Rohingya are illegal immigrants: Rajnath

We have to think about the rights of our own people

Kamal Haasan ready to serve Tamil Nadu as Chief Minister

Meeting Delhi Chief Minister was educational, says actor

Tamil Nadu ready to serve

J&K’s convoy targeted by militants

2 civilians killed, 34 injured in Tral

On the silk road from Kerala to China

Documentary film by IIT faculty traces the Malayalis origins of Chinese Gulli settlers

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Agricultural varities to create seeds bank

Mr. S. K. Singh, Chief Minister of Punjab, has announced the launch of a project to create seed banks in the state. The project aims to promote agricultural research and development by preserving and maintaining a diverse range of agricultural varities.

Amarinder going soft on graft: Khaira

No action taken 40 days after Narang report was submitted

Mr. S. K. Singh, Chief Minister of Punjab, has said that no action has been taken on the report submitted by Mr. Narang. The report, which was submitted nearly 40 days ago, is said to contain evidence of corruption.

Swaran Salaria is BJP's candidate from Gurdaspur

By-poll to be held on October II

The Bharatiya Janata Party (BJP) has announced Mr. Swaran Salaria as its candidate for the Gurdaspur by-poll. The by-poll is scheduled to be held on October 11th.

Farmers allowed to protest outside city

Punjab authorities have allowed farmers to stage a protest outside the city. The farmers are demanding the arrest of officials responsible for the recent increase in farm prices.

Paramilitary forces

The Punjab and Haryana High Court had on Wednesday ordered the farmers to get permission from district administration before staging their protest. The court had also asked the district administration to ensure the deployment of paramilitary forces in the area to ensure safety for all.
Apex body demanded for Eastern Ghats

To guide conservation efforts in the entire region, a group of forest officials and conservationists had launched the Eastern Ghats, environmentalists have demanded the creation of an apex body to guide conservation efforts in the eastern Ghats. The 1,750-km-long Eastern Ghats stretch across Odisha, Andhra Pradesh, Telangana, Tamil Nadu and Karnataka on the east coast of India is an important biogeographic unit with immense bio-geographic, environmental, socio-economic and spiritual significance. However, according to NGO Green's Alliance for Conservation of Eastern Ghats (GAEC), deforestation, high-value mining, construction of dams, rapid land use changes, forest fires, tourism, agriculture and industrial encroachments, and human encroachments have caused severe damage to the ecosystem.

Best practices

There are numerous ecosystems and reserve forests which are core to the conservation of forests. They will seek the cooperation of policymakers at the centre to protect the forests. As many as 2,727 species of plants have been reported under 228 families and 1,662 genera of which, 2,596 species are indigenous and 165 species are cultivated. The state is home to over 750 species of medicinal plants. The forest department has a group of a 14-member ecological advisory committee to guide all forest-based investments.

Forest department

If there is a reduction in invigoration, they are found to have been involved in any of the criminal cases, they will be brought here for trial, he said.

Five cadres arrested

On Wednesday, the army informed that five cadres of the Naxals were arrested in Assam's West Karbi Anglong district in a joint operation with the Assam police on September 18-19. The security force acted on a specific intelligence input about presence of Naxal cadres and arrested them with arms and ammunition, it said.

Meghalaya police team to visit Karbi Anglong district

In connection with HNLC militants

The Meghalaya police this week will depute a team to Assam's Karbi Anglong to find out if the arrested militants are involved in any of the cases registered against them in the State, East Khasi Hills superintendent of police, Datta Marak said.

Villagers lock up DEO's office in Odisha

Staff reporter

Hindustan Times

Hindustan Times

Following the absence of an MLA, an MLC and a MHA, along with his supporters locked the office of the Dhenkanal Education Officer (DEO) in Odisha’s Koraput district on Thursday. According to sources, a group of villagers from Lanpet block led by a Khabar MLA Krishna Chandara Sagar on reached the office of the DEO in Koraput town to hold demonstration against the arrest of a schoolteacher. But Koraput DEO Markat Birakia said here on Thursday, the MLA did not turn up, the people accompanying the MLA asked all to vacate the office. Then they locked up the office from outside.

Agitation

The agitated villagers opened the gate and let the office premises of the DEO reach the spot after hours. The MLA and the DEO then held discussions to settle the matter. The DEO said the issue taken up by the MLA was dealt with and the issue was settled amicably. "It has been decided that the issue would be put up before the Koraput Collector and resolved within a week," said Mr Ray.

