

Festival of Letters 2022

10 - 15 March 2022

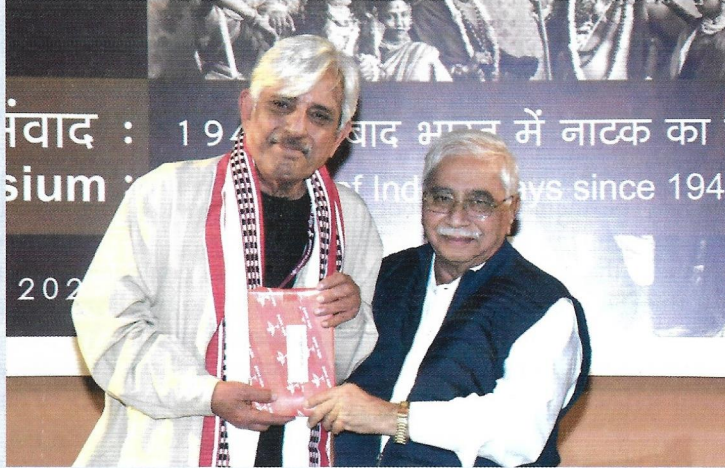
Daily News Bulletin

SUNDAY, 13 March, 2022

SYMPOSIUM ON EVOLUTION OF THE PLAY IN INDIA SINCE 1947

A symposium on the Evolution of Play in India since 1947 was conducted on Saturday, 12 March 2022, on the Rabindra Bhavan Lawns, at 2.30 PM. Sri Bhanu Bharti, a distinguished Theatre personality, inaugurated the symposium. At the outset, Dr K. Sreenivasarao, Secretary, Sahitya Akademi, heartily welcomed the dignitaries and audience. In

the inaugural speech, Sri Bhanu Bharati observed that there were several traditions of folk drama before Independence, but most of the urban people were disconnected from them and were involved in familiarizing themselves with the English language and culture. Prof. Chandrashekhar Kambar, President, Sahitya Akademi, chaired the inaugural session. He said that theatre is the means of humanization in a world threatened with mechanization and globalization. It is not only the art of all arts but has absorbed into itself the best magic ritual and religion. However, the secret of theatre is the element of



wonder. He appealed to fellow theatre workers both at home and elsewhere to work non stop for the promotion and dissemination of the art of theatre which is most human and divine.

The academic session was chaired by Sri Satish Kulkarni, noted Kannada theatre personality. He said that many changes have taken place in the field of drama, stage or stagecraft after 1947. New experiments in writing plays are taking place.

Rabijita Gogoi (Assamese) shared that the plays which were written during the early post-Independence in the Assamese language were greatly focused on Indian nationalism. Raja

Varier (Malayalam) opined that IPTA experiments were linked to socialist realism. IPTA WAS a group of leftist intellectuals who were artists. P. Birchandra Singh, Manipuri playwright, talked about the growth of Manipuri theatre since post-Independence. The playwrights in Manipuri were greatly influenced by the history of the North East, he observed.

Sangam Pandey (Hindi) opined that plays in Hindi are mostly based on literary works. There have been a lot of foreign plays in Hindi. Western theatre has had a lot of conflict with classical theatre.

Abhiram Bhadkamkar (Marathi) shared that the Marathi theater had taken a turn two decades before Independence. Efforts were made to move away from musical drama to prose drama.



TODAY'S EVENTS

**Three day
National Seminar on
Impact of Literature on
Indian Freedom Movement**

Sahitya Akademi Auditorium (1 floor),
10:30 am

**Symposium on Fantasy and Science
Fiction in Indian Languages since
1947**

Rabindra Bhawan Lawns, 02:30 pm

**Fellowship presentation to
Jagadguru Ramanandacharya
Swami Rambhadracharya**

Rabindra Bhawan Lawns, 06.00 pm

A WORD FROM WITHIN: WRITERS' MEET

Award-Winning Writers Shared Their Experiences in Creative Writing



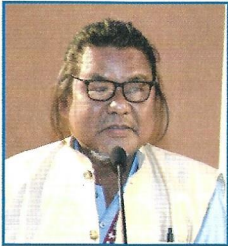
On the third day, Saturday, 12 March 2022, of the Festival of Letters, the Writers' Meet commenced at 10 AM, on the Rabindra Bhavan Lawns. Dr Madhav Kaushik, Vice-President, Sahitya Akademi, chaired the Meet. The Sahitya Akademi Award 2021 winning writers shared their experiences in creative writing at the Meet.

Anuradha Sarma Pujari, the award-winning writer in Assamese, said that *Iyat Akhan Aaronya Asil*, my ninth fictional work in Assamese, is the plaintive story of a situation as to how humans gradually destroy and exploit nature on an unprecedented scale through months, through years.



