

Kattabomman Varalaru

Included section "Book reviews"

Tamil prosody.

Study relates to a group of villages in Chingleput District, Tamil Nadu.

The second edition of Historical Dictionary of the Tamils contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

"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: 25 FEBRUARY, 1979 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 76 VOLUME NUMBER: Vol. XLIV, No.8 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 4-31, 48-71 ARTICLE: 1.The Agricultural Scene 2.Dr. Vikram Sarabhai, Architect of Indian Space Research 3. Kalidasa And Medicine 4. The World Of Science And Technology In 2000 A.d. (Part IV) 5. Problems of Modern Management 6. Philosophy Of Madhvacharya 7. Our Image Abroad 8. E.M. Forster And India AUTHOR: 1. Shri Surjit Singh Barnala 2. Prof. M. Y. Apte 3. Dr. S. Balakrishnan 4. Jagjit Singh 5. Prof. Peter E. Drucker 6. Dr. P. Nagaraja Rao 7. K. P. S. Menon 8. K. B. Rao Document ID : APE-1979 (J-M) Vol-I-08 Prasar Bharati Archives has the copyright in all matters published in this "AKASHVANI" and other AIR journals. For reproduction previous permission is essential.

Today, regional parties in India win nearly as many votes as national parties. In Why Regional Parties?, Professor Adam Ziegfeld questions the conventional wisdom that regional parties in India are electorally successful because they harness popular grievances and benefit from strong regional identities. He draws on a wide range of quantitative and qualitative evidence from over eighteen months of field research to demonstrate that regional parties are, in actuality, successful because they represent expedient options for office-seeking politicians. By focusing on clientelism, coalition government, and state-level

factional alignments, Ziegfeld explains why politicians in India find membership in a regional party appealing. He therefore accounts for the remarkable success of India's regional parties and, in doing so, outlines how party systems take root and evolve in democracies where patronage, vote buying, and machine politics are common.

Women and the Law.

It Is A Known Fact That Iconometry Is A Much Neglected Area In India Art Historical Research. It Is Mainly Because It Involves Analysis Of The Data By Statistics And Computation. Such Scientific Techniques Are Beyond The Reach Of Art Historians. Gopalakrishnan Is Trained In All These Disciplines And So Was Able To Take Up The Challenge. Very Few Indian Scholars (Staff Of The Statistics Department In The Madras Christian College), An American And A Japanese Scholar Have Done Research In The Field. The Present Book Is The Only One Available On Early Pandyan Iconometry. It Compliments The Research Of Another Scholar Of The Above Department Who Has Worked On The Iconography Of The Early Pandyan Cave Temples. A Normsetting Area In Art Historical Research, Its Scientific Results Are Commendable. It Gives Life To The Proposition That There Is A School Of Pandyan Art, Earlier Proposed By Usan L.Huntington.

Contributed articles; updated version of an earlier edition.

History of Madura region in present Tamil Nadu.

How did the British colonial administration view the Tamil natives? How did the natives, in turn, view the colonial power brokers? Underscoring a transactional rather than one-way reality of colonial politics, *The View from Below* is a balancing act of scholarship. Kanakalatha Mukund considers the 'attitudes' and 'responses' as dialogic, whereby the colonial state and indigenous society are locked in a fierce but subtle combat for attention and dominance in the Madras region. The Tamil institution upon which Mukund focuses her study for the most part is the temple. Moving further on from this politically crucial and socially focal site, the study covers a number of other related phenomena: the staging of sectarian and caste conflicts aimed to seize the control of the temples; the new social leadership and patterns of patronage; the construction of identity by aspiring elite groups of both parties; and the folk representations of Poligar rebellions. This book will be useful to historians, anthropologists and specialists on South India, and those interested in the history of Madras.

A pioneering piece of ethnohistory, *The Hollow Crown* uses a variety of interdisciplinary means to reconstruct the sociocultural history of a warrior polity in south India between the fourteenth and the twentieth centuries. Central to the book is the belief that comparative sociology has systematically denied the importance of the Indian state and obscured the political basis of Indian society by representing caste as fundamentally a religious system. In reconstructing the history of the polity that eventually became the colonial princely state of Pudukkottai, Dr Dirks therefore raises a whole series of issues concerning the methodologies of history and anthropology, the character of Tamil kingship and social organization, the relationship between politics and ritual, the impact of colonialism and 'modernization', and the dynamics of the whole last millennium of south Indian history.

This book documents the history of Tamil cinema, one of the most colossal film industries in the world, and studies the major studios of Madras, the largest outside classical Hollywood in the private sector. It engages with five major studios of Madras—Modern Theatres, AVM, Gemini, Vijaya-Vauhini, and Prasad— through the origins of their founders, and explicates how their history influenced the narratives, genre, and ideology of the canonical films made in Madras studios, arguing for their lasting influence on Tamil cinema. Based on rare primary and secondary materials, and oral history, this book engages with Tamil cinema at the intersection of its industrial, cultural, and socio-political history to argue for its specificity in terms of its aesthetics and its belief in the potential of the medium to mobilize audiences for ideology, politics, and reflexivity.

The Volume Offers A Fascinating Study Of Chanted Narratives From Different Regions Of India And Parts Of Southeast Asia. It Explores The Nature Of Orality And Its Various Attendant Aspects, Like Composition, Performance, Transmission Modes, Socio-Economic Context, And The Relationship That Exists Between Its Performer And The Audience.

Chiefly on history of Tamil Nadu.

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