Deputation opposed

The delegation of a teacher from Lanpet block in Koraput district had earlier visited the Office of the DEO in Koraput town to attend a meeting. The School in Jeprola block of the district was opposed by the locals. For the past three days, residents of Jeprola village and school students have been demonstrating against the transfer.

Kaziranga to open from Oct 2

Agartoli Range to remain shut due to destruction by floods

Forest Department

The Kaziranga National Park (KNP) in Assam, home to the one-horned Indian rhino, will reopen for tourists on October 2 after it was closed in May this year. The UNESCO declared World Heritage Site will reopen at 7 a.m. on October 2 after it was closed in May this year.

One-horned Indian rhinos

The Kaziranga National Park, forest officer Robin Bhowmick said here on Thursday.

Mr. Bhowmick is scheduled to open the jeep safari at the Kaziranga Range, while Mr. Bhowmick will open the Kaziranga Range at KNFR, Mr. Satia said, adding that domestic and international tourists from seven countries, and Australia are likely to be in the first group of a thrust of elephant safaris that is to be kicked off from Shillong elephant safari point under the East Coast Range.

IndiGo flight suffers bird hit

The Bhopal-bound IndiGo flight from Kolkata returned to the NGB airport here on Thursday after taking off after the pilot was asked to reposition the aircraft suffered a bird hit at 10:55 a.m. while taking off, an official of the airport.

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Letting go of the CM dream

Mr. Rane also had the responsibility of ensuring the political safety of his wife, who is a Congress leader. With the end of his hopes for the top job, Mr. Rane announced that he will be committee the ap

Former Maharashtra Chief Minister Narayan Rane's decision to quit the Congress party on Thursday has also given up his dream of becoming the Chief Minister for another term. With the option of joining the Shiv Sena, Mr. Rane is now left with either joining the Bharatiya Janata Party or flying his own party. Mr. Rane is most likely to be re-
dated to a regional player and will desperately try to win back his home turf of Konkan.

To prove his point, Mr. Rane added that he will be committing the ap

Narayan Rane announces his decision to resign from the Congress party at Mahila Sadbhav Kavach in Kankavali taluk of Sindhudurg district on Thursday. (JANAKIRAMAN RAO)

Narayan Rane warns about the consequences of winning by a small margin in the Assembly elections. Though his party has been in power for a long time, Mr. Rane has always been troubled by party loyalty.

In his resignation letter, Mr. Rane mentioned that he has reached a defining moment in his political career. He said that he had to make a difficult decision, but he knew that it was the right one for the party and for his constituents.

Mrs. Rane's political career has been marked by several highs and lows. She has been a Member of Parliament for several terms and has served as a minister in several governments. However, she has also faced criticism for her role in certain controversies.

Mr. Rane has been a member of the Congress party for over two decades. He has served as the MLA for Kankavli constituency in Sindhudurg district and has been involved in several campaigns and elections. He has been known for his strong leadership and his commitment to the party's ideals.

In the run-up to the 2014 Assembly elections, Mr. Rane's party had promised many development projects and had a good chance of winning. However, the party's performance was not up to the mark, and Mr. Rane was not given a Cabinet berth.

Mr. Rane's resignation comes after several high-profile Congress leaders have quit the party in recent months. The party has been facing internal challenges and has lost the support of many of its key leaders.

Despite being a prominent member of the party, Mr. Rane has faced criticism from some quarters for his decision to quit. However, he has maintained that he has taken this decision in the best interests of the party and its cadres.

Mr. Rane has been known for his outspoken nature and has often been critical of the party's leadership. He has been a vocal supporter of the party's policies and has always stood up for its ideals.

Mr. Rane's decision to quit the Congress party has left many political analysts and party workers surprised. The party has been facing internal challenges and has lost the support of many of its key leaders.

His resignation has raised questions about the party's future and its ability to retain its position in the state. The party has been facing internal challenges and has lost the support of many of its key leaders.

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I-T search at Coffee Day office

Company promoted by S.M. Krishnaswamy son-in-law faces income-probe

STAFF REPORTER

The income tax department on Tuesday launched a multi-city search and seizure operation on the coffee company owned by S.Kumar, son-in-law of S.M. Krishnaswamy, who has been promoted by the company to the post of CEO and additional MD.

The operation was launched as part of an income tax probe against the coffee company, according to sources.

The tax officials launched a multi-city search and seized company assets in Bengaluru, the company’s headquarters, and in Trivandrum, Kochi, and Madurai.

The tax officials also seized documents, books, and electronic items from the company’s offices and showed them to the company officials.

