

APRIL-JUNE 2013



# Sahitya Akademi

QUARTERLY NEWSLETTER

## Highlights

Bhasha Samman  
2012 Presented

Adi and Warli Tribal  
Languages Convention

Writers' Meets: North East  
with Other Languages

Sanskrit Seminar on  
Intellectual Traditions





## Bhasha Samman Presentation

*Akademi felt that while it was necessary to continue to encourage writers and scholars in languages not formally recognised by the Akademi, it therefore, instituted Bhasha Samman in 1996 to be given to writers, scholars, editors, lexicographers, collectors, performers or translators.*

*This Samman include scholars who have done valuable contribution in the field of classical and medieval literature.*



Bhasha Samman for 2012 were conferred upon Narayan Chandra Goswami and Hasu Yasnik for Classical and Medieval Literature, Sondar Sing Majaw for Khasi literature, Addanda C Cariappa and late Mandeera Jaya Appanna for Kodava and Tabu Ram Taid for Mising.

The Sahitya Akademi Bhasha Samman Presentation Ceremony and Awardees' Meet were held on 13 May 2013 at the Soso Tham Auditorium, Shillong wherein the Meghalaya Minister of Urban Affairs, Ampareen Lyngdoh was the chief guest. K Sreenivasarao, Secretary, Sahitya Akademi delivered the welcome address. President of Sahitya Akademi, Vishwanath Prasad Tiwari presented the Samman and delivered his

presidential address. Ampareen Lyngdoh, Hon'ble Minister, was the chief guest and Sylvanus Lamare, as the guest of honour.

K Sreenivasarao in his welcome address stated that Sahitya Akademi is committed to literatures of officially recognized languages has realized that the literary treasures outside these languages are no less invaluable and no less worthy of celebration. Hence Bhasha Samman award was instituted to honour writers and scholars. Sahitya Akademi has already published quite a number of translations of classics from our bhashas.

He further said, besides the conferment of sammans every year for scholars who have explored enduring significance of medieval literatures to



*President of the Akademi Vishwanath Prasad Tiwari presenting the Bhasha Samman to Narayan Chandra Goswami*



*The contribution may be creative, critical or academic who endeavour to keep thier own heritage alive and acquaint succeeding generations with it. Their contribution should be for propagation, modernization or enrichment of the languages concerned.*

*The Samman carries a plaque along with an amount of one lakh equal to its awards for creative literature.*

provide inspiration for our own times, Sahitya Akademi has been publishing histories, surveys and anthologies of ancient and medieval literatures. He welcomed the awardees, the chief guest Ampareen Lyngdoh, Hon'ble Minister, and eminent scholar and lover of literature, the President of the Akademi veteran Hindi poet and writer who graced the occasion. He welcomed Sylvanus Lamare, Member, General Council of the Sahitya Akademi representing the state of Meghalaya and eminent scholar, and wellwisher of Sahitya Akademi.

Then Bhasha Sammans were presented by the Sahitya Akademi President Vishwanath Prasad Tiwari to six eminent writers and scholars while Sylvanus Lamare, eminent Khasi and English writer garlanded them. Sammans were presanted to Narayan Chandra Goswami and Hassu Yajnik for classical and medieval literature, Tabu Ram Taid for his contributions to Missing language

and literature, Addanda C. Carriappa and (Late) Mandeera Jaya Appanna jointly for Kodava language and literature (while the son of (late) Mandeera Jaya Appanna received on her behalf) and Sondar Sing Majaw for Khasi language and literature.

Speaking on the occasion, Sahitya Akademi President Prof. V. P. Tiwari reiterated the glory of the multiplicity of our country with its multi-lingual and multi-cultural aspects abound in various cultures and traditions. He dwelt upon the importance of language, traditional arts, culture and other elements that encompassed it. He further said, "That greatest discovery man has ever made was 'language'. Language is the ultimate strength a man can have. Language is the light in darkness. Without words the world would have been in darkness. Hence, language has no limitation as it comes through heredity and culture one belongs to. Language is one of the indices of cultural identity", he reiterated.



*The dignitaries on the dias (Front row): L-R: K. Sreenivasarao, Vishwanath Prasad Tiwari, Ampareen Lyngdoh and Sylvanus Lamare. Bhasha Samman Awardees seated behind*



He also informed the audience, besides the Akademi has recognized 24 Indian languages and the awards are presented in these languages, Akademi also strives for hundreds of languages, written or oral, which represents our rich culture and heritage. Therefore, he called upon the people to honour and enrich the language, “the greatest invention of man.”

The chief guest of the function Hon’ble Urban Affairs Minister, Arunachal Pradesh Ampareen Lyngdoh expressed her sentiment that she is proud about the progress and the development of Khasi. Though they are still fighting for the language to be included in the Eighth schedule, Lyngdoh wished that the dream would soon come true. Stating that though Khasi language is rich in literature and folklores, she said, “the language is yet to be documented.” Dr. Lyngdoh hoped Sahitya Akademi would provide the kind of support to ensure the rich heritage of folk literature be preserved for the benefit of the forthcoming generations by way of documenting its folklores, legends, traditional mores of the Khasi’s. Akademi should also protected it from the onslaught that cropped up due to exposure of various factors including globalization of cultures.

At the Awardees’ Meet, the awardees expressed their gratitude for being chosen for the award taking into account their contribution to their own mother tongues that too not belonging to the languages

recognized by Sahitya Akademi. Their experiences as writers and the circumstances that made them writers and the factors that inspired them to write, primarily their love for their own mother tongue and creative and critical urge were discussed by them.

The vote of thanks was proposed by Sylvanus Lamare at the end.



*Ampareen Lyngdoh, Minister for Urban Affairs, Govt. of Meghalaya*



*Vishwanath Prasad Tiwari, President, Sahitya Akademi*



*Sylvanus Lamare, well-known Khasi and English writer*

**Bhasha Samman awards being presented**



*Sylvanus Lamare garlanding the Bhasha Samman Awardee Addanda C. Cariappa*



*Akademi President presenting Bhasha Samman to Hasu Yasnik*



*K. Sreenivasarao, Secretary Sahitya Akademi*



*Sondar Sing Majaw*



*Hasu Yasnik*



*Tabu Ram Taid*



## National Seminar

# India's Intellectual Traditions as Envisaged through Sanskrit Sastras

The National Seminar on "India's Intellectual Traditions as Envisaged through Sanskrit Sastras" was organized under the joint collaboration of the Sahitya Akademi and the Rashtriya Sanskrit Sansthan, New Delhi at Rabindra Bhawan, New Delhi on 14 and 15 April, 2013. The seminar was largely attended both by traditional and the modern scholars of Sanskrit from all over the country. Intellectuals and specialists in other disciplines as well as teachers from Delhi University, Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, Jawaharlal Nehru University (JNU) and other institutions of Delhi also joined the deliberations.

In the six academic sessions, 16 exhaustive presentations were made by distinguished scholars on different aspects of Sastric traditions in Sanskrit and their relevance in the post-Modern age.



L-R: Radhabhallav Tripathi, Satyavarat Shastri, Ramnath Sharma and K.D. Subbrayadu

Brajendra Tripathi, Deputy Secretary of the Sahitya Akademi welcomed the distinguished dignitaries and the scholarly audience in the inaugural session. Ramanath Sharma, formerly Professor at the University of Hawaii in his inaugural address discussed some of the basic concepts from the Sastric traditions, such as *sampradaya* (continuity), *ketashanityata* (eternity) and *pravahanityata* (eternity as flow). In his key-note address, Radhavallabh Tripathi pointed out the male-dominance in the Sastric discourse of Sanskrit. He outlined the history of Sastric traditions in Sanskrit, comprising the span of more than three millenniums, through four stages development. Satyavrata Shastri in his presidential remarks emphasized over the need for search of the roots and basic concepts. He elaborated upon some of the categories of Sanskrit grammar.

In the first academic session chaired by Ramesh Kumar Pandey, K.E. Devanathan presented his brilliant paper on the relevance of concepts of Nyaya

in contemporary scenario. K. Venkatesh Murthi presented his paper on *Paramarthadarsanam* – a *magnum opus* on the new system of philosophy by Mahamahopadhyaya Pundit Ramavatar Sharma. Murthi not only presented a brilliant analysis of the novelty of concepts in this work, he also established Ramavatar Sharma as a radical thinker and brought out his contribution to contemporary philosophy. The paper of Piyush Kant Dikshit on the concept of *dehatmavada* (theory of body as soul) as propounded by Pundit Badarinath Shukla was presented by one of his students in his absence.

The second session was focused on Vedanta in new millennium. Prahladachar, Professor and a noted traditional scholar chaired this session.

Godavarish Mishra, Professor in Sanskrit presented an exhaustive and analytical account of acharyas of Vedanta during the past few centuries. He also presented a study in the changing patterns of methodology under the Vedanta

## *Samkrita Pratibha*

Sanskrit Literary Journal  
(Bi-annual)

Sahitya Akademi is glad to inform its readers the revival of the publication of its prestigious bi-annual literary journal *Sanskrita Pratibha* retaining its continuity with the publication from April 2006 to March 2010 (covered in two volumes). The issues from April 2010 up to March 2010 are under preparation. Soon the issues will reach in the hands of the readers.

With deep regret, we wish inform our readers that its publication from April 2001 could not be brought out owing to certain inconveniences mainly due the changes of its publication centres to different places from time to time due to the proximity of its editors. Finally, it was decided to publish from its Head Office, Delhi to overcome any such lapse in the future.

The existing subscribers, the individual readers, literary, cultural and educational institutions are requested to immediately renew/ book their subscription at the earliest. We shall most gladly send the back issues as complimentary to its subscribers.

*Annual Subscription Rs.120*  
*Single Issue Rs.80*

thought systems. Ramanath Sharma, veteran Sanskrit teacher discussed the applicability of grammatical categories from the view point of computational linguistics. He opined that the whole tradition has remained vibrant and ever growing. Subbarayudu, an academic scholar presented his thoughts on the relevance of Vedanta today. He emphasized over the synthesis of other systems in the Vedanta.

The first session on the second day was chaired by Shashiprabha Kumar, Professor and scholar. Sachchidanand Mishra presented his paper on the scientific perspective of Vaisesika philosophy. He established the Vaisesika system as a school of Realism. Ambikadatta Sharma, professor and scholar in his paper on Modernity, Inter-religious conflict and Buddhism presented the genesis of inter-religious conflict by searching its roots in the modernity inspired by Christianity. According to him only three religions in world history have been specifically expansionist and conversionist – Christianity, Islam and

Buddhism. The elements of crusade received an impetus in Islam due to the expansionism of modernity inspired by Christianity, but Buddhism even though it is through and though expansionist has remained completely non-violent. Madhu Khanna in her paper on 'Timeless Modernity of Saktatantra' gave an account of Kundalini and female discourse in the tradition of Saktism. Ramakant Pandey presented the analysis of new discourses on Vyakarana in twentieth century and proved the propriety of the categorizations of Ramagya Pandey with regard to the theory of Sphoma.

The fourth session was devoted to the diversity of intellectual discourses. Kamlesh Datta Tripathi presided over this session. Harshadev Madhav a well-known Sanskrit poet presented his paper on re-constructing new literary theory on the basis of the four categories of Saktatantra – maitrl, mudita, karuna and upeksa. Rajendra Mishra presented an account of attempt at reconstructing



L-R: K Sreenivasarao, Deepti Sharma Tripathi, Brijendra Tripathi and Ramanuj Devanathan



and rebuilding new rhetoric in Sanskrit during nineteenth and twentieth century. He referred to several works written in Sanskrit on literary theory in modern times. Kamlesh Datta Tripathi discussed the relevance of Natyasastra in Post modern age. The fifth session was focused on Language and Reality. P.C. Muraleemadhavan presided over this session. Prof. Ramanuj Devanathan presented a brilliant exposition of Bhrtrhari's theory of Linguistic monism in the context of post. Modern thinkers like Lacan. Dipti Tripathi raised a number of pertinent issues related to Bhrtrhari's philosophy of grammar and various linguistic categories. Malhar Kulkarni discussed the relevance of Panini's grammar in modern age and he gave details of works being done in the area of Computational Linguistics with a view to prepare data base of Paninian systems.

