming idyllic village life was ridden with its own issues. This carefully curated collection brings together some of his best short stories on Indian village life, which he used as an opportunity to critique social issues such as moral bankruptcy, caste injustices, money woes, and blind faith.

Munshi Premchand—pen name of Dhanpat Rai Srivastava born in Lamhi Village, near Banaras on August 31 july, 1880, died at Banaras on October 8, 1936. Mother died when he was 7 and father died when he was 15 years old. First wife, married when he was 13, left him in 1904 and he remarried a child widow. Became a teacher in 1899 and served in Education department. U.P. till 1921, when he resigned his post to support Gandhiji's non-co-operation movement worked as editor of "Maryada" and "Madhuri" and started "J agaran" and "Hans" from self established Saraswati Press Literary life began in 1901: articles in the "Zamara", first short story in 1907, left over 220 stories on his death. First novel in 1901 that which stamped him as a writer of marked ability was "Sevasadan", or Bazaar-a-Husn (1914). followed in rapid succession by "Premasharam", "Nimala", "Rangbhumi", "Ghaban", "Godan" 1936. He joined a film company as a scenario writer in 1934 but gave it up in disgust. When asked why he does not write anything about himself, he answered: "What greatness do I have that I have to tell anyone about? I live just like millions of people in this country, I am ordinary. During my whole lifetime, I have been grinding away with the hope that I could become free of my sufferings. But I have not been able to free myself from suffering. What is so special about this life that needs to be told to anybody?".

"His ideas and his contribution to Indian literature were . . . revolutionary" —The Hindu The story Divya leads a blissful life within the secure walls of the palace even as the world outside rages with caste politics and religious strife, until one night of pleasure changes her entire world. She gets pregnant only to be spurned by her lover. To preserve her high born family's name she leaves her sheltered existence and trudges through life on her own, first as a slave and then as a court dancer. Adversity finally opens her eyes to the truth—a woman of a high family is not free. Only a prostitute is free. Divya decides that, by enslaving her body, she will preserve the freedom of her mind. Set in the first century BC against a background of the conflict for supremacy between Hindu and Buddhist ideologies, Divya is a poignant tale that combines vivid imagination with rich historical details. “Reminiscent of George Orwell . . . Here too is the biting satire of society as seen through the savage eye of an uncompromising non-conformist”—Dawn

Bite-sized instruction and hundreds of engaging exercises to help you develop your Hindi script, grammar, vocabulary, and conversation skills Get a solid foundation in Hindi with Practice Makes Perfect: Basic Hindi. You will learn everything from reading and writing the Devanagari script, to mastering of core vocabulary, basic grammar, and conversational structures. You will get clear guidance on writing the Hindi script; transliteration for all Hindi text in the first four chapters; and online recordings of key vocabulary and expressions to aid correct pronunciation.

This volume explores the reception of Premchand’s works and his influence in the perception of India among Western cultures, especially Russian, German, French, Spanish and English. The essays in the collection also take a critical look at multiple translations of the same work (and examine how each new translation expands the work's textuality and annexes new readership for the author) as well as representations of celluloid adaptations of Premchand’s works. An important intervention in the field of translation studies, this book will interest scholars and researchers of comparative literature, cultural studies and film studies.

Godaan is one of the most celebrated novels of Munshi Premchand. Set in pre-independence India, the novel captures social and economic conflict in a north Indian village. The story revolves around Horiram, a poor village farmer, and the struggle of his family to survive and maintain their self-respect. Horiram does everything in his capacity to fulfill his sole desire to own a cow, which is considered a farmer's source of wealth and happiness. One of the classics of Indian literature, the book offers an insight into the colonial history of India, captures the ethnic flavour of the Indian villages and also catches the human emotions in all their rawness.

When it comes to reading and understanding the Bible, a dangerous phrase is used by non-Christians and even some believers: "Well, that's your interpretation." It is true that without some care in your interpretation, you can 'make' the Bible say almost anything. Dig Deeper is written out of the conviction that there is a right way to understand the Bible and a wrong way, and the authors show us how to read it correctly. Dig Deeper offers sixteen "tools" readers can use to get to the bottom of any Bible passage and discover its intended meaning. Examples show how each tool helps readers discover something exciting and relevant in a passage, and the "Dig deeper" exercises offer the opportunity to practice using the tools. The book's brevity and easy-to-read format make it ideal for Christians who want to get the most out of their Bible.

