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The Eruption Of Delhi

Capital: The Eruption of Delhi (also published as Capital: A Portrait of Twenty-First Century Delhi) is a 2014 book by British-born, Indian-based writer Rana Dasgupta. Background and synopsis. Capital is an exploration of the transformation of Delhi since Dasgupta first moved to the city in 2001. It explores the changes Delhi has experienced since the boom of the Indian economy, particularly through encounters with residents of Delhi, ranging from billionaires to slum dwellers and drug ...

Capital: The Eruption of Delhi - Wikipedia

Capital is his first work of non-fiction. Born in

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Canterbury in 1971, he now lives in Delhi. Rana Dasgupta won the 2010 Commonwealth Writers' Prize for Best Book for his debut novel Solo. He is also the author of a collection of urban folktales, Tokyo Cancelled, which was shortlisted for the 2005 John Llewellyn Rhys Prize.

Capital: The Eruption of Delhi: Amazon.co.uk: Dasgupta

In Capital, he explores the life-changing consequences for Delhi's people, meeting with billionaires and bureaucrats, drug dealers and metal traders, slum dwellers and psychoanalysts. These encounters, interwoven with over a century of history, plunge us into Delhi's intoxicating, sometimes terrifying, story of capitalist transformation - one that has repercussions not only for India, but for everybody's future.

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Rana Dasgupta successfully records the transition of Delhi from a sleeping monster to a raging one. The city's landscape has changed in unprecedented ways; new jobs, multinational companies, escalation in prices of real estate. Apparently, this has also impacted its people in different ways.

Capital: The Eruption of Delhi by Rana Dasgupta

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Capital: The Eruption of Delhi by Rana Dasgupta (Penguin) The novelist and critic U. R. Ananthamurthy once said that India lives simultaneously in the twelfth and twenty-first centuries.

[Rana Dasgupta's "Capital: The Eruption of Delhi" Review ...](#)

Since the opening up of India ' s economy in 1991, wealth has poured into the country, and especially into Delhi. Capital bears witness to the astonishing metamorphosis of India ' s capital city, charting its emergence from a rural backwater to the center of India ' s new elites. No other place on earth better embodies the breakneck, radically disruptive nature of the global economy ' s growth over the past twenty years.

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Provides an intimate portrait of the city of Delhi, which bears witness to the expansion of the global elite, and argues that this is what capitalism will become in the coming, post-Western world.

In Capital, Commonwealth Prize – winning author Rana Dasgupta examines one of the great trends of our time: the expansion of the global elite. Capital is an intimate portrait of the city of Delhi which bears witness to the extraordinary transmogrification of India ' s capital. But it also offers a glimpse of what capitalism will become in the coming, post-Western world. The story of Delhi is a parable for where we are all headed. The boom following the opening up of India ' s economy plunged

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Delhi into a tumult of destruction and creation: slums and markets were ripped down, and shopping malls and apartment blocks erupted from the ruins. Many fortunes were made, and in the glassy stores nestled among the new highways, customers paid for global luxury with bags of cash. But the transformation was stern, abrupt and fantastically unequal, and it gave rise to strange and bewildering feelings. The city brimmed with ambition and rage. Violent crimes stole the headlines. In the style of V. S. Naipaul ' s now classic personal journeys, Dasgupta shows us this city through the eyes of its people. With the lyricism and empathy of a novelist, Dasgupta takes us through a series of encounters – with billionaires and bureaucrats, drug dealers and metal traders, slum dwellers and psychoanalysts – which plunge us into Delhi ' s intoxicating, and sometimes terrifying, story of capitalist transformation. Together these people comprise a generation on the cusp, like that of Gilded Age New York: who they are, and what they want, says a tremendous amount about what the world will look like in the rest of the twenty-first century.

Interweaving over a century of history with his personal journey, Dasgupta presents us with the first literary portrait of one of the twenty-first century ' s fastest-growing megalopolises – a dark and uncanny portrait that gives us insights, too, as to the nature of our own – everyone ' s – shared, global future.