In the valedictory session, Balram Shukla presented a resume of the deliberation in the seminar during the two days. The valedictory session was presided by V. R. Panchamukhi and was addressed by. Godavarish Mishra, Ramakant Shukla and K. Sreenivasrao.

K. Sreenivasrao, Secretary, Sahitya Akademi thanked the Rashtriya Sanskrit Sansthan for this joint venture and hoped that the Sansthan will frequently collaborate with the Akademi in the coming years to carry out many more such meaningful activities. All the speakers lauded the efforts of the Sahitya Akademi for having provided a unique occasion for a fruitful exchange of ideas and suggested that the proceedings of the seminar be published at the earliest.

Radhavallabh Tripathi proposed a vote of thanks on behalf of the Rashtriya Sanskrit Sansthan.

## National Seminar

### Translation and Discourses of Power



The fact is that translation is indispensable in the obtaining age. It is an integral aspect of various discourses of power. A detailed study from different dimension on the aspects of the powers of the discourses has been done by great writers, veteran translators, academics and scholars in this field in this seminar. Sahitya Akademi collaborated IGNOU in conducting this seminar.

School of Translation Studies and Training (SOTST) of Indira Gandhi National Open University (IGNOU) in collaboration with Sahitya Akademi, New Delhi organized a two day seminar on 'Translation and Discourses of Power' from 10-11, April 2013 at Preview Theatre, EMPC, IGNOU Campus. The Seminar discussed different aspects of the role of translation in different discourses, practices of power.

Various processes of power discourse condition translation activities considerably. In this manner a translated culture seems to cast its shadow on ambience surrounding us. Various issues of these discourses have to be confronted while translating texts pertaining to colonial and post-colonial, multicultural, dalit and gender discourses. The urgency of these issues has made it necessary to discuss them in a studied manner.

This National Seminar has explored re-visiting various aspects of discourses of power and translation by keeping Indian contexts in view.

The seminar was inaugurated by M. Aslam, Vice Chancellor, IGNOU, Manager Pandey, well-known Hindi critic delivered the key-note address. Many scholars who made their presentations included N. Kamala, Savita Singh, Ipshita Chanda, Rajendra Yadav, Ashok Vajpeyi, Devendra Raj Ankur, Tulsi Ram, T.V. Kattimani, Bajrang Bihari Tiwari, Sanjeev Kumar, Varyam Singh, Vishnu Khare, Arun Kamal, Sushant K. Mishra and Raj Kumar Prasad among others.

The seminar was coordinated by Deoshankar Navin, Jyoti Chawla and Organising Committee consisting of all faculty and staff of SOTST of IGNOU.



## Asmita

### With Three Women Writers

Sukrita Paul Kumar noted poet in English, a literary critic and a painter, Paramita Satpathy, one of the prominent fiction writer in Odia and Mridula Behari, well known Hindi writer participated in the Asmita programme held on 7 May 2013 at Rabindra Bhavan, Sahitya Akademi, New Delhi.



L-R: Sukrita Paul Kumar, Mridula Bihari and Paramit Satpathy

Sukrita Paul Kumar read out three of her poems entitled 'Dream Catcher', 'Just before Birth' and 'Parting Again'. Her first poem 'Dream Catcher' was a highly imaginative and symbolic poem. Her thoughts and emotions were well expressed through the poems read out by her leaving a deep imprint in the minds of the audience. Dr. Paul Kumar has published many books of her poems in English. An erudite scholar, Dr. Paul Kumar has done significant work in the areas of women's studies, literary tradition of India and literary translations. Presently she is an Honorary Fellow of the prestigious International Writing Programme Iowa, a poet-in-residence in Hong Kong, China and a fellow and Programme Coordinator at Cluster Innovation Centre at the University of Delhi, a humanitarian institution working for shelter for the homeless.

Paramita Satpathy, a distinct feminist writing in Odia read out one of her ravishing short story in Hindi translation. Her writings depict the plight of women today and also every spheres of human life. Her emotions are controlled and her descriptions vivid

and picturesque. Her writings depict the plight of women today and also every spheres of human life. All her stories 'Strive to integrate a progressive social

vision with a woman's desire, pain and rage and awareness.

Recipient of Odisha Sahitya Akademi award, Bharatiya Bhasha

Gender is the key dimension of new creative talents though it is incidental with certain women writers

*'Asmita' series introduced by Sahitya Akademi from December 2006 was devoted to writers in search of collective identity. More than 125 programmes inviting more than 600 women writers were organized in 24 Indian languages all over the country. Feminine consciousness, sensibility and women's individuality gave rise to collective identity in all spheres. Women's access to their development, education, health, economic participation and their status under the law that continued from the post-Independence gave impetus to women's empowerment in the society. Sahitya Akademi is the foremost literary body to provide platform for feminist voices. Women's voices on various social and domestic issues have been explored and deliberated through many of its seminars and other literary fora. Another interesting programme series called 'Nari Chetna' devoted to promote women writers was launched this year on the International Women's Day by Sahitya Akademi.*



Parishad Award, Sea Shore Srijan Award, Smt. Satpathy joined Indian Revenue Services and she is a commissioner of Income Tax in Bhubaneswar.

Mridula Behari, well-known Hindi writer having about 12 publications in different genres, novellas, short story essays read out her short story entitled 'Pila Chaand' (Yellow moon). Noted for her historical novels, collection of plays and contemporary fiction primarily with women as the central characters, Smt. Behari is noted for her humorous writing and her contributed to theatre and films. One of the distinct women's voices among Hindi women writers, Smt. Mridula Garg is the recipient of many awards that include Vivekananda Samman and Meera Samman from Rajasthan Sahitya Academy and a few women achievers awards.

Many writers of repute from Hindi, Odia, English, critics, academics and many young lovers of literature from the national capital attended the the Asmita programme.

Earlier, K. Sreenivas Rao, Secretary, Sahitya Akademi briefly spoke on the feminist writers to-day and the role being played by the Akademi to promote them. He also introduced writers to the audience. At the end he proposed a vote of thanks.

## Hindi Rachna Path



L-R: Arunesh Neeran, Surya Prasad Dikshit, Govind Mishra, Vyasmani Tripathi and Rita Shukla

A Hindi Rachna Path programme was held on 8 June 2013 in the Conference Hall of Sahitya Akademi at Rabindra Bhavan, New Delhi.

Surya Prasad Dikshit, Convenor, Hindi Advisory Board delivered his introductory speech. In his speech he pointed out the problems of readership today in all the languages. He exhorted the writers to take more steps to improve the quality of literature to attract readers.

The first session was devoted to

short story readings was chaired by eminent Hindi fiction writer Govind Mishra. In this session one story each were read by four fiction writers Vyasmani Tripathi, Rita Shukla, Arunesh Neeran and Govind Mishra from the chair. Second session meant for poetry reading was chaired by Ramvachan Rai. Well-known Hindi poets Arun Kamal, Leeladhar Jagoori, Devsingh Pokharia, Pratiyush Guleri and Mukta recited their poems/ghazals.



L-R: Mukta, Leeladhar Jagoori, Ramvachan Rai, Pratiyush Guleri, Devsingh Pokharia and Arun Kamal



## North East and Northern Writers' Meet

Literature is the only vehicle to unite communities

The sense of being denied representation in the Indian civilization discourse or even in the nationalist discourse, has deeply affected the emerging literati of many of the regions of North-East India in the post-Independence era. Each community or linguistic group from the North East responded through its oral or written represents to the encounters with the majoritarian cultures. Most of the communities from North-East India can pride themselves for their Vibrant traditions. Sahitya Akademi strives to facilitate the interactions of North East literature, culture and tradition to the rest of the country through its literary programme series under 'Purvotari.'



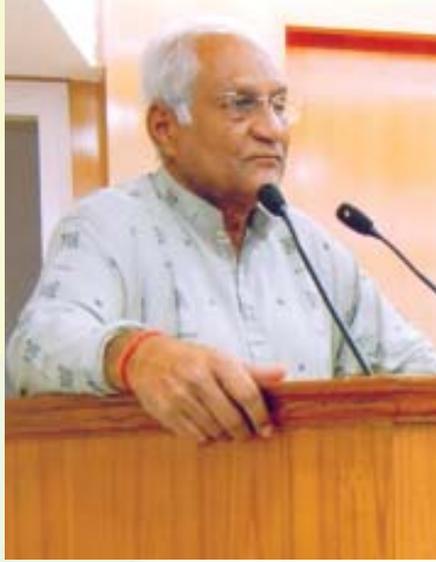
*Sylvams Lamare delivering keynote address, L-R: K.S. Rao, Ashok Vajpeyi and Vishwanath Prasad Tiwari*

North East and Northern Writers' Meet was organized by Sahitya Akademi at Rabindra Bhavan auditorium on 13-14 June 2013. Eminent Hindi litterateur Ashok Vajpeyi inaugurated the the Meet. Vishwanath Prasad Tiwari, the President, Sahitya Akademi presided, while eminent English and Khasi writer Sykvans

Lamare delivered key-note address. Earlier, Secretary Sahitya Akademi K. Sreenivasarao delivered the welcome address and the Vice-president of the Akademi, Chandrasekhara Kambara proposed the vote of thanks.

Sreenivasarao in his welcome address said that the very objective of organizing such a writers' meet, a culturally significant

event that includes as many Indian languages as possible from the North-East and Northern India is to make an attempt to nurture and cherish the deep socio-cultural bonds between Indian languages and people. The Akademi has been exploring into great literary potential that is charged with a genuine cultural identity of the North-



*Vishwanath Prasad Tiwari  
delivering his presidential address*

East and has been conducting literary activities, at regular intervals, in various parts of India involving the North - Eastern writers.

President of the Akademi, Prof Vishwanath Prasad Tiwari in his address highlighted the charm of recitation of literature. *Rachna Pat* tradition is a part and parcel of all languages. *Rachna pat* tradition exist in all languages and Hindi is no exception. Ashok Vajpeyi and Ageya have written at length on the role of *Rachna Pat* and the kind of impact that creates in the people's mind. The tradition of recitation began from the Vedic period. Vedas were originally recited to people. Then the writing part came later. The literature became popular after the introduction of printing. While reiterating the role of recitation how it appeals to human senses, Prof. Tiwari quoted Max Mueller's advice to the selected ICS candidates meant to serve in India 'better not to go through Vedas from the book rather hearing them being recited by someone competent would definitely bear more fruits.'

Ashok Vajpeyi, in his interesting presentation spoke at length on the status of our literature today. He stated that we are placed almost in a most violent period wherein a number of struggles and wars are going on around the world. We wade through a most turbulent time everywhere in our lives right from the market place to the national and global levels and from the urban to the tribal. The violations that we caused with regard to the use of languages especially mother tongues are of great concern. Most importantly the violations of the purity of the language by the media is rampant. There has been diminishing trend for the love for our own languages, literatures and cultures. This is quite apparent by our blind adoption of foreign cultures in our food, attire, mode of thinking and lifestyle. We simply copy other cultures and mindlessly following them with pride, It is high time that every one of us should realise how our languages are being consciously robbed off from us. We are scared of living alone denying that the fact to live alone is living independently. The houses of the middle

### The writers have to lend their voices to the voiceless

Ashok Vajpeyi

class are occupied by the so called goods of luxury. Our life is based on the possession of goods and not of our opinions and views. Our love for books is waning. About ten thousand writers crop up every year including the mediocre writers. But the number of ongoing writers are quite less in number. The focus of media on the English books is out of proportion when it is compared to the best of the books released in the regional languages. Our less faith in our mother tongues makes the parents encourage their children pursue their education in English and promoting the interest in English. Our children today are not familiar with the names of the plants and vegetables in our mother tongues and we always feel proud to say that our children have their places in abroad. The major responsibility of the writer today is to save our tradition and multiplicity of languages and cultures. We have



*Sarat Boro, Devik Ramesh, Mamang Dai, Madan Ojha and Kumar Manoj Kashyap*

to inculcate interest in our mother tongues as well as neighbouring tongues. The writers have to lend their voices to the voiceless. The literature is the only vehicle that can unite communities. The writers should never refrain from giving their voices wherever and whenever it is needed. The literature can only save the society, Dr. Vajpeyi concluded.

