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An adaptation The film is based on Gyan Prakash ' s book Mumbai Fables. Cast of 'Bombay Velvet' The gangster drama stars Ranbir Kapoor, Anushka Sharma, Manish Choudhary, Kay Kay Menon, Karan Johar ...

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A place of spectacle and ruin, Mumbai exemplifies the cosmopolitan metropolis. It is not just a big city but also a soaring vision of modern urban life. Millions from India and beyond, of different ethnicities, languages, and religions, have washed up on its shores, bringing with them their desires and ambitions. *Mumbai Fables* explores the mythic inner life of this legendary city as seen by its inhabitants, journalists, planners, writers, artists, filmmakers, and political activists. In this remarkable cultural history of one of the world's most important urban centers, Gyan Prakash unearths the stories behind its fabulous history, viewing Mumbai through its turning points and kaleidoscopic ideas, comic book heroes, and famous scandals--the history behind Mumbai's stories of

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Opportunity and oppression, of fabulous wealth and grinding poverty, of cosmopolitan desires and nativist energies. Starting from the catastrophic floods and terrorist attacks of recent years, Prakash reaches back to the sixteenth-century Portuguese conquest to reveal the stories behind Mumbai's historic journey. Examining Mumbai's role as a symbol of opportunity and reinvention, he looks at its nineteenth-century development under British rule and its twentieth-century emergence as a fabled city on the sea. Different layers of urban experience come to light as he recounts the narratives of the Nanavati murder trial and the rise and fall of the tabloid Blitz, and Mumbai's transformation from the red city of trade unions and communists into the saffron city of Hindu nationalist Shiv Sena. Starry-eyed planners and elite visionaries, cynical leaders and violent politicians of the street, land sharks and underworld dons

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Jostle with ordinary citizens and poor immigrants as the city copes with the dashed dreams of postcolonial urban life and lurches into the seductions of globalization. Shedding light on the city's past and present, Mumbai Fables offers an unparalleled look at this extraordinary metropolis.

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'A fascinating exploration of my favourite city, full of insider knowledge and sharp insights' -Salman Rushdie A place of spectacle and ruin, Mumbai exemplifies the cosmopolitan metropolis. It is not just a big city but also a soaring imagination of modern urban life.

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A long-lost Sexton Blake mystery, 1920s detective fiction at its best  
Historian Gyan Prakash of Princeton University stumbled upon

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part of the unpublished manuscript of Tower of Silence by Phiroshaw Jamsetjee Chevalier (or Chaiwala, as he called himself) in the British Library. After scouring several Mumbai libraries, he found the missing pages. It is a thrilling tale that begins on a blistering April afternoon in Poona with the click of a camera shutter. An aerial photograph is taken from a small aircraft flying directly over the Tower of Silence. The Zoroastrian community is thrown into turmoil and horrified grief at this heinous act. Beram, a suave wealthy man who drives around in a Rolls Royce but is a devout Parsi, decides to exact revenge. Thus begins a sensational cat-and-mouse game between Beram and Sexton Blake, England's most famous detective.

It historicizes the contemporary discussion of urbanism, highlighting

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the local and global breadth of the city landscape. This interdisciplinary collection examines how the city develops in the interactions of space and imagination. The essays focus on issues such as street design in Vienna, the motion picture industry in Los Angeles, architecture in Marseilles and Algiers, and the kaleidoscopic paradox of post-apartheid Johannesburg. They explore the nature of spatial politics, examining the disparate worlds of eighteenth-century Baghdad, nineteenth-century Morelia. They also show the meaning of everyday spaces to urban life, illuminating issues such as crime in metropolitan London, youth culture in Dakar, "memory projects" in Tokyo, and Bombay cinema.

Inspired by Antonio Gramsci ' s writings on the history of subaltern classes, the authors in Mapping Subaltern Studies and the

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Postcolonial sought to contest the elite histories of Indian nationalists by adopting the paradigm of ' history from below ' . Later on, the project shifted from its social history origins by drawing upon an eclectic group of thinkers that included Edward Said, Roland Barthes, Michel Foucault, and Jacques Derrida. This book provides a comprehensive balance sheet of the project and its developments, including Ranajit Guha ' s original subaltern studies manifesto, Partha Chatterjee, Dipesh Chakrabarty and Gayatri Spivak.