Bratya Basu, the Award-winning writer in Bengali, said that almost all through his life, He dabbled in the world of theatre. Theatre, from his very childhood, fascinated him and has been his first love. He tried his hand at all the facets of theatre and continue to still do so.

Mwdai Gahai, The Award-winning writer in Bodo, said that he likes to write, mainly poems. The themes of his poems are multifaceted. His land and its surrounding environments are the sources of his creation.



Namita Gokhale, the Award-winning writer in English, could not make it to the programme. But she made it a point to send in a video to be played to serve the purpose. She shared that her novel *Things to Leave Behind* refers both to the tangible and intangible things, the situations and attitudes, that we can discard and move on from and also all that we have done or not done, the legacy of our lived life.

Yagnesh Dave, the Award winning-writer in Gujarati, opined that the creative process is like creating a cosmos-say microcosm from the chaos of the world and words. Poet gives the form –“ROOP”. In that sense the Poet is 'ROOPANKAR' – Creator of forms intertwined with meaning and feelings – rational and emotional halves of our consciousness.



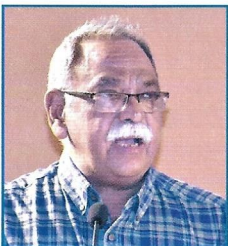
Wali Mohd. Aseer Kishitwari, the Award-winning writer in Kashmiri, said that our generation is perhaps lucky that for us the entire world's literature has squeezed into a mouse touch, but books have a special significance for traditionalists.

Sanjiv Verenkar, the Award-winning poet in Konkani, said that everybody is afflicted with various emotional ailments and during such times this balm of his poems will come in handy to serve the purpose of subsiding the pain. Purity must proliferate in our society, that is my deep craving.



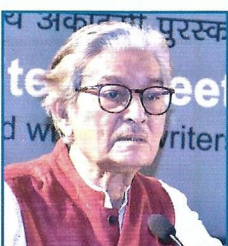
D.S. Nagabhushan, the Award-winning writer in Kannada, could not make it to the programme. Copies of his speech were distributed amongst the audience, which said that the very title of his work suggests that it is the story of Mahatma Gandhi, the father of our Nation. Some perceptive readers are of the opinion that *Gandhi Kathana* reads like a novel maintaining curiosity throughout, unfolding the tragedy of the incomplete journey of Gandhi towards the total truth.

George Onakkoor, the Award-winning writer in Malayalam, said that his autobiography *Hrydayaragangal* is a record of his impressions of the period he has lived in with reference to his village, the college campus where he worked for a long time, the love affairs there, the agitations for securing legitimate rights, the ideas assimilated through reading the great epics, the magnificence of the places he has visited, and the brotherhood of man.

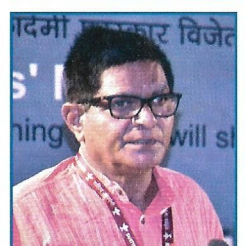
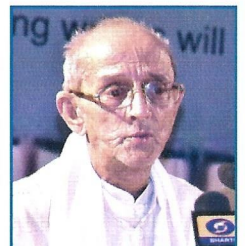
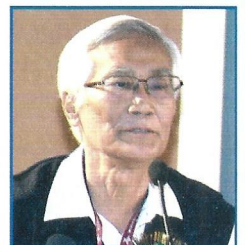
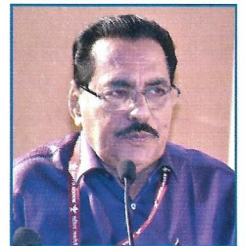
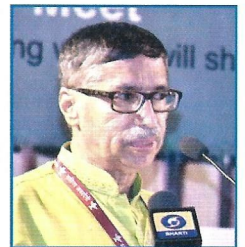
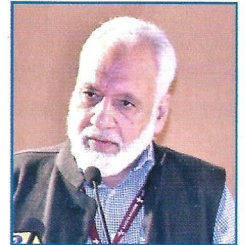


Hrushikesh Mallick, the Award-winning writer in Odia, said that we know that creation and criticism are two different but interrelated activities of the human mind. Literature depends on life and criticism on literature.

Niranjana Hansda, the Award-winning writer in Santali, who could not make it in person to programme but submitted his speech, conveyed that his awarded book is *Mone Renag Arang*. It is a collection of short stories that speak of common folks living around him.



Ambai, the Award-winning writer in Tamil, shared that she began to write like an amateur circus artist. She added that when it comes to a woman who writes,



generally she, as a woman, has already been defined. When they say a woman writer, it is not gender that is on their mind. The term “woman” is a yardstick, a qualitative nomenclature, used to measure the quality of their works.