Hrishikesh Mukherjee's films have brought immense joy to generations of film lovers, and a new generation is now being impressed by his works, thanks to the many repeated telecasts on various channels of his classic comedies such as Gol Maal and Chupke Chupke among others. This book is about the forty-two films that were directed by Hrishikesh Mukherjee and how his vision of humans is as important as that of his mentor, Bimal Roy. The book is both a fan's perspective and a complete listing of all the released films of Mukherjee from 1957 till 1998.

British agitators, are thoughts of going home to his wife. When he returns, he finds out that his wife has died, leaving behind their infant child. As Kuldeep's world collapses around him, he negotiates the divergent pulls exerted by people around him: a holy man who advocates renunciation; his childhood friend Saroj, who has always loved him; and the tempestuous Prakash who hides an unsavoury past. Sahitya Akademi Award-winning author Nanak Singh draws on personal experiences to create this compelling portrait of Punjab in the 1920s. Originally published in Punjabi in 1940, Adh Kidhiya Phool is an intense meditation on the choices people make and the consequences these may have.
Gabon, first published in 1931, five years before Premchand's death, gives us a fascinating glimpse of north Indian society, and especially of the author's own Kayasth community. But this novel also serves to put forth his own deeply-held views of the ills of that society - the insatiable love of its women for personal adornment, its failure to create fulfilling marriage relationships, and its moral corruption. This is a felicitous translation by Christopher R. King and will enable many readers to appreciate Premchand's important novel, available for the first time in English.

'Sevadasan' is one of the most representative novels of Munshi Premchand. Soon after it was published, the novel kicked up national issues on such pertinent social issues as prostitution and the place of women in the Indian society. Social taboos dominated the scenario as much as reformers' zeal to tighten the rot in the social value system. The story oscillates round a glamour-struck young girl's life, who was brought up with utmost love and care but whose father had to suffer ignomy at the hands of his adversaries for taking a once-in-lifetime bribe and being jailed for that. Her prospective engagement was broken because her mother, now made a destitute with her daughters, failed to meet the demand of dowry from the bridegroom's family. Helpless and stranded, she, along with her mother and sibling sister, was under care of her maternal-uncle. gets married to a middle-aged pauper and pushed to life-long poverty. She failed to get what she had been dreaming for since her childhood. She fought continual battles between aspiration for a respected prosperous lifestyle, and the existing value system which forced her to live with poverty. By the turns of events she ends up into a life of a tawaif, hatefully tries to come out of the nuisance but the irony of fate makes her the centre-point of all debates on how prostitutes could be rescued and rehabilitated. 'Sevasadan' exposes the time Premchand lived in. It also reflects how seriously the author had waged a battle, which is being fought in the Indian society even today.

William Riley Parker Prize for an outstanding article published in PMLA "Some Time between Revisionist and Revolutionary: Unreading History in Dalit Literature" May 2011 issue of PMLA Untouchable Fictions considers the crisis of literary realism–progressive, rural, regionalist, experimental–in order to derive a literary genealogy for the recent explosion of Dalit ("untouchable caste") fiction. Drawing on a wide array of writings from Premchand and Renu in Hindi to Mulk Raj Anand and V. S. Naipaul in English, Gajarawala illuminates the dark side of realist complicity: a hidden aesthetics and politics of caste. How does caste color the novel? What are its formal tendencies? What generic constraints does it produce? Untouchable Fictions juxtaposes the Dalit text and its radical critique with a history of progressive literary movements in South Asia. Gajarawala reads Dalit writing dialectically, doing justice to its unique and groundbreaking literary interventions while also demarcating that it be read as an integral moment in the literary genealogy of the 20th and 21st centuries. This book, grounded in the fields of postcolonial theory, South Asian literatures, and cultural studies, makes a crucial intervention into studies of literary realism and will be important for all readers interested in the problematic relations between aesthetics and politics and between social movements and cultural production.

Containing eight translations of a short story.

Premchand is the most famous name in modern Hindi fiction, and Godaan is Premchand's most celebrated novel. It is the story of Hori, a poor peasant who yearns to own a cow and to make the pious Hindu's traditional gift to a Brahmin when he dies. Through Premchand's vivid character portrayals we witness the efforts of Hori's family to survive the conflicts of village politics and the webs spun by colonial landownership patterns. Counterposed to the culture of rural connectedness but also constriction is the isolation but also freedom of the city. Here the rigor of industrialization and empty materialism only can be offset by the promise of Gandhian idealism. An engaging introduction to north India before Independence, Godaan is at once village ethnography, moving human document, and insightful colonial history.