Sylvanius Lemare in his key-note address made critical survey of the growth and development of North Eastern literature from post-Independence period till today. Dr Lamare, himself a well-known writer in the North East writing in Khasi and English is also an educationist and scholar.

He began his address with a word of praise for Hindi saying that North East has already had a taste of Hindi, as Hindi has now become the language of opportunity and empowerment in our country. He mainly dealt with the North East Literature present and the past. North East is a mosaic of rich of folk literature and culture. Any linguist can still discover immense treasure lying untapped in the North East. Rich in biodiversity, any botanist loves to stay there.

He expressed his gratitude to the British officers who collected their reports along with their geographical descriptions the languages and the folklore. Most of the documents are not available due to out of print. The Christian missionaries gave script to most of the languages predominantly Roman script. Almost all the tribes got their script from the missionaries that eventually served as a means to preserve of the languages of the North East. The British government wanted the medium instruction in the schools should be in their local language and also for the judiciary too.



*L-R: Ibane Kanwal, Mamata Kalia, Harish Trivedi, E.V. Ramakrishnana and Aradhana Goswami*

There was a revival of literature in the North East after Independence. Making special reference to Khasi, he said that there was indeed a revival. Number of books were published. But the concentration was on education and culture of the people. The folksongs and stories recited were not recorded. Folk literature were considered inferior. The educational institutions and the colleges in Shillong and Guwahati opened up the eyes and political thought of the people of North East. Good education extended to the students from the rural areas taught them self-governance and sense for separate states.

Present situation in literary scenario of the North East is far better than 25 years ago mainly due to the boost by inclusion in the 8<sup>th</sup> Schedule. It opened up the potential of the other languages. Many writers from the North East got their recognition in the national and international fronts.

There were a few reading sessions after the inaugural speeches were made by the dignitaries. In the inaugural session Pankaj Gobinda Medhi well-known Assamese writer, Devakanta Ramchiary, a Bodo poet, Vijay Verma a Dogri poet, Madhav Kaushik an eminent Hindi poet and writer, Raghu



*A section of audience at the writers' meet*



Leishangthem, a noted Manipuri writer, Jayanta Krishna Sarmah, a well-known Nepali writer, Paul Kaur, a well known Punjabi poet and Vijay Tiwari, an Urdu writer read out from their works.

Vice-President of the Akademi Chandrashekhara Kambara proposed a vote of thanks at a end of inaugural session.

In the first session devoted to short story reading, four short story writers Moushumi Kandali from Assamese, Akhilesh from Hindi, Syed Yaqoob Dilkash from Kashmiri and Khumanthem Prakash Singh from Manipuri read out their short stories. Govind Mishra an eminent Hindi fiction writer chaired the session.

In the second session meant for poetry reading under the chairmanship of Mamang Dai, English poet and journalist from North East. Seven poets from different Indian languages read out their poems. The poets Sarat Boro (Bodo), G.J.V. Prasad (English), Divik Ramesh (Hindi), Kumar Manoj Kashyap (Maithili), Madan Ojha (Nepali), Harshdev Madhav (Sanskrit) and Damayanti Beshra (Santali) read out their poems.

In the third short story reading session, Krishna Prem Sharma from



*Kumanthan Prakash Singh, Syed Yaqoob Dilkash, Govind Mishra and Moushumi Kandali*

Dogri, Shridharam from Maithili, Rameshwar Godara from Rajasthani and Palgham Afaqui from Urdu presented their short stories. Lalit K. Mangotra, an eminent Dogri writer. and the Convenor of the Dogri Advisory Board of Sahitya Akademi moderated the session.

In the fourth session, four papers on the topic 'Why Do I Write' were presented by four eminent writers/scholars. E.V. Ramakrishnan for English, Aradhana Goswami for Assamese, Mamata Kalita for Hindi and Ibane Kanwal for Urdu presented their erudite

papers. Harish Trivedi, a well-known English writer, translator and academic chaired the session and presented his views.

In the fifth and last session K. Satchidanandan, veteran Malayalam poet and critic chaired the session. Vimal Kumar from Hindi, Satish Vimal from Kashmiri, Mayanglambam Kandesh Singh from Manipuri, Bijay Bantawa from Nepali, Mohanjit from Punjabi, Malchand Tiwari from Rajasthani, Abhiraj Rajendra Mishra from Sanskrit and Nomaan Shauq from Urdu presented their poems.



*Mohanjit Singh reading his Punjabi poems and his fellow poets and chairperson K. Satchidanandan looking on*



## meet the author

### Play Reading

## Tripurari Sharma

To Tripurari Sharma, creative spirit is restless and cannot be held back. It struggles in unconventional ways to make its impact.

In a Literary Forum programme held on 6 June 2013, Tripurari Sharma, eminent theatre director & playwright was invited to present her views on contemporary plays and also to read out her plays. Tripurari Sharma has been at the forefront of theatre-based activism in India for almost 30 years.

Her approach to the issues of peace, women's rights, human rights, and the right for information have helped crack the traditional barriers between high art and grassroots communication. Tripurari saw theatre as an intimate way of revealing and connecting the lives of women audiences and sharing their perspective with the world.

She has directed many plays and has been associated with many theatre groups in India and abroad. Recipient of Sanskriti Puraskar and Sangeet Natak Award, Smt. Sharma has conducted more than seventy workshops in the field of theatre.



## Rashid Nazki

Noted Kashmiri Poet and Critic

'Meet the Author' is a popular programme series being organised by Sahitya Akademi in which a distinguished writer is invited to speak on his life and works so that his readers and the others have a deep and personal understanding of the writer and his works. So far about 225 programmes have been conducted with writers in 24 Indian languages in various parts of the country by the Akademi.

Sahitya Akademi, New Delhi organized a programme "Meet the Author" to felicitate the noted poet, critic and founder President of Adbee Markaz Kamraaz (AMK) President Rashid Nazki. The function was held in town hall Bandipora, Srinagar on 5 May 2013 and was attended by a galaxy of poets, writers and journalists from the valley.

Aziz Hajni, noted Kashmiri poet and writer and President of Adbee Markaz Kamraaz, introduced Prof. Nazki to the audience. In his opening remarks, Aziz Hajni said Nazki is the key architect of modern Kashmiri literary and linguistic landscape. He said even in the era of developmental poetry, Nazki resisted the changing scenario and continued to be with its tradition. "He has done much to resurrect the genre of traditional Sufi poetry in contemporary idiom that could be understood by a modern man," Dr. Hazni concluded.

Rashid Nazki, in his speech recounted some interesting facts of his childhood and spoke at length about his journey as a writer. Speaking about his childhood days, Nazki said he was orphaned at



the age of eight and was brought up by his brother-in-law. He was appointed as teacher in JK Education department ten days after the result of Matriculation was declared, he said. He started his literary career in 1955 when he gave his first Radio Talk. "He joined JK Academy of Art Culture & Languages in 1975 as editor and was later elevated as chief editor. Nazki joined Kashmir University in 1980 where he retired as Professor in 1991.

Nazki said Prof. Mohi-ud-din Hajni motivated him to write his Zikr-e-Habib. While expressing tough moments of his life, Nazki said soon after his retirement as a professor from Kashmir University, he became the victim of ongoing turmoil in the valley which hindered his literary activities. In 1991, three of the family



members of Nazki died in a blast including two sons and his wife. "The incident forced me to remain in solitude for many years and affected my literary journey due to which I could not pen down every idea," an emotionally charged Nazki said while remembering his past life.

In the course of his speech Prof. Nazki stated that he is not against the developmental poetry but a poet or writer should take care of the tradition. "He should be aware of Islamic history and mysticism and should imbibe curiosity in self to gain knowledge," he added. For him AMK gave most peaceful moments of his life and Kashmir University provided him a literary atmosphere. This was followed by interactive session wherein guests posed variety of questions to Nazki on his literary journey and pursuits of life.

Speaking at the end of the function, noted poet Farooq Nazki said the poetry of Nazki is not about the changing scenario of different time but it is about an idea. "Poetry on ideas never changes with times, it has continuity like that of Ghalib and Iqbal", he said.

Jnanpith awardee Rehman Rahi also spoke about the contribution of Nazki in Kashmiri literature.

Shad Ramzan, Abdul Ahad Hajni, senior journalist, Shujaat Bukhari, Mohammad Aasan, Shakir Shafi, Farooq Shaheen, Maroof Shah, Ateeqa Jie, Nusrat Andrabi, Iqbal Nazki, Ruksana Jabeen, Mansoor Muntazir, Mubashir Nazki, Showkat Sufi, Gul Tanveer, GN Zahid and Tariq Rasool was also present on the occasion.

Mohammad Zamaan Azurda, Convener of the Sahitya Akademi conducted the proceedings.

## Parvasi Manch

### Premlata Verma: Eminent Diasporic Litterateur

Pravasi Manch is another literary programme series periodically organized by Sahitya Akademi. The prime objective of the series is to encourage the Indian writing even though the authors are the citizens of the other countries. Many great writers and researchers living from abroad are incessantly contributing their creative and critical endeavours to main stream Indian Literature with broader vision. To encourage such writers Sahitya Akademi has been successfully conducting Parvasi Manch programmes from the last five years.



*L-R: Premlata Verma and Ashok Vajpeyi*

A Pravasi Manch programme of poetry reading was held on 12 April 2013 at the Conference Hall of Sahitya Akademi at Rabindra Bhavan, New Delhi. One of the Latin American Countries, Argentina based pravasi Hindi writer Premlata Verma was invited to deliver her speech and also to read out a few poems written by her. Veteran Hindi poet and critic Ashok Vajpeyi spoke on the diasporic

literary scenario and also dealt at length on the works of Smt. Premalata Verma. Brajendra Tripathi, Deputy Secretary, Sahitya Akademi introduced Smt Verma and invited her to interact with the audience. Smt. Premlata shared her experiences as a writer from abroad and her nostalgia about her motherland India. She read out a few of her recent poems before the select audience.



## Literary Forum

### Three Eminent Writers

*Akademi organises quite frequently such events as literally Fora in Delhi and other parts of the country not only to encourage the writers but also to facilitate the readers to hear their authors in close proximity and interact with them.*

In a Literary Forum programme held on 4 June 2013, three well-known writers K.P. Sahasidaran, primarily a poet, a columnist and a senior bureaucrat, Abhay K. an Indian English poet and a diplomat and A.P. Maheswary, a bilingual writer writing in Hindi and English and an I.G. of Police were invited to read out their works at Rabindra Bhavan, Sahitya Akademi, New Delhi.

K. Sreenivasarao, Secretary, Sahitya Akademi welcomed the writers and the audience. He also introduced the writers. K.P. Sashidaran could not be present for the programme due to change of schedule in an unavoidable circumstances. K.P. Sashidarvan is the Director General of the C&AG of India, New Delhi. His first volume of poetry *Whispering Mind* became the best selling English poetry book since its publication. His second book *Painting is Symphony* consisting of three pretty books is awaiting to be released.

Two of his poems were read out in his absence. The poem entitled 'Music of Love' from his first volume *Whispering*

*Mind* was read out by one by Sujatha Rajasekhar, a scholar in Music, Culture and Poetry from the University of London and his second poem 'Allah my Allah' was read out by R.K. Randita, a connoisseur of poetry.