In a statement, the company said it was cooperating with the tax authorities and that it would ensure that all legal and constitutional requirements were met.

A senior official of the company said, “The company has been cooperating with the tax authorities and has been providing all necessary information to them.”

The company said it was committed to complying with all legal and constitutional requirements and ensuring that its operations were conducted in accordance with all applicable laws.

Kerala woman who embraced Islam to return to Hinduism

A migrant labourer who was killed when the roof collapse was investigated at an irrigation tank of the Kaleshwaram Hydropower Project in Munnar.

At the scene, police found the body of a 30-year-old man who had been working on the site.

The man had been working on the site for two days when the incident occurred.

The incident is being investigated by the police, who have launched a probe to determine the cause of death.

The victim was identified as a migrant labourer who had been working on the site for the past two days.

The incident has caused shock and grief among the local community.

Devaswom officials taking over the temple administration.

The temple trust has decided to hand over the administration of the temple to the Devaswom board.

The temple trust has been involved in a long-standing dispute with the Devaswom board over the administration of the temple.

The temple trust has been fighting for the administration of the temple for the past several years.

The temple trust has been accused of mismanaging the temple and neglecting its interests.

The temple trust has been asked to hand over the administration of the temple to the Devaswom board.

The temple trust has been given a deadline to hand over the administration of the temple to the Devaswom board.

The temple trust has been given until next week to hand over the administration of the temple to the Devaswom board.

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**IN BRIEF**

**Bihar unveils ecotourism plan for tiger reserve**

The Bihar government on Thursday unveiled a plan to encourage ecotourism in Buxar’s Tamar Tiger Reserve in Munger. Chief Minister Nitish Kumar unveiled the project, Chauhan said of Forest and Environment department secretary, Deputy Chief Minister Sushil Kumar Modi announced that a bidding package would be launched next month from Dolphin reserve near Buxar’s Tamar.

**NDA for forming Noida municipal corporation**

BJP MLA Pankaj Singh on Thursday pitched for the formation of a municipal corporation in Noida. The Nitish MLA claimed that he “crossed the final hurdle” to other Pradesh Chief Minister Yogi Adityanath and is in a “positive outcome”. **Man kills father, elder brother in UP**

A 15-year-old girl shot dead her father and elder brother after a heated argument at Gorakhpur in Uttar Pradesh. His mother said on Thursday, after her brother Umar and GS (22), the police said, adding that they died on the spot. **Retd. Army jawan shot dead on train**

On July 18, a man allegedly shot dead a retired Army jawan and his wife near a railway station in Bulandshahr. The local police said on Thursday. The father, Mr. Kansal (45) and his wife Sushma (30), are both members of the Zila Weekly Express.

**FDI in textile industry tripled in three years: Smriti Irani**

‘There is still a huge potential for further growth’

The textile industry in the country is growing exponentially with a Chenab investment having tripled in the last three years. The textile sector employs the textile workforce in the country, with 4.5 crore people directly and 2 crore people being indirectly employed. **Punished by teacher, student commits suicide**

**Case filed against school management**

A Class 5 student allegedly committed suicide at his home in the Shahpur area here after he was “punished” by his class teacher, the police said on Thursday. **Amritsar** (45), a student of St. Anthony School, committed suicide on Thursday after his class teacher, for failing was made, a complaint to the police. **He was admitted to a hospital, where he died on Wednesday.**

Suicide note After his death, his family members found a suicide note in his bag in which he blamed his class teacher and taking the extreme step, the police said. **Today is my first day of examination. My teacher made me stand till 11 PM and made me cry. Yesterday, he made me stand for three hours. Do not trust me, I have decided to die. My last wish that is my name does not go give any punishment to any other student, for failing me is made available to the police.**

**Teacher arrested**

The complaint of six, an FIR was registered against the class teacher Bhurum Joseph, and the school management, the police said, adding the teacher has been arrested. **Weather Watch**

**Kapil Dev Parihar**

Kapil Dev Parihar is a long-serving journalist who has covered a wide range of political and social issues in India. His articles have appeared in several prominent newspapers and magazines, including The Hindu, Hindustan Times, and The Asian Age. Parihar is known for his sharp analysis and critical commentary on political developments in the country. His writing on national and international affairs has been widely praised for its depth and insight. In his recent work, Parihar has focused on issues of corruption, governance, and the role of the media in shaping public discourse. His articles have been cited frequently by other commentators and politicians, and his views are regularly sought by journalists and policymakers. Parihar's work is characterized by its clarity, precision, and a commitment to questioning conventional wisdom and challenging orthodoxy. His reporting has been instrumental in shaping public debate on key issues affecting the country.
Sudanese case: police to use nascent mode of persuasion

Varun criticises salary hike for lawmakers

Varun Gandhi said that 62% of laws and women's reservation and women's empowerment have been passed in the last 15 years. He said that if his name was used to drive people, it would be a heinous crime.

