The Ultimate India Quiz Book
Illustrating Asia
The Crow: Ultimate Edition
Business World
Themes and Issues in Asian Cartooning
A History of the Indian Novel in English
Pop Culture in Asia and Oceania
Gulliver's Reisen
Justice League vs. Suicide Squad
Indian Comics Fandom (Vol. 6)
Tim und Struppi
South Asian Transnationalisms
BUSINESS OF cinema
COM Transnational Perspectives on Graphic Narratives
Directory of Indian Publishers
Atomic Mumbai
Research into Design for Communities, Volume 2
Graphic Narratives and the Mythological Imagination in India
Rich Dad Poor Dad
International Journal of Comic Art
South Asian Gothic
Adventure Comics and Youth Cultures in India
Raj comics series
Superheroes on World Screens
Comics machen
Troubled Testimonies
Directory of Publishers and Booksellers in India
Comics as a Nexus of Cultures
Indian Comics Fandom (Vol. 3)
My First Attempt to FAILURE
House of Snow
es kommt nicht darauf an, wer du bist, sondern wer du sein will
Directory of Indian Publishers
Asian Comics
Indian Science Fiction
Der Schatz Rackhams des Roten
Focus On: 100 Most Popular Male Actors in Hindi Cinema
Haunting Bollywood
ICoRD'15 – Research into Design Across Boundaries
Volume 11
Indian Comics Fandom (Vol. 2)
Since the 9/11 attacks terror has established its permeating hold on society’s psyche. Creative writing, a popular and visible cultural witness to the strain, has taken up this destabilization with remarkable regularity. Troubled Testimonies focuses on the Indian novel in English, deriving inspiration from these disturbances, to essay a unique grasp of the cultural make-up of the times and its reverberations on the sense of self and belonging to the nation. This first full-length study of terror in the subcontinental novel in English (from India) places it in the world context and analyzes the fictional coverage of the spread of terrorism across the country and its cultural fallout. The enigmatic coming together of the contemporary with the anguish of loss and betrayal unleashed by terror occasions a significant redefinition of the issues of trauma, conflict and gender, and opens a fresh window to Indian writing and the culture of the subcontinent, and a new paradigm in literary and cultural criticism termed ‘post-terrorism’. Lucid and thought provoking, this book will be useful to scholars and researchers of South Asian literature, cultural studies, postcolonial studies, history, politics and sociology. Grand in its scope, Asian Comics dispels the myth that, outside of Japan, the continent is nearly devoid of comic strips and comic books. Relying on his fifty years of Asian mass communication and comic art research, during which he traveled to Asia at least seventy-eight times and visited many studios and workplaces, John A. Lent shows that nearly every country had a golden age of cartooning and has experienced a recent rejuvenation of the art form. As only Japanese comics output has received close and by now voluminous scrutiny, Asian Comics tells the story of the major comics creators outside of Japan. Lent covers the nations and regions of Bangladesh, Cambodia, China, Hong Kong, India, Indonesia, Korea, Malaysia, Myanmar, Nepal, the Philippines, Singapore, Sri Lanka, Taiwan, Thailand, and Vietnam. Organized by regions of East, Southeast, and South Asia, Asian Comics provides 178 black- and-white illustrations and detailed information on comics of sixteen countries and regions—their histories, key creators, characters, contemporary status, problems, trends, and issues. One chapter harkens back to predecessors of comics in Asia, describing scrolls, paintings, books, and puppetry with humorous tinges, primarily in China, India, Indonesia, and Japan. The first overview of Asian comic books and magazines (both mainstream and alternative), graphic novels, newspaper comic strips and gag panels, plus cartoon/humor magazines, Asian Comics brims with facts, fascinating anecdotes, and interview quotes from many pioneering masters, as well as younger artists. This book is the first attempt to theorise South Asian Gothic production as a common cultural landscape, taking into account both the historical perspective and the variety of media texts. The volume consists of fifteen chapters by experts in film, literature and cultural studies of South Asia, representing the diversity of the region and a number of ways in which Gothic manifests in contemporary South Asian cultures. Gothic in South Asia can be read as a distinctive aesthetic, narrative practice, or a process of signification, where conventional Gothic tropes and imagery are assessed anew and global forms are consumed, appropriated, translated, transformed or resisted. The volume investigates South Asian Gothic as a local variety of international Gothic and part of the transnational category of globalgothic, contributing