Capital is a compelling biography of a critically important megacity, and the effects of sudden and all-consuming capitalist transformation. At the turn of the twenty-first century acclaimed novelist Rana Dasgupta arrived in the Indian capital with a single suitcase. He

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had no intention of staying for long. But the city beguiled him - he fell in love and in hate with it - and, fourteen years later, Delhi has become his home. Capital tells the story of Delhi's journey from walled city to world city. It is a story of extreme wealth and power, of land grabs and a cityscape changed almost beyond recognition. Everything that was slow, intimate and idiosyncratic has become fast, vast and generic; every aspect of life has been affected - for the poor, the middle classes and the super-rich. Through a series of fascinating personal encounters Dasgupta takes us inside the intoxicating, sometimes terrifying transformation of India's fastest-growing megacity, offering an astonishing 'report from the global future'. Rana Dasgupta won the 2010 Commonwealth Writers' Prize for Best Book for his debut novel, Solo. He is also the author of the highly praised story collection Tokyo Cancelled. Capital is his first work of non-fiction. Born in England, he now lives in Delhi. textpublishing.com.au 'The most unexpected and original Indian writer of his generation.' Salman Rushdie '[Dasgupta has] a gift for sentences of lancing power and beauty.' New Yorker 'A beautifully written portrait of a corrupt, violent and traumatised city growing so fast it is almost unrecognisable to its own inhabitants. An astonishing tour de force by a major writer at the peak of his powers.' William Dalrymple

Thirteen passengers are stranded at an airport. Tokyo, their destination, is covered in snow and all flights are cancelled. To pass the night they form a huddle by the silent baggage carousels and tell one another stories. Thus begins Rana Dasgupta's Canterbury Tales for our times. In the spirit of Borges and Calvino, Dasgupta's

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writing combines an energetically modern landscape with a timeless, beguiling fairy-tale ethos, while bringing to life a cast of extraordinary individuals—some lost, some confused, some happy—in a world that remains ineffable, inexplicable, and wonderful. A Ukrainian merchant is led by a wingless bird back to a lost lover; Robert De Niro's son masters the transubstantiation of matter and turns it against his enemies; a man who manipulates other people's memories has to confront his own past; a Japanese entrepreneur risks losing everything in his obsession with a doll; a mute Turkish girl is left alone in the house of a German man who is mapping the world. Told by people on a journey, these are stories about lives in transit, stories that grow into an epic cycle about the hopes and dreams and disappointments that connect people everywhere.

A 100-year-old blind Bulgarian looks back on a long life marked by fantasies about what could have been, from a dashed ambition to play the violin and interrupted scientific studies to idyllic children and the end of Communism. By the author of the award-nominated Tokyo.

The author describes his year spent in Delhi, India, reflecting on the city's history and culture, including religious practices, industry, the arts, festivals and entertainment, and social customs. Reprint.

The landmark alternative history of the Cold War from the perspective of the Global South, reissued in paperback with a new introduction by the author In this award-winning investigation into the overlooked history

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of the Third World—with a new preface by the author for its fifteenth anniversary—internationally renowned historian Vijay Prashad conjures what Publishers Weekly calls “ a vital assertion of an alternative future. ” The Darker Nations, praised by critics as a welcome antidote to apologists for empire, has defined for a generation of scholars, activists, and dreamers what it is to imagine a more just international order and continues to offer lessons for the radical political projects of today. With the disastrous U.S. withdrawal from Afghanistan and the rise of India and China on the global scene, this paradigm-shifting book of groundbreaking scholarship helps us envision the future of the Global South by restoring to memory the vibrant though flawed idea of the Third World whose demise, Prashad ultimately argues, has produced an impoverished and asymmetrical international political arena. No other book on the Third World—as a utopian idea and a global movement—can speak so effectively and engagingly to our troubled times.

A native of Bombay, Suketu Mehta gives us an insider ' s view of this stunning metropolis. He approaches the city from unexpected angles, taking us into the criminal underworld of rival Muslim and Hindu gangs, following the life of a bar dancer raised amid poverty and abuse, opening the door into the inner sanctums of Bollywood, and delving into the stories of the countless villagers who come in search of a better life and end up living on the sidewalks. As each individual story unfolds, Mehta also recounts his own efforts to make a home in Bombay after more than

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twenty years abroad. Candid, impassioned, funny, and heartrending, *Maximum City* is a revelation of an ancient and ever-changing world.

In *Unsettling India*, Purnima Mankekar offers a new understanding of the affective and temporal dimensions of how India and “Indianness,” as objects of knowledge production and mediation, circulate through transnational public cultures. Based on over a decade of ethnographic fieldwork in New Delhi and the San Francisco Bay Area, Mankekar tracks the sense of unsettlement experienced by her informants in both places, disrupting binary conceptions of homeland and diaspora, and the national and transnational. She examines Bollywood films, Hindi TV shows, advertisements, and such commodities as Indian groceries as interconnected nodes in the circulation of transnational public cultures that continually reconfigure affective connections to India and what it means to be Indian, both within the country and outside. Drawing on media and cultural studies, feminist anthropology, and Asian/Asian American studies, this book deploys unsettlement as an analytic to trace modes of belonging and not-belonging.

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