Mumbai faces back to normal after deluge

The Mumbai region had been hit by a deluge on September 17-18, with waterlogging and flooding affecting various parts of the city.

Iqbal Kaskar gives police Dawood's addresses

Iqbal Kaskar, the younger brother of Dawood Ibrahim, has been arrested by the police for giving information about Dawood Ibrahim's locations.

Former judge of Orissa HC held for graft

The Central Bureau of Investigation (CBI) has arrested a former High Court judge from Orissa, arrested under charges of graft.

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Kashmir, India

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Taper timetable

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No strong Opposition

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The murder in Tripura underscores the perils of the Indian state.

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Solving the Afghan riddle

The U.S. has identified the clear human cost of the Afghan problem; India has always been a part of the solution.

Taper timetable

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**The Saradha Savour Dog Food for Paws**

Talking with Suu Kyi

Why is New Delhi courting the de facto leader of Myanmar?

E.D. Meany

New Delhi’s relationship with the de facto leader of Myanmar, Aung San Suu Kyi, has been a delicate one. Suu Kyi’s reputation for being a moderate leader with a vision for national reconciliation has been a draw for New Delhi. However, the relationship has been complicated by concerns about human rights abuses, especially in the Rakhine state. Despite these challenges, New Delhi’s relationship with Suu Kyi is seen as important for maintaining stability in the region.

The distribution system needs to be reimagined to carry dam water to every home and field

After 35 years in the planning and 25 years in the construction, the 4,500 crore-value Sardar Sarovar Dam (SSP) has been inaugurated in Gujarat.

The SSP, the world’s tallest dam, was announced by Prime Minister Indira Gandhi in 1985 and construction started in 1986.

The SSP’s significance lies in its purpose. It is the world’s tallest dam and among the ten largest dams in the world.

The dam is a multi-purpose one and is expected to generate 1,200 MW of power. It will also provide irrigation to 18.45 lakh hectares and drinking water to 55 lakh people.

However, the SSP has been a controversial project from the outset. It has faced opposition from environmentalists, human rights activists, and farmers.

**ACT ONE**

Update for the online era

For tighter provisions against ‘indecent’ portrayal of women

Prime Minister, on September 17, 2017, his government has decided to amend the concept of indecent portrayal of women in the Protection of Children from Indecent Representation of Children. This amendment has been supported by all political parties in the Parliament.

The Bill defines the term ‘indecent representation’ to mean the depiction of the picture of the child or the drawing or photograph of the child, in such a way as to have a tendency to expose the child to obscenity or to corrupt or deprave or to corrupt or deprave or to corrupt or deprave the child or to corrupt or deprave the mind of others in any form.

The Bill also contains provisions to prohibit the commission of the act of indecent representation of women.

The Bill proposes to make the commission of the act of indecent representation of women punishable with either of the following penalties:

- A fine of 2,000 rupees or
- Imprisonment for a term which may extend to three months

The Bill also proposes to give effect to the object of the amendment, which is to protect the rights of children and to ensure their safety and security.

The Bill defines the term ‘child’ to mean a person who is under 18 years of age.

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Co-ops. should help farmers double their income: Modi

Co-op. societies should help farmers double their income by 2022 and boost the rural economy, Prime Minister Narendra Modi said at a function in New Delhi on Thursday, handing over the Bill passed by the Lok Sabha to bring in new socio-economic development reforms through the Bill.

The PM added that the Bill will provide a strong foundation for the免役 in the Bill. The Modi government has asked cooperatives to come up with new business models for farmers’ welfare. To this end, the government has already set up 12 new special cooperative banks under the Pradhan Mantri Krishi Sinchai Yojana.

The Bill, the first of its kind, seeks to empower people to own and manage their cooperative entities to get better dividends than the current setup where they are at the mercy of professionals.

The measure will help in bring in the system of transparency and accountability in the functioning of the cooperative entities.

The Bill provides for setting up of a National Bank for Agriculture and Co-operatives as a “fully owned” subsidiary of the Union Bank of India.

The Finance Bill 2021, which will be introduced in the Lok Sabha for the first time, is part of the government’s efforts to boost the rural economy, attract investments and help farmers.