to the ongoing discussion on the need to de-westernise Gothic methodologies and ensure that Gothic scholarship remains relevant in the culturally-diverse modern world. This book showcases cutting-edge research papers from the 5th International Conference on Research into Design – the largest in India in this area – written by eminent researchers from across the world on design process, technologies, methods and tools, and their impact on innovation, for supporting design across boundaries. The special features of the book are the variety of insights into the product and system innovation process, and the host of methods and tools from all major areas of design research for the enhancement of the innovation process. The main benefit of the book for researchers in various areas of design and innovation is access to the latest quality research in this area, with the largest collection of research from India. For
practitioners and educators, it is exposure to an empirically validated suite of theories, models, methods and tools that can be taught and practiced for design-led innovation. The Perfect Blend Of Entertainment And Education... Commemorating Sixty Years Of India's Independence And Reflecting India's Many Facets, This Definitive Volume Packs In 3000 Questions In Sixty Chapters; Testing The Answering Skills Of Any Quiz-Lover. Each Chapter Contains Fifty Questions On A Range Of Subjects From Ancient, Medieval And Modern India To Alternative Medicine, And Fairs And Festivals, Indian Cricket, Indian Diaspora, Hindi And Regional Films To Science, Traditional Sport And Youth Affairs, Travel, The Ramayana And The Mahabharata. Put Your Knowledge Of India To The Ultimate Test: With This Valuable Volume For Facts, Figures, Events, History, Literature, Politics, And Much More. My First Attempt to Failure is my first attempt to tell the story about my failed startup, which I was earlier hesitant to talk about. While the success stories make headlines with their unicorn status, the failed ones go unnoticed. This is a true story of my start-up which failed in stealth mode. Well, it was not so famous, so the failure also went unnoticed. This book paints a vivid picture of my startup odyssey from leaving my job to starting an online job portal, www.joblagao.com, and eventually shutting it down. This book would help the budding entrepreneurs to get insights into the start-up journey and avoid the mistakes which I made. I have shared some ideas which are relevant for the recruitment industry. I have also shared my views on Product Management and Digital Marketing. I could not make my ideas a huge success, but I sincerely hope that my book on failure guides you to the path of success. You would have read many stories of successful start-ups, now it’s time to feel the other side. This pioneering book presents a history and ethnography of adventure comic books for young people in India with a particular focus on vernacular superheroism. It chronicles popular and youth culture in the subcontinent from the mid-twentieth century to the contemporary era dominated by creative audio-video-digital outlets. The authors highlight early precedents in adventure stories set by the avuncular detective Chacha Chaudhary with his ‘faster than a computer brain’, the forays of the film veteran Amitabh Bachchan’s superhero alter ego called Supremo, the Protectors of Earth and Kind (P.O.E.M.), along with the exploits of key comic book characters, such as Nagraj, Super Commando Dhruv, Parmanu, Doga, Shakti and Chandika. The book considers how pulp literature, western comics, television programmes, technological developments and major space ventures sparked a thirst for extraterrestrial action and how these laid the grounds for vernacular ventures in the Indian superhero comics genre. It contains descriptions, textual and contextual analyses, excerpts of interviews with comic book creators, producers, retailers and distributors, together with the views, dreams and fantasies of young readers of adventure comics. These narratives touch upon special powers, super-intelligence, phenomenal technologies, justice, vengeance, geopolitics, romance, sex and the amazing potentials of masked identities enabled by navigation of the internet. With its lucid style and rich illustrations, this book will be essential reading for scholars and researchers of popular and visual cultures, comics studies, literature, media and cultural studies, social anthropology and sociology, and South Asian studies. A History of the Indian Novel in English traces the development of the Indian novel from its beginnings in the late nineteenth century up until the present day. Beginning with an extensive introduction that charts important theoretical contributions to the field, this History includes extensive essays that