Gorati Venkanna, the Awardee in Telugu, said that ruminating over the background of his poems is just like running the fingers tenderly over the antique script on the copper leaves that are forgotten and rusted. Further he said that his poetry reverberates the humble life of the thatched roofs and the muddy tracks at a time when the so-called modern cultures of the skyscrapers are playing with the milky clouds.

Raj Rahi, the Award-winning writer in Dogri, said that he has penned six short-story collections since 1976. I just wrote what I saw, experienced and felt. He shared that he penned his first story while appearing for the Shiromani exam in Dogri language, after reading it Om Goswami, a noted litterateur in Dogri, encouraged him a lot.

Daya Prakash Sinha, the Award-winning writer in Hindi, opined that a play that is nourished with literary values and simultaneously can be staged successfully, is a great play indeed, as used to be the plays of Shakespeare. He added that he has consistently been striving, that he directs and stage them and make needed alterations and reinforce that staging, ahead of their publication.

Jagdish Prasad Mandal, who could not make it in person to the programme but submitted his speech, the Award-winning writer in Maithili, said that in his novel *Pangu*, Madhya Pradesh's social-economic environment, from 1940 to 1965 has been depicted. The novel also reflects the miserable conditions of the farmers of the Mithilanchal region.

Thokchom Ibohanbi Singh, the Award-winning writer in Manipuri, said that we know that creation and criticism are two different but interrelated activities of the human mind. Literature depends on life and criticism on literature. Criticism directs the writer to use their creative talents in a better and more enlightened manner.

Chabilala Upadhyaya, the Award-winning writer in Nepali, said that earlier his poetry used to be in uninhibited verse, later he adopted the descriptive verse, particularly in his mother tongue Nepali. He practised writing in Hindi language as well and tried his hand at other genres also.

Kiran Gurav, the Award-winning writer in Marathi, said that he is a man who incessantly keeps writing in his heart. The majority of the nourishment of reading and hearty discussions he could manoeuvre, in his little village, were stories. We reap what we sow, as a reader, he added.

Khalid Hussain, the Award-winning writer in Punjabi, said that we need to light

the lamp of humanity in our hearts so that this diverse garden may remain fragrant. We just cannot survive any more destruction. He has consistently been striving, with his pen, towards this elixir of peace, harmony and prosperity, we need.

Meethesh Nirmohi, the Award-winning writer in Rajasthani, said that when his senses connect with this reality of life or one could say with this nature, then spontaneously his sensory perception conjoins emotionally and impulsively with his memory.

Vindhreshwari Prasad Mishra 'Vinay', the Award-winning writer in Sanskrit, observed that poetry, in my view, is a sub-creation of the divine-creation by a poet, where the poet's ego-individuality gets submerged into the supremacy of the universe and eradicates the wantonness in him.

Arjun Chawla, the Award-winning writer in Sindhi, shared that his book *Nen Nindakhandha* is a poetry collection, and has ghazal, wai, nazm, bait and new poetry. Included in the book, Wai is an exclusive Sindhi form of poetry that resembles Sindhi kaafi and is sung in Sufi style, he added.

Chander Bhan Khayal, the Award-winning writer in Urdu, said that he does not write himself, but someone is there in him who inspires him to write and he gets compelled to write. Sometimes he explores the realm within him and sometimes the realm around him, i.e., the physical world.

FACE TO FACE

SELECT AWARD-WINNING WRITERS IN CONVERSATION WITH EMINENT WRITERS

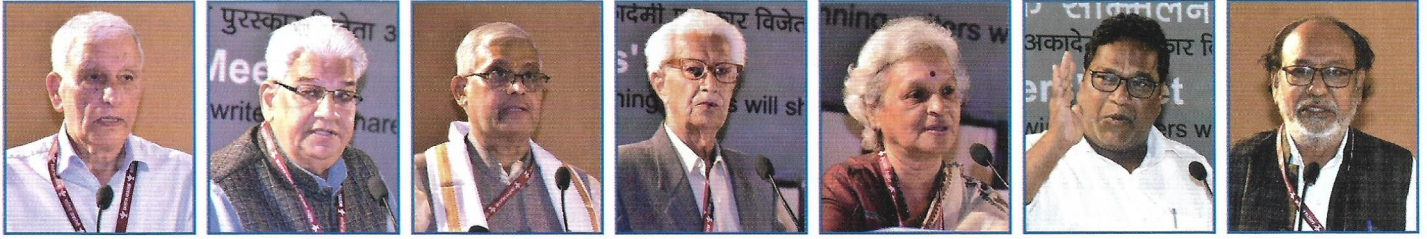
Select Sahitya Akademi Award 2021 winning writers were in conversation with eminent writers at the Face to Face programme, on Saturday, 12 March 2021. The programme commenced at 11.15 AM, on the Rabindra Bhavan Lawns. The writers the programme included - Anuradha Sarma Pujari (Assamese) was in conversation with Bhuvaneshwar Deka, eminent Assamese writer and critic; Subodh Sarkar, distinguished poet and writer in Bengali and English conversed with Bratya Basu, the Award-winning writer in Bengali; Vinod Joshi, noted Gujarati poet conversed with Yagnesh

Dave, the Award-winning poet in Gujarati; Daya Prakash Sinha, the Award-winning Hindi playwright was in conversation with Chandan Kumar, noted Hindi writer; Maala, noted Tamil writer and journalist interviewed Ambai, the Awardee in Tamil; Gorati Venkanna, the Awardee in Telugu was in conversation with S. Nagamalleswara Rao, noted Telugu critic and researcher.