Abhay K. Kumar was the next poet who recited his short poems entitled 'Delhi Auto Rickshaw', 'Yamuna', 'Security Guards', 'Maids', 'Ragpickers', 'Bureaucrats', 'Flower Girl' and 'Kathmandu', 'Triptych', 'Delhi'. The poems read out were though provoking satirical and at the same time comforting. The poems represent the voice of the voiceless that reflects the author's deep concern for the deprived. The poet is an artist and a diplomat as well. Highly talented writer Sri Abay Kumar is also an expert in digital diplomacy and global democracy. Abay's Earth Anthem was launched in June 2013 on the occasion of the World Environmental Day. He is the recipients of the SAARC Literary Award and nominated for Pushcart Prize 2013. Abhay has published eight books

including five poetry collections. His collection of poems on *Delhi Seduction of Delhi* has been widely acclaimed as an artistic triumph in many ways by the leading literary voices of our times.

A.P. Maheswari's fictional narratives and expression of truth is par excellence in his fictional worth. An excellent writer both in Hindi and English has eight publications. Serving Inspector General of Police, Sri Maheswari is also associated with many NGOs and actively involved in their social causes. He has read out a fascinating story entitled 'Mitthai Lal'. *Mayab* is his latest novel journey that deals with familiar bunds. The novel tells the tale of his triumphant mother who achieved faith, love and determination despite all the odds pitted against her. Maheswari published several research paper and writes columns for the journals. The reading by the three writers left a deep impression in the minds of the audience.



L-R: K. Sreenivasarao, A.P. Maheswary and Abhay K.



## Reading Programme

### Urdu Women Short Story Writers

Sahitya Akademi organised a Symposium on Women Writing and Urdu Women Short Story reading programme on 21 June 2013 at Jayshankar Prasad Hall, Rai Umanath Bali Auditorium in Lucknow. A well known Urdu women fiction writers and women critics, scholars were invited to present their views, perspectives, short stories and papers. Mushtaque Sadaf, Programme Officer, Sahitya Akademi welcomed the guests, participants and the lovers of literature. Eminent poet and Convener, Urdu Advisory Board, Chander Bhan Khayal chaired the inaugural session. In his presidential address, he talked about the Akademi's programme called Asmita for women writers. He said in his speech that the future of women fiction writers is bright. He also said that Akademi is now organising more and more programmes for women writers and their writings. He also mentioned that the new President, Vice-President and Secretary are taking keen interests in the field of women's writing.

Eminent Urdu poet and Vice Chancellor, Khwaja Moinuddin Chishti, Urdu Arabi Farsi University, Lucknow was the chief guest of the function. In his address, he spoke about the importance of such national level women's short story writers' meet to share their views and interact themselves. He also said that women writings in India is very rich and there is need to promote the new generation. Sahitya Akademi is the right literary institution who has keen interest to promote them. An eminent Urdu poet and Sahitya Akademi awardee and former Convener



*The participants of the Urdu Short Story Reading programme*

of Urdu Advisory Board, Ambar Bahraichi was the guest of honour. He said in his speech that Akademi organised the historic symposium to specify new women writers and their writings and also mentioned about the role played by Akademi regarding women literary works. In the first session, well known Urdu fiction writer Zakia Mashhadi presented her story 'Lapago' which was well received by the audience. In that session, three papers were also read out. Waseem Begum presented her paper on 'Women short story writers after 1980s'. Hajra Bano presented her paper on

'Women short story after independence'. Reshma Parveen presented her paper on 'Women Short Story before Independence'.

A well-known Urdu short story writer and former Principal of Govt. Girls Inter College Ayesha Siddiqui chaired the second session. In this session Sabiha Anwar, Ghazaal Zaigham, Shaista Fakhri, and Afshan Malik presented their short stories. In the last session, papers were discussed. Eminent scholars, university students and teachers from Lucknow and around were present.

*New range of women's experiences and reports to society, politics, perceptions, martial affairs and the problems of aging and death are being dealt with through their literary expressions in all Indian languages.*

## Urdu Poets' Meet

Sahitya Akademi organised Urdu poetry reading programme on 10 May 2013 in its auditorium, New Delhi. Secretary, Sahitya Akademi K Sreenivasarao welcomed the poets and lovers of poetry. In his welcome address, Dr. Rao mentioned the importance of Urdu and Urdu poetry. He also said that Urdu is a symbol of composite culture and has developed a rich tradition in a variety of poetics genres. Well-known Urdu poet and Convener, Urdu Advisory Board, Sahitya Akademi Chander Bhan Khayal chaired the programme. Krishan Kumar Toor, Shahid Mahuli, Jayant Parmar, Farhat Ehsas, Shaista Yusuf, Shamim Tariq, Azim Gurvinder Singh Kohli, Zafar Moradabadi and Fariyad Azar recited their poems. Lastly Programme Officer, Sahitya Akademi Mushtaque Sadaf proposed the vote of thanks to the audience and poets.



**Avishkar**

**Meenakshi Prasad**



An Avishkar programme with well known Hindustani vocalist Meenakshi Prasad was invited to present her songs on 26 June 2013 at Rabindra Bhavan, Sahitya Akademi, New Delhi. Smt Prasad has learnt Thumri, Dadra, Chaiti, Kajri Hori and Hindustani classical music, bhajan and geet. She has presented her songs of Tulsi and

Mira before the lovers of music and literature of the National Capital.

Smt. Prasad has performed in many concerts and festivals in India and abroad. She is the recipient of Sangeet Kala Gaurav Samman by Sangeet Kala Kendriya, Agra and also other honours for her contribution in the field of music and art.



*The participants poets with K. Sreenivasarao, Akademi Secretary and Chandra Bhan Khayal, Convener, Sahitya Akademi Urdu Advisory Board*



North East Indian Literature in English

North East India has a rich tradition of human creativity. The oral and the written literature of the region has a perennial interest for the people of the other regions of our country. Sahitya Akademi strives to bring out anthologies of North East Literature in English and also in other Indian language translations.

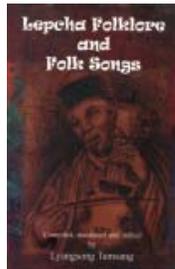
Listen My Flowerbud

Compiled & Edited by Jiban Narah
Translated by Moushumi Kandali

It is a compilation of Mising Tribal oral poetry of Assam. The little volume contains the songs of lament, lullabies, love songs, songs of festivity and priestly hymns



ISBN: 81-260-2598-5 First Edition 2002 Rs.70



Lepcha Folklore and Folk Songs

Compiled, Translated & Edited by Lyangsong Tamsang

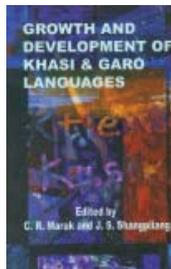
Lepcha's songs, dances and music reflect the old ways of Lepcha lives, their tradition, culture, religion, customs, manners, characters, civilisation; their joy, sorrow and environments.

ISBN: 978-81-260-2603-6 First Edition 2008 Rs.70

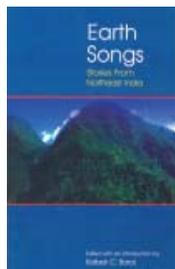
Growth and Development of Khasi & Garo

Edited by G.R. Marak and J.S. Shangpliang

This book consists papers of critical observation of different aspects of Khasi and Garo languages and the development of their literatures from the beginning to the present period



ISBN: 978-81-260-2514-5 First Edition 2008 Rs.70



Earth Songs

Edited by Kailash C. Baral

This volume contains sixteen representative stories from the North Eastern languages in English translation. The stories bring in the human concerns and relationships and their fragility to focus.

ISBN: 81-260-1998-0 Reprint 2009 Rs.75

A. Chik Poetry: Traditional and Modern

Compiled & Edited by Caroline R. Marak

This volume consists of forty four traditional and fifty six modern poems in A.Chik language. The written poetry are the vehicles of the individual poet's views and thoughts, and function less as the voice of the community



ISBN: 978-81-260-3306-5 First Edition 2012 Rs.100

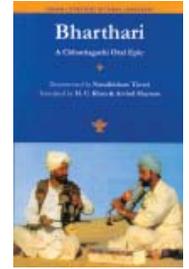
Indian Literature in Tribal Language Series

The dialects and languages spoken by the tribals in India are very large in number. The literary compositions in most of them have survived in oral form though some tribal languages have taken to writing as a means of recording literary compositions. In order to meet the long-felt need for bringing out a systematic series of India's tribal literature, these volumes have been brought out by Sahitya Akademi

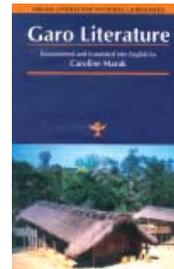
Bharthari: A Chhattisgarhi Oral Epic

Documented by Nandkishore Tiwari
Translated by H.U. Khan & Arvind Macwan

Barthari is a folk-epic with its own traditions spread over several states of central and western India and is sung in numerous regional versions.



ISBN: 81-260-1363-X First Edition 2002 Rs.100



Garo Literature

Documented & Translated by Caroline Marak

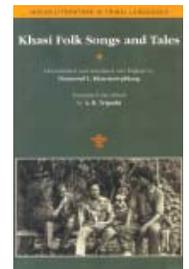
This anthology contains songs, folktales, ritual chants, traditional oral poetry, songs about country life, samples of written poetry and a play of the Garos.

ISBN: 81-260-1372-9 Reprint 2009 Rs.75

Khasi Folk songs and Tales

Documented and Translated by Desmond L. Kharmawphlang

The collection contains four long folk songs and six folk tales in English and Hindi translations of the Khasi.



ISBN: 81-260-2406-2 First Edition 2006 Rs.125



Mizo Songs and Folk Tales

Edited by Lalitluangliana Khiangte

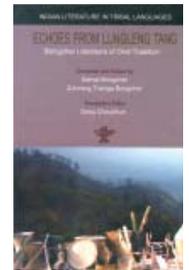
The Mizos are singing tribes. Their folk songs reveal the status of women in the Mizo society. The Mizo folk tales in this volume are about tribal heroes, heroines, their achievements and oral tradition.

ISBN: 81-260-1364-8 Reprint 2009 Rs.100

Echoes From Lungleng Tang

Compiled and Edited by Kamal Bongcher and Zohming Thanga Bongcher

It is a volume of Bongcher literature of oral tradition that contains songs, proverbs, riddles along with folk tales of moral significance and life of Bongcher heroes.



ISBN: 81-260-3210-5 First Edition 2011 Rs.90



## North-East and Western Young Writers' Meet

Oral tradition of the North Eastern languages  
offer them strength and inspiration



L-R: K. Sreenivasarao, Diruben Patel and Bhalchand Nemade

*All the states of the North East India have produced a large body of literature in the last fifty years. Their literature display a sensitive blending of the oral and the written enriched with rich indigenous flavour. Their literature proudly talks about nature, human relationships, creative inspiration, peace, fraternity, and many other positive aspects of human life.*

Sahitya Akademi, Western Regional Centre, Mumbai organized a North-East and Western Young Writers' Meet on 30-31 May 2013 in Mumbai at Sahitya Akademi Auditorium, Dadar (East).

K. Sreenivasarao, Secretary, Sahitya Akademi, welcomed the writer-participants and the audience. The very objective of organizing the North-East & Western Young Writers' Meet that includes as many Indian languages as possible from the North-East and Western India is to make an attempt to nurture and cherish the deep socio-cultural bonds between Indian languages and people, Dr. Rao said in his welcome address. He added that Sahitya Akademi heartily welcomes the vibrant and original literature of the North-East, and acquaints it to the rest of the Indian readership. The Akademi holds literary events such as "North-East and Western Writers' Meet", "North-East and Southern Writers' Meet" and so on at regular

intervals, and attempts to offer its national platform for the North-Eastern writers of different generations.

The Meet was inaugurated by Ms. Dhiruben Patel, distinguished Gujarati litterateur. Encouraging creative literature and the art of translation, Sahitya Akademi attempts to creatively fill in the cultural gaps in order to achieve integration on the grounds of creativity, fraternity and equality, Ms. Dhiruben praised. Further she added that Literature of the North-East of India has its own voice, and has affluent traditions. Their literary classics need to be translated in other regional languages.