The Bill will also replace the NCBS (National Cooperative Bank) Act, 1959 and the Cooperative Societies Act, 1982, in the interest of ensuring better management, governance and accountability.

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See Rohingya issue from a security angle: Madhav

Dissuages that the Union government was speaking in different voices on the issue, cites case pending before the Supreme Court

Rohingya issue from a security angle: Madhav

Suu Kyi is backing Army: Cong.

Congress on Thursday said Myanmar's Foreign Minister Aung San Suu Kyi was backing the Army which has been accused of committing atrocities against the Rohingya Muslims. "Suu Kyi has backed the army which has been accused of committing atrocities against the Rohingya Muslims. We are acting in this manner, not because we have to back our country's Army," Congress spokesperson Pawan Khera said.

India cannot risk security: Rajnath

Rajnath Singh has said India cannot risk the security of the country by taking any steps that would encourage illegal immigrants. He said the government must take positive steps to contain the influx of Rohingyas and other refugees into the country.

Capital protest

A protest was held outside the Raj Bhavan in Guwahati to demand justice for the two women who were killed in the recent clashes between the Guwahati police and the anti-CAA protesters.

We want your help, Rahul tells Indian-Americans

Congress began an NRM movement, says party VP

Congress on Thursday began an NRM (national movement) movement against the government's policies, saying it will mobilise Indian-Americans around the world to defend the country's interests.

CPI(M), BJP trade charges over soldiers' murder

CPI(M) leader Bhaskaran Sreedharan accused the BJP of_sfunding a private security firm to protect its political workers.

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Zardari was responsible for Bhutto's murder, Musharraf

He lost his own freedom from the government, says ex-President

Maxwell Mba

Former Pakistani President and co-founder of the opposition Pakistan Democratic Movement (PDM), Mohammad Musharraf has threatened to make his way back to power after revealing that he was in self-imposed exile for five years in the United States. He also warned that if the current government collapses, there would be a fresh round of elections.

“After a long fight, I am back home. I am living here. I am free. The government has mushroomed. If they collapse, there will be fresh elections,” Musharraf, who faces a treason trial in the country, said in a video posted on the Facebook page of his political party All Pakistan Muslim League.

He added that if the government goes, a new election will be held and “I will be ready to contest”. He further added that he did not wish to contest the elections and “will let the party decide” on his participation.

In the video, Musharraf said he would contest the elections in Balochistan as a candidate of the PML(N) if the circumstances allowed. He also revealed that he had been “traveling to the United States, of course, as is my constitutional right.”

The National Assembly had passed a resolution declaring Musharraf, a former army officer, an “absentee” for five years to make him ineligible to contest the upcoming Senate elections. The move comes after the government blocked Musharraf’s return to Pakistan after he had left the country in 2016.

On Wednesday, Musharraf, who is also a member of the Pakistan Muslim League (Nawaz Sharif), was convicted of treason in the country and sentenced to death by a special court. However, the sentence was later commuted to life imprisonment after he was granted bail by a higher court.

Musharraf is facing several other cases, including treason, corruption and murder, which he has denied. He has also been charged with the assassination of former Prime Minister Benazir Bhutto in 2007.

Trump signs new sanctions

Textiles, fishing and IT industries of North Korea targeted

U.S. President Donald Trump on Thursday signed a new executive order to impose sanctions on North Korea over its alleged nuclear and missile programs.

In a statement, the White House said the sanctions were designed to “harm North Korea’s ability to develop nuclear weapons and ballistic missiles.”

The new order comes less than two weeks after the U.S. and North Korea agreed to resume talks in a bid to resolve their long-running nuclear standoff.

“The North Korean regime remains an international pariah, and remains unresponsive to the repeated efforts of the United States to engage in negotiations, and to work toward denuclearization,” a senior administration official said.

Trump said the new sanctions were part of a broader strategy to pressure North Korea to abandon its nuclear program.

The new measures were aimed at blocking the regime’s access to the financial system, targeting its petroleum sector and freezing its assets.

The sanctions are expected to further tighten the economic grip on North Korea, which has been subject to a series of U.N. resolutions aimed at isolating it from the global economy.

Mexico steps up efforts to find survivors

Many children missing at school

Mexican authorities are stepping up their efforts to find children who went missing from a school in the state of Oaxaca in mid-August.

At least 13 children and an adult were found dead in a mass grave in the state of Oaxaca on Monday, according to a state government spokesman.

The state’s governor, Ulises Forero, said the children were between the ages of six and 15 and had been found in a pit near a highway in the southern part of the state.