shed light on the legacy of English in Indian writing. Organized thematically, these essays examine how English was "made Indian" by writers who used the language to address specifically Indian concerns. Such concerns revolved around the question of what it means to be modern as well as how the novel could be used for anti-colonial activism. By the 1980s, the Indian novel in English was a global phenomenon, and India is now the third largest publisher of English-language books. Written by a host of leading scholars, this History invites readers to question conventional accounts of India's literary history. This book explores graphic narratives and comics in India and demonstrates how these forms serve as sites on which myths are enacted and reasserted. It uses the case studies of a comics version of the Mahabharata War, a folk artist's rendition of a comic book story, and a commercial project to reimagine two of India's most famous epics—the Ramayana and the Mahabharata—as science fiction and superhero tales. It discusses comic books and self-published graphic novels; bardic performance aided with painted scrolls and commercial superhero comics; myths, folklore, and science fiction; and different pictorial styles and genres of graphic narration and storytelling. It also examines the actual process of the creation of comics besides discussions with artists on the tools and location of the comic medium as well as the method and impact of translation and crossover genres in such narratives. With its clear, lucid style and rich illustrations, the book will be useful to scholars and researchers of sociology, anthropology, visual culture and media, and South Asian studies, as well as those working on art history, religion, popular culture, graphic novels, art and design, folk culture, literature, and performing arts. Indian Comics and Graphic Novels news, updates: This Revised And Enlarged Edition Of The Directory Of Publishers And Booksellers In India Contains Much Larger Number Of Addresses Of Publishers And Booksellers. Further, Much More Information Has Been Given About Them And Their Field Of Operation. The Directory Includes Postal Addresses, Phone Numbers, Fax Numbers, Email Addresses And Websites, Wherever Available, Of More Than Eight Thousand Leading Indian Publishers, Wholesalers, Booksellers, Importers And Exporters. It Is Hoped That The Directory In Its Present Form Would Be Highly Useful For Publishers And Booksellers In Mailing Their Publicity
arbeitet zu lassen, statt andersherum. In Rich Dad Poor Dad teilt er sein Wissen und zeigt, wie jeder erfolgreich sein kann. Nachdem er die Ratschläge des Ersteren beherzigt hatte, konnte er sich mit 47 Jahren zur Ruhe setzen. Er hatte gelernt, Geld für sich in eine Ausbildung lieber Jahr um Jahr in Schule und Universität, wo sie nichts über Geld lernen, statt selbst erfolgreich zu werden. Robert T. Kiyosaki hatte in seiner Jugend einen Armen arm? Weil die Reichen ihren Kindern beibringen, wie sie mit Geld umgehen müssen, und die anderen nicht! Die meisten Angestellten verbringen in ihrem Leben einzuwachsen. - die Schaffung vielfältiger und glaubhafter Welten, in denen die Leser sich verlieren können. - die richtigen Zeichenwerkzeuge - die verschiedenen Comicstile und Genres. Dieses Buch ist ein umfassender Wegweiser für alle, die selbst Comics machen wollen. Ganz gleich ob für Comics, Manga oder Graphic Novels schreiben, ob sie zeichnen, Geschichten schreiben oder beides verbinden wollen. This ready reference is a comprehensive guide to pop culture in Asia and Oceania, including topics such as top Korean singers, Thailand’s sports heroes, and Japanese fashion. - Supports the National Geography Standards by examining cultural mosaics and the globalization of cultural change - Connects popular culture to many disciplines, including anthropology, history, literature, film studies, political science, and sociology - Allows for cross-cultural comparisons between pop culture in the United States and Asia - Focuses on East Asia and South Asia, including China, Japan, Korea, India, the Philippines, Thailand, Vietnam, and Pakistan, among other countries - Features a detailed introduction with important contextual information about pop culture in Asia and an extensive chronology - HELDEN. ANTIHELLEN. KILLER. Die eiskalte Regierungsinzender Amandawalter schickt ihre Suicide Squad aus inhärenten Superschurken wie Harley Quinn und Deadshot auf blutige und vor allem illegale Geheimmissionen für US-Regierung, Batman, Wonder Woman und der Rest der reinen deutschen Justice League wollen das jedoch ein für alle allein unterbinden, und so treffen die beiden ungleichen Teams auf dem Schlachtfeld aufeinander! Was niemand ahnt: Während die Helden und Antihelden aufeinander losgehen, versammelt ein mysteriöser Bösewicht seinerseits