In the presidential address, Bhalchandra Nemade, distinguished Marathi litterateur, emphasised that the classics in North-Eastern Indian languages should be translated on priority basis in other Indian languages. Nemade pointed it out that at present the social environment of the North-East is of



Sejal Shah reciting her poems. L-R: Ano Brahma, Kushal Dutta, Prabodh Parik in chair, Srinisha Naik, Bharati Sadarangani and Varjesh SolankiPrabodh Parikh in chair. Poetry reading session in progress

insecure and the people there are suffering hardships for their survival. Their literature obviously reflects these situations. He pointed it out that surprisingly this literature is not at all restricted to expression of insecurity, violence, and suffering. It proudly talks about nature, human relationships, creative inspiration, peace, fraternity, and many other so very positive aspects of human life. Their mighty literary traditions including oral ones certainly offered them strength and great inspiration.

After the speeches of the dignitaries Dhwanil Parek of Gujarati, Anwasha Singbal of Konkani, Makhonmani Mongsaba of Manipuri, Prashant Dhande of Marathi, Gokul Rasiyal of Nepali and Kailash Shaadaab of Sindhi recited their poems.

The first session was meant for short-story readings and was chaired by Prakash Bhatambrekar. Prarthana Saikia from Assamese, Abhimanyu Acharya from Gujarati, Naresh Naik from Konkani and Sunita Mohanani from Sindhi read their short stories.

The second session saw young writers speaking of their creative inspirations. The session was entitled – “Why Do I Write”, chaired by Jayant Pawar, and included talks by Mrinal Kumar Gogoi from Assamese, Tanwi Halder from North East, Ashok Chavda from Gujarati, Sneha Verenkar from Konkani,

Prashant Bagad from Marathi and Manoj Chawla from Sindhi.

The third session was meant for poetry recitations and was chaired by Prabodh Parikh. Kushal Dutta from

Assamese, Ano Brahma from Bodo, Sejal Shah from Gujarati, Shrinisha Naik from Konkani, Verjesh Solanki from Marathi, and Bharati Sadarangani from Sindhi recited their poems.

## Workshop on Review Writing In Sindhi



Sahitya Akademi, Regional Office, Mumbai, in collaboration with the National Council for Promotion of Sindhi Languages and Indian Institute of Sindhology, organized a three day workshop on ‘Review Writing’, from 21 June to 23 June 2013, at Adipur.

Prem Prakash, Convener, Sindhi Advisory Board, Sahitya Akademi, inaugurated the workshop on 21 June 2013 at Ishwarijeevat Buzani Hall of Indian Institute of Sindhology. At the outset Krishna Kimbahune welcomed the participants, resource persons and the audience that attended the inauguration of the workshop.

Pritam Walyani, Vice-Chairman, Indian Institute of Sindhology, was invited as the guest of honour. He highly appreciated the Akademi’s endeavour in organizing literary workshop for young writers and translators.

In the inaugural address, Prem Prakash defined the scope of the workshop, and said that reviews would be prepared on prose, poetry and plays as well. A good reviewer should have a brain of a judge and a pen of a critic, he added.

Ramesh Warlyani, chief guest and Vice Chairman, of the NCPSSL, praised Sahitya Akademi’s initiative in planning and holding such genuine programmes.

Lakhmi Khilani, in the presidential address, said that the Indian Institute of Sindhology would always welcome the Akademi’s literary events.

Nirmal Goplani, Director NCPSSL, proposed a vote of Thanks.

**A good reviewer should have a brain of a judge and a pen of a critic.**

Prem Prakash



## Warli Language Convention

The Warli's relationship with nature is of respectful exchange



Warli is an indigenous tribe living in mountainous as well as coastal areas of Maharashtra-Gujarat border and surrounding areas. The Warli's speak in their own Warli language, Indo-Aryan dialect, which is mixture of Khandeshi Bhili, Gujarati and Marathi. The Warlis have by tradition been cultivators. The Warli's relationship with nature is of respectful exchange. This relationship is the pivotal point of the Warli's cultural life, and painting is a symbolic consecration of these forces. Sahitya Akademi is seriously concerned about the tribal languages from its extinction. Besides its regular activities in promoting the literatures of the 24 Indian languages, it also pays considerable attention towards the minor languages and the languages spoken by the tribes in India. Conventions in such languages such as Bhili, Laddakhi, Kokborok, Tulu, Bundeli, Himachali, Bhojpuri and Ho, most recently Adi in Pasighat, Arunachal and now Warli in Mumbai are being held in regular intervals.

Sahitya Akademi Regional Office, Mumbai, in collaboration with Arts and Commerce College, Wada, Maharashtra, organized a two day Convention on Warli language on 29-30 June 2013 at the college. N.K. Phadke, Principal, Arts and Commerce College, Wada, inaugurated the convention.

At the outset K. Sreenivasarao, Secretary, Sahitya Akademi, welcomed the audience and the scholar-participants. In his welcome speech, Dr. Rao mentioned that the Akademi is also deeply concerned about the non recognized languages in India, for their oral traditions that enrich the culture of the nation, he said. Like Bhili, Kokborok, Tulu, Bundeli, Laddakhi, Himachali, Bhojpuri, etc., Warli language also contributed a lot to the rich oral traditions of India; many legends are associated with the name of the language – Warli, he added. In order to acknowledge and encourage research on such beautiful languages, the Akademi had constituted its Bhasha Samman, he said. Further he informed that the Akademi had organized such conventions on nearly eight non-recognized languages.



*Sudham Jadhav inaugurating the Convention*

In the inaugural address, Prof. Phadke heartily thanked the Akademi for holding the convention in collaboration with the college. He appreciated and praised Sahitya Akademi's endeavour to encourage tribal languages and literature. This will certainly help diminish misconceptions about the tribal in India

and will help bring them along the main stream maintaining their typical culture and traditions, he said.

Kirankumar Kawathekar, noted scholar, delivered the key-note address. He referred to the opinions of the scholars such as V.K. Rajwade, Mahadev Andhare, Dr Wilson to provide with



the several views on the origin of the Warli language. Warlis have been there in Maharashtra, Gujarat and Karnataka for long now, he informed. Even some of our mythological literary works refer to them by several names, he observed. It has always been extremely surprising that Warlis have extraordinary sense of rhythm and beauty, which can be evidenced in their paintings, songs and dances, even though they live a life of penury and poverty. They very well understand the dignity of labour, he added further.

Sudam Jadhav, speaking from the chair, informed on a very interesting fact that there are *la, da, sha, ksha, chha* sounds in the Warli language. He rendered the pronunciations of the sounds that Warlis replace with these unavailable sounds. Krishna Kimbahune proposed a vote of thanks.

Bhaskar Girdhari chaired the first session and Sunil Ghankute, Chandrakant Gaikwad, Sachin Jivde and Balvant Magdum presented their papers. Magdum, in his paper – “The Concept of God In Warlis” – informed that Warlis basically worship nature, and hence they have ample kinds of Vrikshapujas, Pashupujas and Grahapujas too.

Jivde comparatively spoke of the Warli language spoken in Gujarat and Maharashtra. He observed that it is not only Gujarati and Marathi that influenced Warli but it is otherwise also. He provided with a number of words in three of the languages in order to establish their similarity in sounds. Ghankute spoke of the changing norms in Warli tradition. The changes cannot be helped, for Warlis have begun approaching towns and cities, coming out of their traditional rocky and rural areas. Gaikwad said that the Warlis are an indigenous tribe or Adivasis and speak in Warli language, their own Indo-Aryan dialect, which is

mixture of Khandeshi, Bhili, Gujarati and Marathi.

Arvind Mardikar chaired the second session, and Tukaram Rongate, Bhaskar Girdhari, Gokul Shikhare and Mohini Savedkar presented their papers. Girdhari discussed the Warli customs and rituals such as Mahalakshmi-pujan, Dashra, Dashra Navmi Utsav, Sugi, Diwali, Waaghbaaras, Marriage, etc. He said that

**Warlis have extraordinary sense of rhythm and beauty, which can be evidenced in their paintings, songs and dances,**

the songs and dances Warlis perform at these rituals invariably indicate their intact relationship with nature. Savedkar said that oral tradition is quite rich and varied in Warli community. For centuries together pre-literate Warli people have transmitted ritual text, songs, myths, legends from one generation to the next successfully. Rongate categorized Warli songs into three heads in accordance with their context first deity, religion, birth and death, second marriage and love, third agricultural. All these songs radiate Warli culture, he stated. Shikhare spoke of Warli dances and musical instruments.

Maheshwari Gavit chaired the third session, and Raju Shanwar, Darshana Mhatre and Mukund Kule presented their papers. In the fourth session, meant for Warli paintings chaired by Sudhakar Yadav, Mangala Sinnarkar and Vivek Kudu presented papers. Both the sessions brought out the exemplary beauty, unusual and genuine rhythm that Warli art possess.

Maheshwari Gavit delivered valedictory address. Prakash Bhatambrekar was the chief guest at the valedictory session. Kailas Joshi, Associate Professor from Marathi, Arts and Commerce College, Wada, proposed a vote of thanks.



L-R: Mukund Kule, Raju Shanwar, Maheshwari Gavit and Darshana Mhatre

# NEW PUBLICATIONS



The following new publications in different Indian languages published during April to June 2013 have been given below. The lovers of literature who intend to buy the books may place order with the nearest regional centres of the Sahitya Akademi or Sahitya Akademi Sales Section in Swati, Mandir Marg, New Delhi. The addresses of the Akademi offices are given at the back cover of this issue.

## ASSAMESE

*Ramprasadi*  
(A selection of hundred poems/  
songs by Ramprasad Sen)  
Ed Sarbananda Chaudhuri  
Tr. Devaranjan Dhar  
Pp. 160, Rs.130  
ISBN: 978-81-260-4210-4

*Samparka*  
(Award winning Indian English  
poetry *Relationship*)  
By Jayanta Mahapatra  
Tr. Anubhav Tulasi  
Pp. 64, Rs. 60  
ISBN: 978-81-260-4093-3

*Adhunik Asamiya Gadya* (1<sup>st</sup> volume)  
(Anthology of modern Assamese  
essays : 1<sup>st</sup> volume)  
Ed. Lilawati Saikia Bora  
Tr. Devaranjan Dhar  
Pp. 296, Rs. 170  
ISBN: 978-81-260-4222-7

## BENGALI

*Shabar Lokagan O Lokakatha*  
Ed. Mahasveta Devi  
Pp. 144, Rs. 100  
ISBN: 978-81-260-4208-1

*Bishnu Dey: Satrangar Symphony*  
(National seminar paper on Bishnu  
Dey)  
Ed. Arun Sen  
Pp. 248, Rs. 140  
ISBN: 978-81-260-4094-0

## DOGRI

*Pichhlag* (Gujarati original)  
By Joseph Macwan  
Tr. Yash Raina  
Pp. 184, Rs. 180  
ISBN: 978-81-260-4027-8

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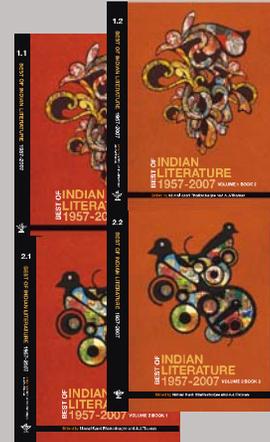
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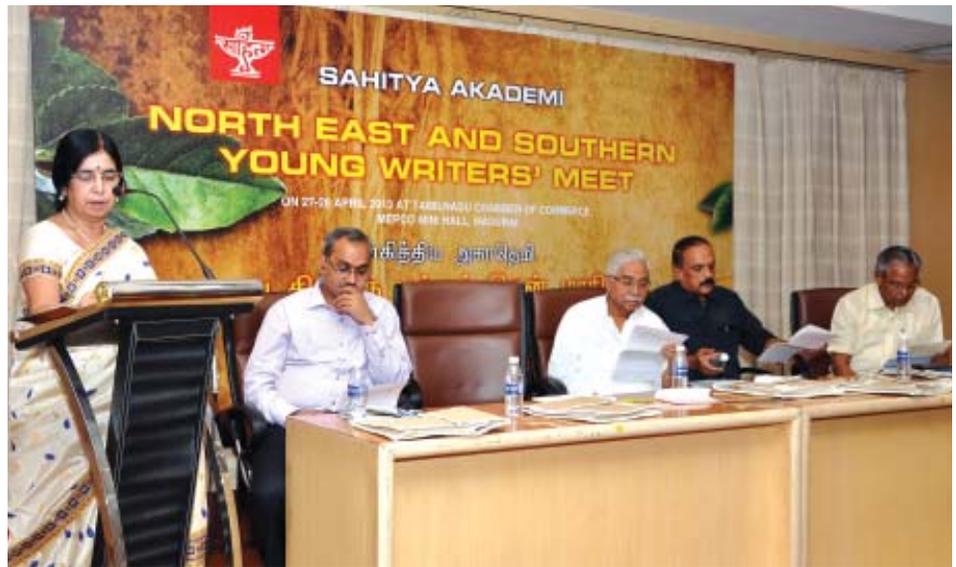
## North East and Southern Young Writers' Meet