Premchand (1880-1936) was one of India's greatest writers in Hindi and Urdu. Lalit Srivastava is Professor Emeritus, Department of Biological Sciences, Simon Fraser University, Canada.

Premchand, the undisputed master short story writer has written many short stories and novels. To introduce the master craftsman to the English reader these short stories have been selected for this volume. Each story is a classic in itself. A Pair of two Oxen, The Chess Players, Secret Treasure, J amai Babu, Game of Tip Cat, The Spell, Idgah and The Tall Talker are all nonpareil of the great writer. The stories have survived the long spell of time and are still the most cherished stories of the reader. Quite a few novels have been selected by various film producers for successful films like The Chess Players as Shatranj Ke Khilari. The stories speak volumes about the economic, social and political conditions of the era. While presenting the English version no compromise has been made with the quality and original flavour of the stories. The esteemed reader will feel the same magnetic pull in each of the selected stories as in the original by the writer.

Would you like to have a very special friend? Look into this book and you may find that you already have a very special friend!

With a heavy heart, Halku walked towards his wife and said, "The moneylender has come. Get me the money I had kept with you, will give it to him. At least we will live in peace." Munni was sweeping the floor, she turned and replied, "We have just three rupees. J UST THREE RUPEES." Her anger was evident in her tone, "We have kept it to buy a blanket for the upcoming winters. How will we survive these bitter wintry nights, if we give our savings to him? Tell him, we will pay him when we sell our crop. We don't have anything for him right now!" Halku stood there not knowing what to do. He tried to put his thoughts in order, so as to take a decision. Winter season was at its peak and without a blanket there was no way he could sleep out in the open, guarding his fields all through the night. But he knew that refusing the money monger would be even worse. He thought, it would be better to be in the open field under the dark sky than listening to the abuses being hurled at him. Clear in his mind now, he dragged his hefty self towards Munni and with a fake smile said, "Come on, Munni. Give it to me. At least it will take the moneylender off my neck. I will think of something and get the blanket." But Munni was in no mood to listen to his fake promises. She moved away from him and said, "Am fed up of you and your assurances. Tell me, what you are going to do about the blanket. Who will give it to you for free? Who knows, how fierce it's gonna be for us? We survived the last time, but this time it will kill us." She paused for a second, and continued, "Why don't you leave farming? Are we going to live like this forever? We work our asses out to grow these bloody crops but what happens when the time for harvest comes? These morons line up outside our house and take away all that we have. For God's sake, do something else. Earn some money and do whatever you want to do. I am not going to give even a damn penny to them."
Gulzar is one of the best known and acknowledged poet lyricist and director, honoured for his sensitivity, best reflected through his writings and treatment of films. Saba Basheer is a poet, author and a translator. Her first book was a collection of poems, Memory Past (2006) brought out by Writers’ Workshop. I Swallowed the Moon: The Poetry of Gulzar (2013), is the analysis of the poetry of Gulzar, which culminated from her PhD thesis, and is now being translated in Hindi and Urdu.

In March of 2006, scholars from around the world gathered in Sun Valley, Idaho for a conference devoted to not only John Steinbeck but also to the authors whose work influenced, informs, or illuminates his writings. This volume represents the many unique papers delivered at that conference by scholars from around the world. This collection includes studies on authors who influenced Steinbeck’s work, discussions of writers whose work is in dialogue with Steinbeck, and examinations of Steinbeck’s contemporaries, whose individual works invite comparisons with those of the Nobel-prize winning author.

MUNSHI PREMCHAND is one of the most important writers of the Hindi- Urdu canon. His prolific writing contributed largely to shape the genre of the short story as we know it in India. His range and diversity were limitless as he tackled themes of romance and satire, gender politics and social inequality, with unmatched skill and compassion. Premchand’s writing often reflected his deep interest in the lives of the Indian peasant and this concern frequently extended to their cattle. He also wrote about the lives of pets with great sympathy. Very few writers have depicted such an intimate bond between animals and human beings. This carefully curated collection brings to readers some of his best stories on animals.

‘An epic novel’—Outlook When twenty-two-year-old Chetna Grddha Mullick is appointed the first woman executioner in India, assistant and successor to her father, her life explodes under the harsh lights of television cameras. When the day of the execution arrives, will she bring herself to take a life?

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