eine brutale Killertruppe, zu der unter anderem der galaktische Kopfgeldjäger Lobo gehört. Die komplette Miniserie JUSTICE LEAGUE VS. SUICIDE SQUAD mit allen wichtigen Tliens als Sammelband, inszeniert von Joshua Williamson (FLASH), Jason Fabok (JUSTICE LEAGUE), Tony S. Daniel (BATMAN) und anderen Topstars Superheroes such Superman and Spider-Man have spread all over the world. As this edited volume shows, many national cultures have created or reimagined the idea of the superhero, while the realm of superheroes now contains many icons whose histories borrow from local folklore and legends. Consequently, the superhero needs reconsideration, to be regarded as part of both local and global culture as well as examined for the rich meanings that such broad origins and re-workings create. This collection stands out as the first concentrated attempt to think through the meanings and significance of the superhero, not only as a product of culture in the United States, but as a series of local, transnational, and global exchanges in popular media. Through analysis of mainly film, television, and computer screens, contributors offer three challenges to the idea of the “American” superhero: transnational reimagining of superhero culture, emerging local superheroes, and the use of local superheroes to undermine dominant political ideologies. The essays explore the shifting transnational meanings of Doctor Who, Thor, and the Phantom, as these characters are reimagined in world culture. Other chapters chart the rise of local superheroes from India, the Middle East, Thailand, and South Korea. These explorations demonstrate how far superheroes have traveled to inspire audiences worldwide. Events, reviews, interviews, artworks, fanfic, articles and news related to Indian Comics. Atomic Mumbai offers an insightful historical and ethnographic account of how nuclear issues are represented in popular culture, print media, films, documentaries, advertising and superhero comics, driven by perceptions of those based in the city of Mumbai, a prime site of nuclear establishments in India since the mid-1940s. Based on long-term fieldwork, and including rare photographs, narratives and extensive interviews, the volume documents urban nuclear imaginaries, along with their terrifying association with genetic mutation and death. Warum bleiben die Reichen reich und die Armen arm? Weil die Reichen ihren Kindern beibringen, wie mit Geld umgehen müssen, und die anderen nicht! Die meisten Angestellten verbringen im Laufe ihrer Ausbildung lieber Jahr um Jahr in Schule und Universität, wo sie nichts über Geld lernen, statt selbst erfolgreich zu werden. Robert T. Kiyosaki hatte in seiner Jugend einen "Rich Dad" und einen "Poor Dad". Nachdem er die Ratschläge des Ersteren beherzigt hatte, konnten er sich mit 47 Jahren zur Ruhe setzen. Er hatte gelernt, Geld für sich arbeiten zu lassen, statt andersherum. In Rich Dad Poor Dad teilt er sein Wissen und zeigt, wie jeder erfolgreich sein kann. These essays from various critical disciplines examine how comic books and graphic narratives move between various media, while emerging youth and adult cultures and popular and high art. The articles feature international
Illustrating Asia is a fascinating book on a subject that is of wide and topical interest. All of the articles consider cartoon and/or comic art in the historical and social setting of
melodrama. Illustrations used for story-telling and mirth-making have enlivened Asian walls, scrolls, books, public and private places, and artifacts for millennia. Often playful
continually resist containment, even as they partake of and sometimes subvert Hindi cinema's most enduring pleasures, from songs and stars to myth and
provision. Haunting Bollywood is a pioneering, interdisciplinary inquiry into the supernatural in Hindi cinema that draws from literary criticism, postcolonial studies, queer
theory, history, and cultural studies. Hindi commercial cinema has been invested in the supernatural since its earliest days, but only a small segment of these films have been
adequately explored in scholarly work; this book addresses this gap by focusing on some of Hindi cinema’s least explored genres. From Gothic ghost films of the 1970s to snake
films of the 1970s and 1980s to today’s globally influenced zombie and vampire films, Meheli Sen delves into what the supernatural is and the varied modalities through which it
raises questions of film form, history, modernity, and gender in South Asian public cultures. Arguing that the supernatural is dispersed among multiple genres and constantly in
conversation with global cinematic forms, she demonstrates that it is an especially malleable impulse that routinely pushes Hindi film into new formal and stylistic territories. Sen