Any literary work is an assurance to people's future aspirations

*North-East has been the epitome of multiple human creativity. North-East India consists of the states of Sikkim, Assam, Arunachal Pradesh, Nagaland, Manipur, Mizoram, Tripura and Meghalaya. This area has nation's major tribal groups, each group retaining its individual cultural identity. North East is described as a 'cultural and biodiversity hotspot'. Its multifaceted and multilayered cultural heritage generates a lot of critical interest today. There is a need for greater awareness about North East culture and literature especially among the youth. Sahitya Akademi undertakes the task of connecting the North-East literary sensibility to the rest of India and vice versa to keep alive cultural interaction, multi cultural understanding between the languages and regions.*

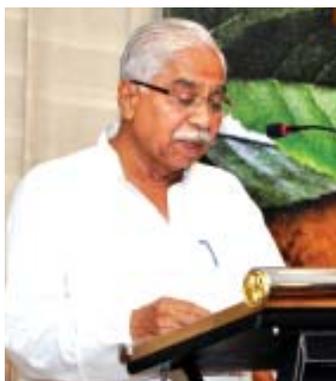
Sahitya Akademi organized the North East and Southern Young Writers' meet at Madurai for two days on 27<sup>th</sup> and 28<sup>th</sup> of April 2013. Paul Zachariah, eminent Malayalam writer, Chandrasekhara Kambara, Vice-President, Sahitya Akademi, eminent poet, playwright, novelist in Kannada, Karabi Deka Hazarika, eminent Assamese writer, Convener of Sahitya Akademi's Assamese Advisory Board, Krishnaswamy Nachimuthu, eminent Tamil writer, linguist and Convener, Sahitya Akademi's Tamil Advisory Board took part in the inaugural session .

K. Sreenivasa Rao, Secretary, Sahitya Akademi, while he welcomed the young writers and the literary fraternity of Madurai, he said that it is for the first time involving the young creative talents from South India and the North East is being organized. It is indeed to acknowledge, appreciate and encourage the young literary talents and also having them acquainted with other regional literary cultures of India. He further said that from its inception in 1954, in the domain of culture in general and in literature in particular, Sahitya Akademi has been striving to create socio-cultural integrity through the ambience of literature across the nation. Sahitya Akademi keeps on celebrating the cultural



Karabi Deka Hazarika delivering her address.

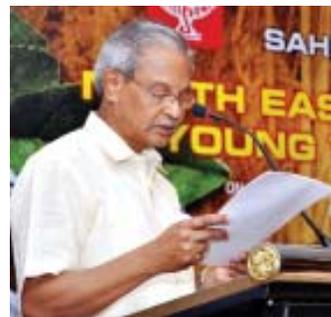
L-R: K. Sreenivasarao, Chandrasekhara Kambara, Pau Zachariah and Nachi Muther



Chandrasekhara Kambara



K. Sreenivasarao



Nachi Muther



Paul Zachariah



voice of India transcending the barriers. It has been focused on celebrating the originality of the literature especially of the North-East — their originality against terrorism, corruption, agony and unrest, other concerns on regional, national and international level.

Eminent Tamil writer and Convener of the Tamil Advisory Board Krishnaswamy Nachimuthu delivered a thought provoking introductory address. He wanted the writers not to be misled into the trap of illusions. They should shun propaganda. “I invite, receive and integrate is the call of the hour” he mentioned. He added that more translations of a high order should come out. “New writers should

of yesteryears faced mostly uneducated audiences.

Eminent Malayalam writer Paul Zachariah inaugurated the writers meet. He appealed to the writers to boldly question the wrong things in society. Writers must not be mouthpieces of vested political interests. The writings should be socially relevant. A conscientious writer points out the evil and raises forthright questions. Indian togetherness has to endure and divisive tendencies should be fought with literary force. Independent mind is the need of the hour. They should not mislead the readers. Gender equality should be nurtured and developed.

Ms. Karabi Deka Hazarika, well-known woman writer of Assamese language was the guest of honour in the writers meet. She emphasized that not only Indian literature, but North Eastern literature also is written in many languages. But the basic literary traditions are common and bind the North Eastern

milieu strongly. The young poets and writers of Assamese language are bringing out worthy literary creations. They love nature, free in choice of subject and form of expression. Ms. Hazarika lauded the Akademi for building a bridge of understanding from North East to the Tamil city of Madurai.

Readings by four North-Eastern poets and four Southern poets followed the Inaugural session addresses.

Bijoy Samakar Barman recited his first poem in his mother tongue Assamese. His poems spoke about the broken neck of a potter, streaming tears Keta town, Brown Cocoon of a butterfly and the last poem was “The Rose”.

The Bodo poet Gopinath Brahma wondered about the varied colours of sky, grey, red, yellow etc. His patriotic poem on “Mother Land” worried about the roads covered in darkness. Vinaya Okkaund, the Kannada woman poet read her first poem “In search of a New River” in native Kannada. In her next poem she wondered whether there is one pain reliever for all the ills faced by one. M. R. Vishnu Prasad, the Malayalam poet described a person’s visit to a hospitalized friend with irony and sarcasm. His other uncommon

Genuine creativity became a challenge these days because a modern writers face choice of content for his creative work

Chandrasekara Kambara

be encouraged. This writers meet in the historic city of Madurai will contribute to culturally united India” he observed.

Chandrasekara Kambara, eminent poet, playwright and the Vice-President of Sahitya Akademi presided over the writers’ meet. He emphasized that a literary work is not a mere statement but an assurance to the future aspirations of the people. Genuine creativity became a challenge these days because a modern writers face choice of content for his creative work. But modern poetry lost its rhythm somehow lamented Dr. Kambara. The present day creators face a well educated audience while pioneers



L-R: P. Chandrika, Akhom Yandibala, Devi Kusum Chakma, N. Gopi and Pranbijyoti Nazary



Indian togetherness has to endure and divisive tendencies should be fought with literary force.

Paul Zachariah



*Sirpi Balasubramaniam, Pratim Baruah, Y. Yellappa, P.N. Gopalakrishnan, Naorem Romina and Surya Shrestha*

themes are “A Hired Killer”, “Tigers and Snakes” and “Album of feathers”. Naorem Bidyasager Singha, the Manipuri poet read a poem on “Bhagavadgita” and another on “Seven Colours”.

Sitaram Kafley, the Nepali poet emphasized his Indianness and recited a poem titled ‘Exile.’ M. Sumathi, the Tamil poet in her first poem described the daughter’s worry why she is not in the marriage album of her parents. Her

next poem described a small girl’s query why the priest is not available. The priest used to apply holy ash to the Barby doll also. Here the baby is in need of the priest more than the god. The third poem gives a new real name to god. In last poem, she dwelt on the petty quarrels and the love-hate syndrome of married couples. Nada Sivakumar spoke about the role and difficulties of washerman and the social stigma being

fought against in the new generation.

The Telugu poet S. Raghu recited two poems “Mega Santhesam” and “New Window”.

The first session was chaired by eminent Malayalam novelist and Convener, Malayalam Advisory Board C. Radhakrishnan. Rashmirekha Bora read her Assamese short story “Fume and Smoke” which contained a folk tale in the narration. Mahabalamurthy Kodlkere, the noted Kannada fiction writer read a short story on the interactions of a grandson and grandfather dealing with the clashes of tradition and modern upbringing. Jagadeesh Mallipuram, the Telugu fictionist read a story “Lal Salam” involving Chandranna, Buddhudu and cultivation.

The second session was poetry readings by four North Eastern poets and five Southern poets. Veteran poet and Convener of Telugu Advisory Board, N. Gopi chaired the session. He dwelt on the forms and techniques of poetry and the four line *Naaneelu* form invented by him and followed extensively in Andhra. A statement in the first part and the message in the second part are its special features.

The Bodo poet Pranabjyoti Narzary recited two poems “Youhemain as you are” and “The long fingered deity”. Kusum Chakma, the Chakma poet recited “Lets March to a New India” and “Achieving Excellence”. Ms Akhom Yandibala Devi recited two Manipuri poems. Ms. Sukraj Diyali, the Nepali poet, recited poems on “Tea Garden” and “White Rose” symbolizing widows. The Kannada poet, P. Chandrika’s first poem “Sarayu Nadhi Aladalli” was recited in Kannada. Her next poem “Search



*Era Mohan, Thongam Dhanjit Singh, Suresh Nagalamadike, M. Narayana Sharma, B. Ravikumar and Ajai P. Mangattu*



Hook” spoke about various unexpected items brought about by the search hook which symbolizes life’s surprises. P. Ajith Kumar, the Malayalam poet sang about the woes of Sri Lankan Refugees. He praised the social reformer Narayana Guru.

Ranni Tilak’s first poem “A Poet’s Journey” and the second one “Writers Block” were appreciated well. S. Senthilkumar recited poems “The Path”, “The House without Siddartha”, and “Neem Flowers”. Manthri Krishna Mohan, the Telugu poet’s poems are “Stone Songs” “The Visit to an Old age Home” and “No need to Write a poem”.

The second day of the meet commenced with Short Story Reading session chaired by erudite scholar and critic S. Kanakaraj. He pointed out the miniature form and narrative techniques needed for a short story. Rajendra Dhakal read a Nepali short story “Pitha Ka Paise”. K. R. Meera read her story “George Moonman Theevandi Odikkumpol” with graphic descriptions. The Manipuri story was read by Takhellambam Debachand Singh.

Chandra Thangaraj read her Tamil story “Alagamma” a beautiful woman, her wedding saree, the role of brothers and the woes and pleasures of women.

The fourth session dwelt on contemporary young writing. Era.

Mohan, eminent Tamil scholar chaired the session. Thongam Dhanajit Singh gave a detailed picture of contemporary young writing in North East and especially Manipuri. “Disclose Something” is the aim of North East writing. The nationalistic narrative and adopting to new consequences are two major trends. Poetry and short story are the major genres followed now. Young women poets seek a larger space for women, he said. Sri Suresh Nagalamadike, the Kannada critic mentioned that Buddha, Ambedkar and Gandhi influenced the contemporary Kannada writing. Feminism, Muslim sensibility, Dalitism, rural degeneration, loneliness, deterioration of political system are the themes. Ajai P. Mangattu traced the Malayalam fiction scene in detail. B. Ravikumar mentioned that Sri Lankan Eezham sentiments, feminism, middle class ethos in Poetry, dominate Tamil writing. Novels are written extensively, he added. M. Narayana Sarma depicted the Telugu milieu dealing with free verse, mini poems, long poems, minority voices and creations in websites.