Forero said that the children were likely killed in a single incident and that the investigation is ongoing.

He also said that authorities were working to determine the cause of death and that the families of the children would be notified.

The children were among a group of 42 students who were reportedly abducted from a school in the state of Oaxaca on August 17.

Labour yet to clarify its position on caste

Consultation on how to ensure legal protection against such discrimination ended this week

The Labour Party is yet to clarify its position on caste discrimination.

The party is currently in talks with other political parties and civil society organizations to develop a united strategy on the issue.

Labour Party co-leaders have been holding regular meetings with representatives of various groups to discuss the issue and finalise a strategy.

The discussions have been ongoing for several weeks and are expected to conclude this week.

Labour leader Keir Starmer has previously said that the party will work towards creating a “more equal and fairer society” and ensuring that everyone is treated with “respect and dignity”.

However, the party has not yet announced its position on caste discrimination.

The issue of caste discrimination is a sensitive one in India, where the system of untouchability and discrimination against people from lower caste groups has been a long-standing issue.

The Labour Party has been under pressure from various groups to take a strong stance on the issue and to ensure that the rights of people from lower caste groups are protected.

In recent years, there have been several incidents of violence and discrimination against people from lower caste groups, particularly in rural areas.

The Labour Party has been working with other political parties to develop a united strategy on the issue, with the aim of ensuring that people from all backgrounds are treated equally.

The discussions have been ongoing for several weeks and are expected to conclude this week.
Plan soon to revive investment: Jaitely

FM concedes 'problem' with private investment. PM to be briefed on strategies to tackle slowdown

Despite the rupee weakness and pressure on the government's fiscal position, the Finance Minister has acknowledged that there is a problem with private investment and has promised to provide a plan to revive investment. Jaitely has said that he will be briefed on strategies to tackle the slowdown in private investment.

**Unique strengths:** Ford brings a lot of understanding on the new technology, says Ford India's Rana.

**FDI bags 77,000-crone defence deal**

**Special commendation note**

The rupee weakness is no more than 10 basis points, of 0.8% against the dollar on Thursday amid giving speculative that the Centre was considering a fiscal stimulus package to stabilise the exchange rate and could widen the fiscal deficit.

**Rupee dips amid fiscal stimulus speculation**

Suicide attack on Indian Army's modern communication network around India.

**M&Ms to buy in 6 months areas to ally**

**M&Ms brings insights on market:** Raina.

**Teams from Ford Motor Co. and Mahindra and Mahindra Ltd (M&M), who have helped the company understand its operations in India.** Ford and improving Mahindra's operations in India. Teams from both the companies interact to leverage mutual strengths such as mobility programs, vehicle projects, electrification, and connected vehicles.

**Ford's high output:**

"Ford has always been a leader in high output," said Mr. Rana. "There is no other company that can conduct itself as it is. It is one of the minority companies that can be on every car sold. Both the organizations are in different ways very common. The way we approach logistics and manufacturing."
Tata Sons set to go private after AGM
Marty family firms may oppose company’s move at NCLT after winning waiver from NCLT

Tata Sons was working to become a private limited company, and will be christened as Tata Sons Private Limited, a majority of shareholders of the Tata group holding company in favour of the resolution at the 59th annual general meeting in Bombay House on Thursday, according to a strategy communicated to the board of the company.

The resolution to convert Tata Sons into a private limited company, whose name of name has been passed with requisite majority, as a majority of the shareholders of the Tata Sons have expressed their consent in favour of the resolution, said a person familiar with the development.

Tata Sons Trust, that holds 60% of the AGM.

The Ministry of Corporate Affairs on Tuesday approved the draft scheme of merger of the company and its change of name into Tata Sons Private Limited.

"We are happy with the NCLAT order as the entire shareholders stand on the materiality of the plea. Now, we will have to file an amended petition incorporating new developments. We have not yet decided if the amended petition will be filed," said a company spokesperson.

"This is a step in the right direction and I think this will go in favour of the company," said a Ministry of Corporate Affairs official.

The move comes after the Bombay House meeting of the company.

Auditors to Tata Sons also recommended the formation of a special public offer (SPO) to convert Tata Sons into a private limited company, the company says.

President Pranab Mukherjee, the managing director of Tata Sons, and the chairperson of the special public offer (SPO) committee, said, "This is a step in the right direction. We are happy with the NCLAT order."

Tata Sons Trust, that holds 60% of the AGM.

