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The Writers Themselves. A Large Number Of Cross- References Are Provided To Facilitate The Location And Identification Of The Writers.

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 was published by All India Radio, New Delhi. From July 3, 1949, it was turned into a weekly journal. Later, The Indian listener became "Akashvani" in January 5, 1958. It was made a fortnightly again on July 1, 1983. 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.

NAME OF THE JOURNAL: The Indian Listener  
LANGUAGE OF THE JOURNAL: English  
DATE, MONTH & YEAR OF PUBLICATION: 07-01-1951  
PERIODICITY OF THE JOURNAL: Weekly  
NUMBER OF PAGES: 48  
VOLUME NUMBER: Vol. XVI. No. 2.  
BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 15-43  
ARTICLE: 1. Earth With Its Store - Monazite  
2. Zoological Curious: The Vanishing Deer  
3. A Great Leader of His People  
4. The Valiant

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Captain 5. If Men Cooked And Women Earned 6. Banish All Divided Counsels AUTHOR: 1. Dr. C. S. Venkateswaran 2. E. P. Gee 3. T. K. Narayana Pillai 4. G. L. Mehta 5. B. S. Kesavan 6. Dr. K. N. Katju KEYWORDS: 1. Monazite, Hiroshima, Travancore 2. North-East, Logtak Lake, Thamim, Mishmi 3. Indian National Congress, Karachi Congress, Vallabhbhai 4. Vithalbhai Bardoli, Constitutional Revolution, Gandhiji 5. Picture Magazines, kinder, kirche, and kuche, omenfolk 6. Carlyle, Bardoli, Manibehn Document ID: INL-1951 (J-J) Vol-I (01)

This book analyses how a language became the instrument with which the contours of a new nation were traced. Mapping the success of formalized Hindi in creating a regional public sphere in north India in the early twentieth century, the book explores the way many educated Indians, influenced by the British ideas and institutions, expressed interest in new concepts such as progress, unity, and a common cultural heritage. From the development of new codes and institutions to a language that helped to create space for argument and debate, the book gives an overview of the Hindi public sphere. Furthermore, it throws light on the work of Vasudha Dalmia about the nascent Hindi public sphere and brings to light how early-twentieth-century discourses on language, literature, gender, history, and politics form the core of the Hindi culture that

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exists today.

Community media has the potential for deepening democracy by creating spaces for people to raise and discuss their concerns. However, its practice in India tends to be based on top-down decision-making, which is the legacy of the Development Communication paradigms, thus ignoring the creative and transformative possibilities of marginalized community voices. The perspectives in this book, rooted in years of fieldwork experience, by scholars and practitioners of community media, both question and offer alternatives to the dominant paradigms. Many Voices, Many Worlds: Critical Perspectives on Community Media in India is a critical reflection on governance and policymaking, development, disability, knowledge and other social markers in the context of community media. Bringing together different modes of community media—such as video, radio, theatre, information and communication technologies (ICTs) and new media—into a productive conversation with each other, the book focuses on how communities through their communicative practices, negotiate the politics of caste, class, gender, and access to funding and technology.

On the completion of fiftieth year of Sahitya Akademi.

In a remote village in the foothills of the

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Himalayas, a gifted but unknown poet named Kalidas nurtures an unconventional romance with his youthful muse, Mallika. When the royal palace at Ujjayini offers him the position of court poet, Kalidas hesitates, but Mallika persuades him to leave for the distant city so that his talent may find recognition. Convinced that he will send for her, she waits. He returns years later, a broken man trying to reconnect with his past, only to discover that time has passed him by. // A classic of postcolonial theatre, Mohan Rakesh's Hindi play is both an unforgettable love story and a modernist reimagining of the life of India's greatest classical poet. It comes alive again in Aparna and Vinay Dharwadker's new English translation, authorized by the author's estate. This literary rendering is designed for performance on the contemporary cosmopolitan stage, and it is enriched by extensive commentary on the play's contexts, legacy, themes and dramaturgy.

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