The fifth and last session was chaired by eminent poet Sirpi Balasubramaniam. In his chairperson’s introductory remarks, Dr. Sirpi expressed his anguish over the non availability of translations of North East literature

especially in Tamil. He exhorted the writers and the translators to fill the voids so as to sense mutual appreciation of the Southern and North Eastern literature. Pratim Baruah, Assamese poet, recited his poems “Before Sundown” and “Time”. T. Yellappa, the Kannada poet recited “Horse and Jesus Christ” and “They and Us”. Gopikrishnan’s Malayalam poems were on “Moss” and “The same Everyday”. Nasrem Romina the Manipuri poet recited her poems “Mother and Wife”, “My Neighbour” and “The Window”. Surya Shrestha recited “I love You”. Ilampirai, the Tamil poet dwelt on the affection and parting of lovers in her first poem and play by children in rains in the second poem. The Telugu poem “Aksharam” was read by Bheempally Sreekanth. Alagubarathy recited three small Tamil poems. Dr. Sirpi Balasubramaniam recited a poem on the role of a poet detailing the do’s and don’ts for him. he praised the literary contribution of Thavasi the first winner of Sahitya Akademi’s Yuva Puraskar whose untimely demise a few days ago cut short a brilliant literary career. The gathering observed a minute’s silence in respect of the departed young writer.

Sense of mutual appreciation of the Southern and Northern Eastern Literature especially amongst youth dominated in their interactions.



*The participant young writers from North East with the Southern young writers*

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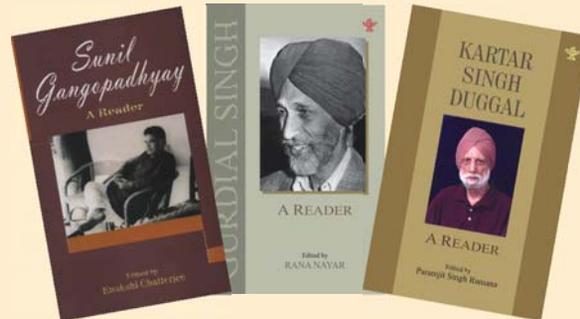
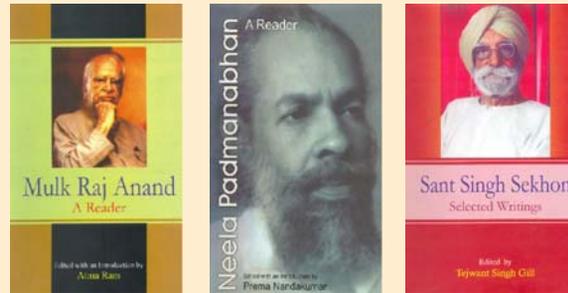
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## Poets' Meet : Telugu Poets at Sircilla

In the book exhibition organized by National Book Trust (India), Sahitya Akademi, Bengluru organised a literary programme at Sircilla, a remote town in Karim Nagar district of Andhra Pradesh inviting five Telugu poets on 16 June 2013. Jukanti Jagannatha, prominent poet from Sircilla and president, Telangana writers Association presided over the Poets' Meet. Kondapally Niharini from Hyderabad recited her recent poems. Her first poem was on womanhood and the kind of insecurity in the society being faced by women. The second poem she read out was entitled 'Telugu Mother'. Her third poem depicted the Telangana protest scenario. Damera Ramulu was the next poet who read out his poems. He read his long poem on Telangana which covered all the happening at Telangana region. His other poems read out portrayed the struggles for the oppressed, the dalits and political dilemma prevailing in the current politics in dealing with such issues. Annavaram Devender presented a graphic account of the geographical and social scenario of Karim Nagar district in his poems. The fourth poet was Maddikanta Laxman who read his recent poems were full of wit and sarcasm involved in day to day happenings. Finally Jukanti Jagannatham presented current trends in Telugu Poetry in his remarks. He opined the poets are becoming real representatives of the society. He also read out his poems.



L-R: Maddikunta Laxman, Annavaram Devender, Jukanti Jagannatham, Damera Ramulu and Kondapally Niharini Jagannatha

## Cinema and Literature Literature is the Mother of All Arts

Sahitya Akademi, Bangalore, organized a lecture on the subject 'Cinema and literature' in the Library Hall. Two eminent film personalities of from Kannada cinema, K.S.L. Swamy and P. Seshadri were invited to speak on the subject. K.S.L. Swamy, senior film director spoke that all the arts are probably the off-shoots of literature as literature is the mother of all other arts. Literature evolved earlier than all other arts. In cinema there is harmony of all other arts since dance and music are part of cinema in addition to literature. Veterans such as Bellave Narahari Shastri, R. Nagendra Rao, Hunasuru Krishnamurthy and H.L.N. Simha are household names in Kannada film industry and Kannada public. Shivaram Karanth, Girish Karnad, U.R. Anantha Murthy, Chandrashekhara Kambara, Bendre, Kuvempu - all these

contributed to Kannada film industry. Novels of Indian writers have been made films in Kannada. Films which are hit are usually based on novels of great writers, he observed. P. Seshadri who has made seven films wherein all the films have received national awards and who is a renowned director praised Swamy as Bhishma of Kannada screen. Art films entered the Kannada film arena during 1970s. *Vamsbhavriksha* of S.L. Bhairappa, *Samskara* of U.R. Anantha Murthy, *Biruku* of P. Lankesh, *Kadukudure* of Chandrashekhara Kambara were a few among them. The film based on a novel *Karuneye Kudumba Kannu* was the

first one ever produced in Kannada. Through these Kannada films became global. A film directed by international famed Director Girish Kasaravalli based on U.R. Anantha Murthy's short story 'Ghatashraddha' was acclaimed one of the top films the world film industry had ever seen.



L-R: K.S.L. Swamy and P. Seshadri



## Adi Language Convention

In the *Land of Rising Sun*



One of the last bastions of the tribal world, the tribes of Arunachal Pradesh have always lived off the forest without any threat to the ecosystem. The tenets of traditional practice are deep rooted in environment ethics, supporting a close and harmonious relationship with nature. The Adi, or Bokar Lhoba people is a major collective tribe living in the Himalayan hills of Arunachal Pradesh. Adi, or Abor, is a Tibetan–Burman language of India. They are found in the temperate and sub-tropical regions within the districts of East Siang, Upper Siang, West Siang, Lower Dibang Valley and Lohit. The literal meaning of Adi is “hill” or “mountain top”. Besides that the language used in the regions of Assam: north hills of Assam Valley, between Bhutan and the Buruli River. Also there is a small part of China where Adi is spoken. Sahitya Akademi is constantly striving to serve the cause of literary excellence and innovation together with the idea of popularization, taking the best of Indian literature to the people at all levels of community and presenting the oral and written traditions of literature in the country.

Sahitya Akademi organized a Convention on Adi Language in collaboration with Adi Agom Kébang on 6 and 7 April 2013 at Dooying Guumin Hall in Pasighat, East Siang, Arunachal Pradesh. As many as seventeen scholars and two performing groups participated in the convention.

Eminent writer Mamang Dai in the chair, Hon Education Minister, Science and Technology, Government of Arunachal Pradesh Sri Bosiram Siram was invited as chief guest. Kaling Borang,

eminent scholar and General Secretary of Adi Agom Kébang delivered key-note address. The guest of honour for the convention was Sri Bodong Yirang, Director, Elementary Education, Arunachal Pradesh. Gautam Paul, Officer in Charge, Sahitya Akademi, Regional Office, Kolkata was present to welcome the guests.

The Convention started with the performance of colourful dance accompanied by melodious songs. In the

inaugural session, Goutam Paul, Officer In-charge, Sahitya Akademi, Kolkata, gave his welcome speech who said that the Convention was designed to deliberate on the past, present and future of Adi language. Sahitya Akademi is also working on small language groups, the main objective of which is to preserve and develop the language and its culture.

Kaling Borang, in his key-note address, described the rich heritage of Adi language especially its oral tradition



*Adi traditional dance by the students to welcome the delegates*



*Aabang, Adi's traditional ballad literature forms the basis of their spritual and intellectual life.*

Mamang Dei

because of it possessing rich elements of priestly and epical literature that require urgent documentation for preservation of its oral and cultural heritage. He also stressed for effective implementation of the language in school curriculum and suggested that a common script for both Adi and Mising language should earnestly be pursued. He informed that Adi Agom Kébang formed in 1982, has been working for preservation and promotion of Adi language with various activities.

The chief guest of the session Hon'ble Minister Sri Bosiram Siram, inaugurating the first-ever convention of Adi Language called

upon the youth to come forward to help promoting Adi language and literature, Siram stressed on documentation, research and publication of literature in Adi language. He also advised the Director of Elementary Education present on the occasion to develop a suitable mechanism to implement the language in schools effectively. Informing that mother tongue is compulsory as third language in schools, the minister lamented saying 'it is not properly taught in the state.' 'The students have birth right to learn and write their own language and therefore, the teaching community must take care of it,' he

asserted while 'assuring' to send the teachers in different trainings workshops and symposiums to learn new techniques and methodologies to improve their teaching skills in local languages. Further, Sri Siram advised the Adi Agom Kébang executives to select 'good' books, written in Adi language which could be procured from Library Department with the



L-R: Gautam Pal, Mamang Dai, Bosiram Siram, Nini Pettin, Bodong Yirang and Obang Tayeng

financial help of the state Govt. Terming language and culture as mirror of the society, he said that their State provides a wide range of languages of indigenous inhabitants with a better scope for research work and all-out efforts should be made for their proper documentation for the cause of glorious history of Adi community in particular and the state as a whole.

Guest of honour Bodong Yirang, Director, Elementary Education, Arunachal Pradesh observed that Arunachal Pradesh has as many as eighty-two languages and dialects. Adi language is one of them bearing the cultural heritage of the community which comes under the Tibeto-Burman language group of North Assam. He expressed his belief that the convention will pave the way for the development of Adi language. The literary wealth both written and oral is vast which is unparallel in the mass of tribal literary world. These are flowing in the forms of *Aabangs, Penge, Ponungs, Bari* and folklores such as

*Delong, Yoyo, Gognam* etc besides emerging creative writings. He said that in perspective of Adi language, script is the most important issue which is to be decided. The use of Roman script in this purpose should be carefully re-examined. He also said that if we ponder new the origin and history of the creation of script in any language, it will be found that all of them were created through

*The literary wealth of the Adi's language is not documented, the cultural future of the Adi people would be doubtful.*

Bodong Yirang



evolutionary process, not artificially introduced by any authority. He also exemplified the case of Manipuri language in this regard. He opined that until or unless the vast literary wealth mingled in Adi language is not documented irrespective of any script as early as possible, the cultural future of the people cannot be guaranteed.

Mamang Dai, presiding over the inaugural function, said that documentation of *Aabang*, the traditional ballad literature of the Adis is of utmost importance as *Aabang* forms the basis of our spiritual and intellectual life. She said literature is a form of articulation of ideas and collective endeavour is required for its overall development. She observed while appreciating the Sahitya Akademi, for organizing the convention at Pasighat, that such initiative would enrich the writers and poets in the state. While sharing her experiences in the field of literary activities, she said the convention aims to preserve and promote Adi language and cultural heritage in particular, creating a better understanding of humanity and democracy, secularism, justice and equalities in the society.

The vote of thanks was proposed by Nini Pertin, President, Adi Agom Kébang, Arunachal Pradesh.

A colourful cultural display called 'Boyin Nero', depicting early cultivation practice of the community was also presented by a Ponung party on the occasion.

In the first session three scholars Tarak Mize, Deputy Director of Public Libraries, Government of Arunachal Pradesh, Maktil Apum, Assistant General Secretary, Adi Agom Kébang and Talom Dupak, renowned cultural specialist, presented papers on the histories of 'Adi literature', 'Adi script' and 'Adi Folk songs' respectively with Ms Mamang Dai, in the chair.

Tarak Mize presented a paper entitled 'History of Adi Literature'. He dwelt at length about the genesis of Adi written literature up to the present time focusing on the contributions of Verrier Elwin and other early scholars towards the growth of Adi language. He touched upon the myths and other oral elements in the Adi literature and also dealt with the different genres and sub-genres of Adi literature. Maktil Apum presented a paper entitled 'History of Adi Literature'. He narrated the origin of writing of Adi script initiated by the Missionaries and Adi educated elders in the early twentieth century. He highlighted the contributions of British Chairman Missionaries like Nathan Brown, O.T. Cutter, Rev. J. H. Lorrain, W. Savidge, L.W.B. Jackman. He informed the audience that the Adi script was formulated by Mr. Jackman. He also said about the earliest printed books about Adi language.

