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Full of wit and delicious observations, Mrs Funnybones captures the life of the modern Indian woman a woman who organizes dinner each evening after having been at work all day, who runs her own life but has to listen to her mummyji, who worries about her weight and the state of the country. Based on Twinkle Khanna ' s super-hit column, Mrs Funnybones marks the debut of one of our funniest, most original voices.

From the Booker Prize winning author of Amsterdam, a brilliant new novel. On the hottest day of the summer of 1935, thirteen-year-old Briony Tallis sees her sister Cecilia strip off her clothes and plunge into the fountain in the garden of their country house. Watching her is Robbie Turner, son of the Tallis ' s cleaning lady, whose education has been subsidized by Cecilia ' s and Briony ' s father, and who, like Cecilia, has recently come down from Cambridge. By day's end, their lives will be changed – irrevocably. Robbie and Cecilia will have crossed a boundary they had not imagined at its start. And Briony will have witnessed mysteries, seen an unspeakable word, and committed a crime for which she will spend the rest of her life trying to atone··· Brilliant and utterly enthralling in its depiction of love and war and class and childhood and England, An Atonement is a profound – and profoundly moving – exploration of shame and forgiveness, of atonement and of the possibility of absolution.

Asha Parekh was to the movies born. Ever since she was knee-high, she faced the camera as a child artiste, while performing simultaneously at dance fetes. An alumnus of Bombay ' s The J. B. Petit Girls ' High School, she devoted after-school hours to learning classical dance from exacting gurus. Given a break as a leading lady by Filmalaya Studio ' s Sashadhar Mukherjee, she debuted opposite Shammi Kapoor in the romantic entertainer Dil Deke Dekho. Instantaneously, the audience and the critics agreed: " A star is born. " Followed a concatenation of silver and golden jubilee hits, which established her as the quintessential Hit Girl. Possessed of all the requisites of the cinema of the 1960s and the ' 70s – felicity at instinctive acting, intricate dance skills and the ability to invest conviction into the roles of zestful, glamour-exuding film heroines – she made an impact, too, with parts demanding gravitas. Apart from films in Hindi, she has also acted in films in Gujarati, Punjabi and a film in Kannada. The Mumbai film trade, to date, acknowledges her as one of the heroines with the highest number of successes. Her innumerable dance ballets on stage have earned her untold acclaim, at home and overseas. Among her other facets, she has been involved since decades in running a charitable hospital. She was Chairperson of the Central Board of Film Certification (1998-2001) and has been associated with the Cine and TV Artistes ' Associations and other organisations dedicated to the welfare of film industry workers, technicians and actors. She turned producer and director with several top TRP-rated TV serials like ' Kora Kagaz ' and ' Palash ke Phool ' and programmes like ' Baaje Paayal ' . Currently she has chosen to retire from acting, but adds, " Never say never. " She lives by the famed Juhu shoreline in Mumbai.

In order to do business effectively in contemporary South Asia, it is necessary to understand the culture, the ethos, and the region's new trading communities. In tracing the modern-day evolution of business communities in India, this book uses social history to systematically document and understand India's new entrepreneurial groups.

I am Lakshmi Prasad, native of Bitihar. I am doing PhD on a very important subject " Mating habits of gay chimpanzees in West Africa " at PANU University, the best University in India and possibly the best University in the world. My idols are " Faizal Guru " , " Janab Kasab Sahib " , " Focus Carat " , " Baba Badkar " , " Zakir Nalayak " , " Gharkha Dutt " , " Dr. Kana Ayyub " and all PhD students who had committed suicide since they failed to solve their PhD problems. I personally feel that, all deprived Indians should automatically be awarded a PhD degree co with a free pension of 1 lakh rupees/month to be delivered in cash via post at door step. Till then we are going to fight for azaadi from India. Imagine a day, when no PhD student would have to commit suicide, imagine a day, when no lower caste will be humiliated by upper caste, s/he can use his/her doctorate degree and force others to call him/her Dr. X, Dr. Y ,etc.