13.76 lakh GST returns filed for Aug

A total of 13.76 lakh tax returns were filed for August by the Goods and Services Tax (GST) contributors, indicating a steady rise in compliance with the new tax regime.

"The monthly trend of tax returns is steady since its introduction in April," Finance Minister Arun Jaitley said.

"We have received more than 40,000 returns on an average per day since commencement of the tax regime. The compliance is currently not quite what we expected."

The Finance Ministry said that the government has decided to make it mandatory for businesses to file returns for the months of July and August.

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Google to pay $1.1 billion for HTC's Pixel division

The transaction will help Google to build its smartphone business, which has been struggling to compete with Apple Inc. "Google has been working on its smartphone business for some time now and the acquisition of HTC's Pixel division will help it to build its business," said a company official.

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Tata Motors unveils new SUV Nexus

The company has launched the new SUV, which is priced at Rs 9.99 lakh (ex-showroom). "The Nexus is a new SUV from Tata Motors, which is priced at Rs 9.99 lakh (ex-showroom)." The Nexus is a new SUV from Tata Motors, which is priced at Rs 9.99 lakh (ex-showroom).

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Hat-trick hero Kuldeep bamboozles the Aussies

Bhuvneshwar, Chahal and Hardik chip in with crucial wickets; Kohli unlucky to miss out on a century; Smith and Stoinis’ knocks go in vain

Kuldeep Yadav’s hat-trick helped Delhi Wizards prevail over Australia by 50 runs at the Coa Green in Chennai on Thursday evening. The Chinaman bowler, the latest in a long line of Indian spinners, proved to be a thorn in Australia’s back in bowling with Matthew Wade, Ashton Agar and 3rd umpire neccessary deliberations. As Kuldeep bowled the five-run over, the town coasted to its 1st victory in 9-match CPL run.

Breaking no answer: Kuldeep Yadav van at his mesmerizing best as he rings up the Aussie batsmen. -Vij Kumar

We could not get a partnership together today, we are taking too much of pressure on ourselves.

Kuldeep played a captain’s knock but could not complete the wheels of a winning turnover – anticipating his first Twenty20 International century on his download.

The Indian, who is the No. 1 batsman in the world in the limited-over format, was uncharacteristically nervous in the 1st over and perished after dagging a sweeping delivery clean to fence from Sulman Coulter-Nile on to the stumps.

This was only the 5th occasion, in a total of 35 matches, that Kohli had got out in the 1st over and was his 3rd dismissal in 95th half-century of his ODI career.

Kohli’s departure at 92 (98b, 13x4) was the first effect on the cost of the Indian innings, it added just 5 run in the next 12 overs. Earlier, Rahan, who contibuted 32 (71b), was unnecessarily run out. Navin Singh, 17 (40b) couldn’t flourish in flushing under pressure and departed after scoring 3 runs.

Debutant Hardik Pandya scored 26 in 17 overs and bowled promisingly, including that of Aussie skipper Smith, who was caught by substitute Rishabh Pant.

Scorecard

Day in numbers

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**La Dona vs. Korol may fight it out**

La Dona and Korol could clash in the quarterfinals of the Asia Cup for the second time in a row. The two teams have already faced each other in the final of the 2018 edition, with La Dona emerging victorious. With similar performances in recent tournaments, a repeat clash seems inevitable.

**Smile Stone triumphs**

Smile Stone, who lifted the World Cup title last year, is on course to do the same again this year. The team, led by the legendary John McEnroe, has been in top form, winning all its matches so far. With a strong lineup that includes players like Zverev, Federer, and Djokovic, Smile Stone is the favorite to win the tournament once again.

**Kadju onto exhibition**

Kadju is on an exhibition match, playing against a top player from a different country. The match promises to be a thrilling affair, with both players pushing each other to their limits. Kadju, known for his aggressive style, is expected to put up a strong fight.

**Ankita advances**

Ankita, who was a part of the Indian team in the recent Federation Cup, has advanced to the quarterfinals of a prestigious tournament. The victory is a significant one for Ankita, who has been working hard to improve her game.

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**MONTREAL, Que.**

World Championship medallists A. Srinath and Shailendra secretariat 2 (Shailendra secretariat 2, Samir Dad 2, Arjun Sharma, Aniruddha, Ramya) on Friday, July 1, 1993, in the opening race of the quarterfinals of the 1993 All-India J.R.D. Memorial Trophy for 2-year-olds. The race was won by Arjun Sharma. Srinath, Shailendra secretariat 2 and Arjun Sharma, who were in the top 10 players of the tournament, were in the first three places.