In the first segment of the programme the Assamese Award-winning writer, Anuradha Sharma Pujari talking to Bhuvaneshwar Deka said that the writer needs loyalty and dedication towards his subject. She said

that I am Assamese first and therefore obviously Indian. I constantly give place to national issues in my writing and whatever I write, I write from my heart. Deka asked about the interrelationship of life and nature. In response, she said that human beings are an integral part of nature. We should treat and love nature.

The second segment included the insightful conversation between Bratya Basu and Subodh Sarkar. Bratya Basu shared his views on various issues in connection with his creative writing and life. He said that he always believes in regional identity. I am from the state



first and then obviously from India. This Indianness is created by our linguistic-cultural diversities etc. whom we ardently respect and everyone must do the same.

In the third segment, Vinod Joshi, a noted poet in Gujarati, made Yagnesh Dave, the Awardee in Gujarati, speak spontaneously of the inspiration, process of writing poetry. Yagnesh Dave said that to a large extent, he expresses his feelings and thoughts in his own style and form. Further, he said that it is indeed a difficult job to conceive a long poem, employ a particular dialect and further maintain rhythm keeping the thought intact.

The Award-winning distinguished playwright in Hindi - Daya Prakash Sinha - was in conversation with Chandan Kumar, noted Hindi writer and critic. Sinha said that he had no option but to write plays. Although he wrote some short stories in the

beginning, he had a passion for drama. He said that along with acting in plays, his association with theatre grew. Sinha gave detailed information about the play, Sarjana- Abhinaya-Journey in the conversation. Whenever he writes a play, he writes the stage, he said. For literary drama, it is better if history is centred, there is no denying of imagination in it. He said that whatever historical plays he wrote, he also wrote detailed roles and gave information about the necessary evidence. Highlighting the significance of emotions in plays, he firmly stated that plays as a genre is part of literature, and must contain literary values.

Noted writer and journalist - Malan V. Narayanan - interacted with the award-winning Tamil writer Ambai. Expressing happiness upon receiving the Sahitya Akademi Award, she began writing in her adolescence and wrote

her first novel when 19. She said that the subjects of her fiction are diverse. She has been incorporating life experiences in her writing. During the conversation, she fondly shared her memories of her mother.

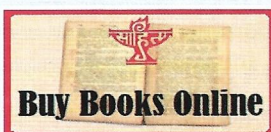
In the last segment of the Face to Face programme, S. Nagamalleswara Rao, a noted Telugu writer and critic, conversed with Gorati Venkanna, the Award-winning writer in Telugu. Gorati Venkanna spontaneously shared that he began writing poetry from student life. Rural life and folk traditions have been his main concerns. Through his poetry, he gave voice to the suffering of society. He held that poetry contains 'Panchamahabhoota' which links it to a rich tradition. Poetry is not only helpful in expressing happiness and sorrow, but it has the power to express joy too, he observed. He recited two of his Telugu poems.

PROGRAMMES OF FESTIVAL OF LETTERS 2022

Media Partners



Book Exhibition
10:00 am to 7:00 pm (Daily)



Link:
<http://sahitya-akademi.org.in/>

ALL COVID-19 PROTOCOLS WILL BE KEENLY OBSERVED

Programmes and Dates are subject to change.

HIGHLIGHTS

14 March 2022 (Monday)		
National Seminar on <i>Impact of Literature on Indian Freedom Movement (Contd...)</i>	10:00 a.m.	Sahitya Akademi Auditorium (1 floor)
Panel Discussion on Media and Literature	10:30 a.m.	Rabindra Bhawan Lawns
Transgender Poets' Meet	02:30 p.m.	Rabindra Bhawan Lawns
Samvatsar Lecture	06:00 p.m.	Rabindra Bhawan Lawns
15 March 2022 (Tuesday)		
National Seminar on <i>Impact of Literature on Indian Freedom Movement (Contd...)</i>	10:00 a.m.	Sahitya Akademi Auditorium (1 floor)
Purvottari	11:00 a.m.	Rabindra Bhawan Lawns
Symposium on <i>Literature and Women Empowerment</i>	02:30 p.m.	Rabindra Bhawan Lawns



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