We can each radiate unconditional love. We don ' t even need to create it – we are love. But the flow of love is blocked in moments of hurt, blame, anger, criticism, competition or insecurity. These emotions have dominated our emotional space, and hardly enable us to feel our own love. So today, we rely on someone else to love us. This book teaches us to think right, enable self-love, feel it and extend it to other people. The central message here is that love is not ' out there ' , but within us. A spectrum of emotions like attachment, expectations, hurt, worry, stress, fear or anger, which we use in the pretext of love, are analysed. The conversations also explore the fact that the parent-child relationship is not challenging – It does not need to be. As you free yourself from judgments and expectations, as you start thinking right for people, and as you accept people for who they are, you become a Radiator of unconditional love. You are one decision away from vibrating at a frequency of love ··· by not needing love or giving love – but just by being love.

Son of a famous father. Father of a famous son. I am the hyphen between them. Only, Rishi Kapoor was and is so much more. Few actors in Hindi cinema have had this sort of a career arc: from the gawky adolescent pining for his schoolteacher (Mera Naam Joker, 1970) to the naughty ninety-year-old (Kapoor & Sons, 2016), Rishi Kapoor has regaled audiences for close to fifty years. He won a National Award for his debut, became an overnight sensation with his first film as a leading man (Bobby, 1973), and carved a niche for himself with a string of romantic musical blockbusters in an era known for its angst-ridden films. He was the youth icon that is still the toast of the satellite TV circuit. The songs he lip-synced are the bread and butter of all radio stations even today. Then there was the second coming after a brief hiatus in the 1990s - as one of the finest actors in mainstream Hindi cinema with powerhouse performances in films like Do Dooni Chaar, D-Day, Agneepath and others.Characteristically candid, Rishi Kapoor brings Punjabi brio to the writing of Khullam Khulla. This is as up close and personal a biography as any fan could have hoped for. He writes about growing up in the shadow of a legendary father, skipping school to act in Mera Naam Joker, the workings of the musical hits of the era, an encounter with Dawood Ibrahim, his heroines (their working relationship, the gossip and the frisson that was sometimes real), his approach to his craft, his tryst with clinical depression, and more. A foreword by Ranbir Kapoor and a stirring afterword by Neetu Singh bookend the warmest, most dil se biography an Indian star has ever penned.

Are you confused about how to raise your kids? How many hours should they spend with the TV, iPad or Xbox? Do you worry about what they should eat, drink and read? As the urban, nuclear family is becoming the norm, replacing the traditional joint family, what happens to the children who grow up with a single support system? In The Modern Gurukul, Sonali Bendre Behl shares her three principles of parenting that will help you find a balance between tradition and modernity, and show you how to raise your child in the digital age. Personal, anecdotal and honest, it highlights the need for a return to our roots to raise a healthy, curious and, most importantly, compassionate child.

As a charismatic director in the Indian film industry, Chopra's name is synonymous with the glamour of the romantic film and a certain style within Indian culture. Spanning four decades, his directed features include some of the classic films of Indian film history, such as 'Deewaar' and 'Kabhi Kabhie'. His directorial career began in 1959 with 'Dhool Ka Phool' and he has been a major producer since 1973, consolidating his success in the 1990s with a series of huge box office hits including 'Dilwale Dulhaniya Le Jayenge'. He has also worked in other Hindi movie genres, directing action movies such as 'Mashaal' and a thriller, 'Darr'. This book discusses in depth his work with the Hindi megastar Amitabh Bachanan in films such as 'Deewaar', 'Trishul', 'Kala Patthar' and 'Silsila' and how, in his transformation of the look of mainstream cinema in 'Dil To Pagal Hai' and other films, Yash Chopra has proved to be a tireless innovator within a mainstream tradition. The author integrates this analysis with information about the man and his work, based on interviews with Yash Chopra, his family, his colleagues, his stars, his contemporaries and major critics that include views from Amitabh Bachchan, Shahrukh Khan, Shashi Kapoor and Sri Devi. A study of a top contemporary Indian film director, Rachel Dwyer's book also examines the influence on Chopra of predecessors such as Raj Kapoor and how his own legacy can be seen in such films as 'Kuch Kuch Hota Hai' and younger directors such as Karan Johar and Aditya Chopra.

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