Talom Dupak presented a paper entitled 'Adi Folk Song'. He presented some folk poems / songs and analysed them. He illustrated various forms of folk songs of the community and called upon the youth to learn singing of them from learned singers so that they can be preserved for posterity.

Mamang Dai, while appreciating the presentations of the three speakers, said that we must learn to exist along



with the changing global scenario by promoting our culture and language.

The afternoon session was presided over by Dana Pertin, former President of Adi Agom Kébang where Kaling Borang, Kabuk Pertin and eminent author Ngangin Lego participated on introducing Adis and their language, linguistic aspects of the Adis and importance of promotion of Adi language respectively. The topic of the session was 'Literature and Language'.

Kaling Borang presented a paper entitled 'Introducing the Adis and Their Language'. He discussed about the



Mamang Dai and Bosiram Siram



background and context of Adi language. While deliberating about the history of Adi people, he said that there has not been written documents on the history of Adis. Legend says they came down from the north to the present habitat. Presently they are distributed mainly along the Siang river in the districts of West Siang, Upper Siang, East Siang, Lower Siang and some parts of Lohit districts of Arunachal Pradesh. He also said about the myths, faiths and beliefs, social system, the construction of the Kébang, Adi language, Adi education system and Adi literature. He also threw light on some of the lesser known yet precious *Aabangs* found in Adi tradition such as *Peming Aabang* and similar ballads and appealed Adi Agom Kébang to document them to save them from extinction.

Kabuk Pertin, a Language Official and an expert on Adi language, presented a paper entitled 'Adi Language : Study on Some Basic Aspect'. He discussed the linguistic features of Adi language. He spoke on the particular aspects like

'phonetic', 'morpheme', 'syntax', 'orthography' and tone of the language. Dr Lego dwelt at length about various issues confronting the community in matters related to Adi language and literature.

The chairman Dana Pertin, a former President of the organization lauded the presentations of the participants and called for promotion of Adi language and unification of the community.

The third session of the Convention on 7 April was chaired by Osong Ering, retired IAS officer and renowned scholar and writer. The topic of the third session was 'Adi Folk Songs and Tradition'. Oling Ratan, Arak Megu, Osik Pertin and Nini Pertin presented papers on 'Folk Songs of the Adis', 'Classification of Adi Folk Songs', 'History of Adi Language', and 'Dreams and Influence on Adi life' respectively.

Oling Ratan, a profound scholar on Adi songs, recited a folk song depicting early attires of the people called, 'Gine Bomong' and also sang a song which is almost extinct. He also displayed a

rhyme called 'Takar Sannam' (Counting the Stars) which is also not known to many people of the community at present. Both the song and rhyme were rich in poetic elements that showed the profound knowledge of the forefathers in folk poetry. He spoke on the genesis and different aspects of Adi folk songs. He tried to trace the different periods in the developments of Adi folk songs. He also read out some folk songs and their English translations.

Arak Megu presented a paper entitled 'Adi Folk Songs and Tradition'. He spoke on the variety of element of Adi folklore. He classified and named all dance and song forms of the Adis which are sometimes confused by the people especially the youth as they are not accustomed to practising them in their daily life. He divided Adi folk songs and tradition into four groups: *Aabangs*, *Bokii - bogo* (superstition), *Dooying - lubisumam* (personification/ autobiography) and *Luman / Siidum-siimang* (secular). *Aabangs* are narrated by Miri (male/female) in the song form of local festive



A section of audience at the convention



occasions. *Bokii – bogo* are superstitious beliefs. In *Dooying – lubisunam* category the singer acts as the subject and narrates his/her autobiography through a song. *Luman / Siidum–siimang* is a form of folk song which is a generalized type and can be sung as per different societal situations. He called upon the youth to try to learn and practise them in order to protect Adi culture.

Osik Pertin, former General Secretary of Adi Agom Kébang, narrated the evolution of the Adi written language over the last century and gave his valuable advice about how the people should take forward the path of development of Adi script and language. He presented a paper entitled ‘History of Adi Literature’. He spoke about the genesis of Adi literature. British Christian Missionaries worked a lot towards the promotion of this language at the beginning. He also said about the translations into Adi language. He focused on the special features of Adi script and its phonetic features.

Nini Pertin, the President of Adi Agom Kébang, discoursed on different dream symbols and their interpretations as believed by Adis which are still regarded as right by people. He read out his paper entitled ‘Dream and Its Influence on Adi Psyche’. He said that Adi people take vivid interest in dreams and their interpretations. The interest is so passive that it almost leads to the level of fatalism. They believe in the existence of two worlds – the real world and the ethereal and spiritual dream world. He also presented a list of dreams and their interpretations.

Osong Ering from teh chair highlighted various cultural and philosophical heritage of the people contained in their myths and folklores and advised the people to try to know them.

Bani Danggen, a renowned writer and former Information Commissioner presided over the fourth session. The topic of the session was ‘Modern Adi Literature’. Gindu Borang, Assistant Professor, J.N. College, Girin Tamuly, a poet and scholar, Kaling Borang and Maktin Lego, General Secretary of Adi Cultural and Literary Society, Roing, participated in the session.

Gindu Borang, in his paper ‘An Introduction to Adi Oral Tradition’ observed that oral tradition is an important source of Adi history. The oral tradition of Adis are preserved in the form of *Abang, Abe* (introductory speech of *kébang* i.e., village council), *Kongki Boté* (narration of historical facts and exploits of great ancestors in verse in *Abe* tune), *Pénge* (the funeral hymn relating to birth, material life of deceased, death and journey of the soul to the next world), *Odong* (genealogy), *Doying* (history/story), *Dobo* (expression of one’s desire in the form of songs), *Lutom* (folk proverbs and sayings) and dance-drama like *Besung Nayi*, *Nunu Pipi Padam Nyanyi*, *Boying Néro*, *Pasi Kongki* etc. He spoke in details about these genres.

Girin Tamuly presented a detailed examination of the present modern Adi literature comprising the works of most present and past writers and poets in his paper entitled ‘Modern Adi Literature’. He called upon the people to write in Adi as Adi language is both beautiful and vibrant. He said that Gogi Bote Talom Rukbo is the exponent of modern Adi literature. He spoke on the writings of Adi writers like Kaling Borang and Gindu Borang. He presented a list of modern Adi writers.

Kaling Borang, in his presentation on ‘Luman Ponung’(entertainment of folk songs), described about the character and styles of recreational song and its importance in the socio-cultural life of the people. Maktin Lego suggested that while developing Adi script we must involve the participation of expert linguists for proper and scientific development of Adi script.

The chairman Bani Danggen while appreciating the presentation of the participants said that collective efforts must be made by the people to promote Adi culture and language. He presented a paper entitled ‘A Paper on Uniqueness



Bani Danggen chairperson giving his views. The paper presenters in the session are on the dias



of Adi Grammar under the Scheme of Linguistic Study of Adi Language'. He spoke on the linguistic features of Adi language. The features he highlighted are phonetic patterns, euphony and patterns of changes of ending letters.

In the valedictory session the chief guest was Bidyeshor Doley, President, Mishing Agom Kebang. In his speech, he said that while other literatures have made tremendous progress in this country, the Adi and Mising languages with their common heritage and origin have lagged behind because of the lack of initiative in written literature though the language is more than thousand years old. Describing various challenges in the way of developing its written literature especially problem in script issues and inadequate sources, he called upon

members of both the communities to strive for preservation and promotion of the language. Proper development of the script of Adi and Mising and production of written literature must be given top priority for rapid development of the language, he said.

The guest of honour and Director of School Education, Tapang Taloh, said that promotion of Adi language and literature is the collective responsibility of all members of the community. According to him there are many important things to be done: improvement of text books and

implementation in schools with proper planning and execution with involvement of experts on the subject. He stressed on research and documentation of the language for proper development and its introduction as first language in schools as per National Minority Language Policy formulated by Government of India. He said that it was a joyous time for all that due to the efforts of Adi Agom Kébang, the percentage of young scholars participating in the field has been increasing over the years. While stressing on research and documentation of the language for its promotion, he suggested that the text books should be written and screened by experts and competent authority.

Obang Tayeng, General Secretary of Adi Agom Kébang in his concluding speech outlined the present language scenario of the community and efforts being undertaken by Adi Agom Kébang to promote Adi language. He also thanked Sahitya Akademi for its support.



*Performance of Adi tribal dance 'Boyin Nero'*



## Birth Centenary Programme

### Bimal Mitra



Bimal Mitra is a writer of greater eminence in Bengali as well as Hindi with an amazing prolificity through his hundred novels and short stories. Many of Mitra's novels have been made into successful films. Translations of his works in Indian languages gave him a national stature as writer

Sahitya Akademi organized a birth-centenary literary forum on eminent Bengali author Bimal Mitra (1912–1991) on 28 June 2013 at Sahitya Akademi auditorium, Kolkata. The forum was chaired by Ramkumar Mukhopadhyay, Convener, Bengali Advisory Board, Sahitya Akademi. Speakers were Professor Baridbaran Ghosh, Sirshendu Mukhopadhyay and Sunil Das.

In his welcome address, Gautam Paul, Officer in charge, Sahitya Akademi enumerated his wife, works and achievement.

Baridbaran Ghosh, President of Bangiya Sahitya Parishad, informed the audience that Bimal Mitra was fond of music also. In his writings we can find traces of his consciousness of the history of Calcutta. He compared the style of his writings with that of Saratchandra Chattopadhyay. He said about the closest friends of Bimal Mitra and their influence on Mitra. He discussed about the portrayal of characters drawn by Mitra. He discussed about his two major novels *Sabeb Bibi Golam* and *Kori Diye Kinlaam*. The former was adapted into a hugely popular movie while the latter was serially published in *Desh* magazine. He was a past master in ending his novels as he knew how and where to end a part of a novel. He is widely popular among Hindi readers.

Sunil Das shared his personal experiences with the audience. He emphasized on one of his novelette *Saraswatiya*. The setting of the novelette

was Jharkhand and the exploited down trodden adivasi people of the state. He brought the corruption of various institutions through novel and thereby incurred the wrath of Madhya Pradesh state. Primarily, the novel was banned by the government. Some of his major novels are *Sabeb Bibi Golam*, *Kori Diye Kinlaam*, *Begum Mary Bishwas*, *Ekak Dasak Shatak*, *Asami Hazir*, *Pati Param Guru* etc. He is widely popular in Bilaspur till now. Readers were his primary concern.

Sirshendu Mukhopadhyay, an eminent Bengali fiction writer, focused on the short stories of Bimal Mitra. He said that some of the short stories of Sri Mitra exhibit subtle ways in which the human psychology works. He mentioned two of his short stories for example. They are 'Neelnesha' and 'Lojjahoro'. Sri Mukhopadhyay opined that later Bimal



Mitra left such writings on subtle themes and Sri Mukhopadhyay regretted for it. He was a great narrator indeed. While saying about Bimal Mitra's continuous thinking about the reception of his works by readers, Sri Mukhopadhyay opined that a writer must be indifferent about his reception among the readers.

In the chairperson's speech, Ramkumar Mukhopadhyay said about the pan-Indian acceptability of Bimal Mitra's writings. Choice of themes along with the portrayal of characters in his writings is significant. He is a pioneer of a different style of narration in Bengali literature.



L-R: Baridbaran Ghosh, Sunil Das, Sirshendu Mukhopadhyay and Ramkumar Mukhopadhyay

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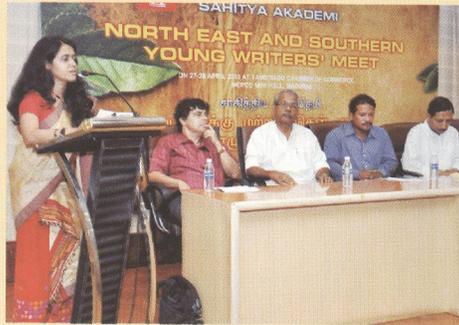
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