The editor has selected, out of a huge body of published and unpublished material, the key essays which show up the major themes that have dominated the historiography on India's rural labor. A variety of perspectives - the economic, the cultural, the

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Demographic, the taxonomic, the political, the colonial, the nationalistic--are either presented or extensively commented on. In keeping with the format of this series, a detailed introduction discusses how and why the study of agricultural laborers came into existence, as well as shifts in perspective and changes in the questions asked. The volume shows how historical information on labor was gathered by British administrators and census operations, the uses to which this was put by nationalist writers, the revisions and additions to this by contemporary economic historians, and the various new perspectives from which we can now view peasants and their world.

From starry-eyed fans with dreams of fame to cotton entrepreneurs turned movie moguls, the Bombay film industry has historically

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**Bombay Hustle** energized a range of practices and practitioners, playing a crucial and compelling role in the life of modern India. **Bombay Hustle** presents an ambitious history of Indian cinema as a history of material practice, bringing new insights to studies of media, modernity, and the late colonial city. Drawing on original archival research and an innovative transdisciplinary approach, Debashree Mukherjee offers a panoramic portrait of the consolidation of the Bombay film industry during the talkie transition of the 1920s – 1940s. In the decades leading up to independence in 1947, Bombay became synonymous with marketplace thrills, industrial strikes, and modernist experimentation. Its burgeoning film industry embodied Bombay ' s spirit of “ hustle, ” gathering together and spewing out the many different energies and emotions that characterized the city. **Bombay Hustle** examines diverse sites of film

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Production—finance, pre-production paperwork, casting, screenwriting, acting, stunts—to show how speculative excitement jostled against desires for scientific management in an industry premised on the struggle between contingency and control. Mukherjee develops the concept of a “ cine-ecology ” in order to examine the bodies, technologies, and environments that collectively shaped the production and circulation of cinematic meaning in this time. The book thus brings into view a range of marginalized film workers, their labor and experiences; forgotten film studios, their technical practices and aesthetic visions; and overlooked connections among media practices, geographical particularities, and historical exigencies.

A New Republic Editors' and Writers' Pick 2012 A New Yorker

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Contributors' Pick 2012 A Newsweek "Must Read on Modern India" " For people who savored Katherine Boo ' s Behind the Beautiful Forevers. " —Evan Osnos, newyorker.com From the author of Better To Have Gone, a portrait of the incredible change and economic development of modern India, and of social and national transformation there told through individual lives Raised in India, and educated in the U.S., Akash Kapur returned to India in 2003 to raise a family. What he found was an ancient country in transition. In search of the life that he and his wife want to lead, he meets an array of Indians who teach him much about the realities of this changed country: an old landowner sees his rural village destroyed by real estate developments, and crime and corruption breaking down the feudal authority; a 21-year-old single woman and a 35-year-old divorcee exploring the new cultural allowances

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for women; and a young gay man coming to terms with his sexual identity – something never allowed him a generation ago. As Akash and his wife struggle to find the right balance between growth and modernity and the simplicity and purity they had known from the Indian countryside a decade ago, they ultimately find a country that “ has begun to dream. ” But also one that may be moving away too quickly from the valuable ways in which it is different.

Preserved buildings and historic districts, museums and reconstructions have become an important part of the landscape of cities around the world. Beginning in the 1970s, Tokyo participated in this trend. However, repeated destruction and rapid redevelopment left the city with little building stock of recognized

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Historical value. Late twentieth-century Tokyo thus presents an illuminating case of the emergence of a new sense of history in the city ' s physical environment, since it required both a shift in perceptions of value and a search for history in the margins and interstices of a rapidly modernizing cityscape. Scholarship to date has tended to view historicism in the postindustrial context as either a genuine response to loss, or as a cynical commodification of the past. The historical process of Tokyo ' s historicization suggests other interpretations. Moving from the politics of the public square to the invention of neighborhood community, to oddities found and appropriated in the streets, to the consecration of everyday scenes and artifacts as heritage in museums, Tokyo Vernacular traces the rediscovery of the past—sometimes in unlikely forms—in a city with few traditional landmarks. Tokyo's rediscovered past was mobilized

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as part of a new politics of the everyday after the failure of mass politics in the 1960s. Rather than conceiving the city as national center and claiming public space as national citizens, the post-1960s generation came to value the local places and things that embodied the vernacular language of the city, and to seek what could be claimed as common property outside the spaces of corporate capitalism and the state.

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