also argues that gender is a particularly accommodating stage on which the supernatural rehearses its most basic compulsions; thus, the interface between gender and genre
provides an exceptionally productive lens into Hindi cinema’s negotiation of the modern and the global. Haunting Bollywood reveals that the supernatural’s unruly energies
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melodrama. Illustrations used for story-telling and mirth-making have enlivened Asian walls, scrolls, books, public and private places, and artifacts for millennia. Often playful
and humorous, Asian pictorial stories lent conspicuous elements to contemporary comic art, particularly with their use of narrative nuance, humor, satire, and dialogue. Illustrating Asia is a fascinating book on a subject that is of wide and topical interest. All of the articles consider cartoon and/or comic art in the historical and social setting of
seven South, Southeast, and East Asian countries: India, Taiwan, Malaysia, Indonesia, Sri Lanka, China, and Japan. The contributors treat comic and narrative art—including comic books, comic strips, picture books, and humor and fan magazines—in both historical and socio-cultural perspectives, as well as portrayals of ancient Chinese philosophy, gender, and the enemy in cartoons and comics. Contributors: Laine Berman, John A. Lent, Fusami Ogi, Rei Okamoto, Ronald Provenccher, Aruna Rao, Kuiyi Shen, Shimizu Isao, Shu-chu Wei, Yingjin Zhang.

South Asian Transnationalisms explores encounters in twentieth century South Asia beyond the conventional categories of center and periphery, colonizer and colonized. Considering the cultural and political exchanges between artists and intellectuals of South Asia with counterparts in the United States, continental Europe, the Caribbean, and East Asia, the contributors interrogate the relationships between identity and agency, language and space, race and empire, nation and ethnicity, and diaspora and nationality. This book deploys transnational syntaxes such as cinema, dance, and literature to reflect on social, technological, and political change. Conceiving of the transnational as neither liberatory nor necessarily hegemonic, the authors seek to explore the contradictions, opportunities, disjunctions, and exclusions of the vexed experience of globalization in South Asia. This book was published as a special issue of South Asian History and Culture.

In April 2015, catastrophic earthquakes left Nepal devastated. Over 7,000 people lost their lives and more than twice as many were injured. Hundreds of thousands were made homeless and UNESCO World Heritage sites were destroyed. HOUSE OF SNOW is the biggest, most comprehensive and most beautiful collection of writing about Nepal in print. It includes over 50 excerpts of fiction and non-fiction inspired by the breathtaking landscapes and rich cultural heritage of this fascinating country. Here are explorers and mountaineers, poets and political journalists, national treasures and international stars such as Michael Palin and Jon Krakauer, Laxmi Prasad Devkota and Manjushree Thapa—all hand-picked by well-known authors and scholars of Nepali literature including Samrat Upadhyay, Michael Hutt, Isabella Tree and Thomas Bell. All profits from sales will be donated to charities providing relief from the 2015 earthquakes.

This study draws from postcolonial theory, science fiction criticism, utopian studies, genre theory, Western and Indian philosophy and history to propose that Indian science fiction functions at the intersection of Indian and Western cultures. The author deploys a diachronic and comparative approach in examining the multilingual science fiction traditions of India to trace the overarching generic evolutions, which he complements with an analysis of specific patterns of hybridity in the genre’s formal and thematic elements—time, space, characters and the epistemologies that build the worlds in Indian science fiction. The work explores the larger patterns and connections visible despite the linguistic and cultural diversities of Indian science fiction traditions. Today, comic art is the favorite reading fare for millions of Asians, and is a government-sanctioned, value-added product, as in the case of Korean and Japanese animation. Yet not much is known about Asian cartooning. Themes and Issues in Asian Cartooning uses overviews and case studies by scholars to discuss Asian animation, humor magazines, gag cartoons, comic strips, and comic books. The first half of the book looks at contents and audiences of Malay humor magazines, cultural labor in Korean animation, the reception of Aladdin in Islamic Southeast Asia, and a Singaporean comic book as a reflection of that society’s personality. Four other chapters treat gender and Asian comics, concentrating on Japanese anime and manga and Indian comic books.