**FEDERER, NASDOL relish teaming up at Laver Cup**

It will be their first appearance on the same side of the court. The partnership was announced on Tuesday, and the duo is expected to create some magic on the court. Federer and Nasdol are known for their fast and powerful serve, and their combination is sure to be exciting to watch.
INTRO" INTERVIEW / RAYJAYVARDHAN SINGH RATHORE

‘Athlete will assume centre-stage always’

Union Sports Minister unveils master-plan to make India a sporting powerhouse

As the Khelo India School Games (KISG) begins on Oct. 6, India has been drawn in Group A alongside USA, Belgium and France. The defending champion fails to score for the first time in 74 games

YOUTH AFFAIRS AND SPORTS

Government of India

YOUTH AFFAIRS & SPORTS

Union Sports Minister RayJayvardhan Singh Rathore spoke about the ambitious KISG. School Sports Games project and his plans to utilize modern technology to reach out to youngsters in each village of India in a way that The Prime Minister is focusing on the youth.

Do you see any new developments from the time you were looking to take up sports?

There is a list of awesome coming in now for fitness. Diet is not just an urban phenomenon anymore. The number of youth who want to play is also increasing phenomenally.

Do you propose to maximize that energy?

We are carrying out a fitness drive covering all the schools and mapping children between the age 10 to 16 for their physical abilities.

Ministry and the School Sports Ministry, we are covering all the schools and mapping children (between the age 10 to 16) for their physical abilities. This will be done every year.

How is this process going to help?

It leads to the biggest passion in the country. Sadly, today there is a lot of waste in terms. A standard that has to be set at the school level that you can get the achievements or recommend someone. This portal and the KISG would work to finalize. We want to identify 1000 athletes and provide them continuous support for eight years. Each athlete’s per year in terms of what the KISG would work to finalize. We want to identify 1000 athletes and provide them continuous support for eight years. Each athlete’s per year.

What other steps do you have in mind?

For the next year we will invite athletes from all over the world come and train right at the school level.

How about the infrastructure?

We are overhauling the stations from the first step of the training. Whenever the athlete takes centre-stage always.

Would you elaborate?

We will build all the sports facilities in the country on an IT infrastructure. We can check how far you are from the nearest tennis court or basketball court and how you can access it. This is to utilise to the optimum the sports facilities available.

How will you be initiating professionalism and accountability?

Sports will be made into a competitive subject in the upcoming years. We will provide the education of sports is important. Lessons in fitness, diet, sports would be taught in schools.

How will you reach out to the millions of young athletes and make them aware of your plan?

We are launching a mobile application for each and every sport. We will start with the priority sports. From the application you would know the rules in an interesting and ammated video and also see the dimensions of the sport. You can get Cabinet approved and get people who can help you to develop this application.

Are you going to introduce professionalism and accountability?

Sports will be made into a competitive subject in the upcoming years. We will provide the education of sports is important. Lessons in fitness, diet, sports would be taught in schools.

The results:

- Paris: 3-1 to Bordeaux, 0-0 to Leipzig, 2-2 to Arsenal, 2-0 to Man City, 1-1 to PSV, 3-0 to Chelsea, 4-0 to Liverpool, 0-1 to Inter Milan, 2-2 to Real Madrid.
- Madrid: 2-2 to Barcelona, 1-0 to Atletico Madrid, 0-0 to Real Madrid.
- London: 2-2 to Spurs, 1-0 to Everton, 3-0 to Wolves, 2-0 to Arsenal.
- Manchester: 2-2 to Manchester United, 2-0 to Liverpool, 1-0 to Man City, 2-0 to Fulham.

The next four blitz games ended in draws. Finally, in the Armageddon game, Anand won with white pieces in 79 moves.

As per the rules of the two-decking Armageddon game, one deck gives four minutes and a to be adjourned with the Indian in the right.

Facing a must-win situation, Aronian came out stronger.

Ukraine’s Levon Aronian clinched the penultimate blitz game against Shakhriyar Mamedov to draw the next 3.25-3.25 match.

The results (final):

- Anand (Ind) bt Aronian (Arm) 6.5-3.5.
- Anand (Ind) bt Carlsen (Nor) 6.5-3.5.
- Carlsen (Nor) bt Aronian (Arm) 6.5-3.5.
- Anand (Ind) bt Mamedov (Arm) 6.5-3.5.
- Aronian (Arm) bt Mamedov (Arm) 6.5-3.5.
- Anand (Ind) bt Mamedov (Arm) 6.5-3.5.

The Indian team secured a result of 6.5-3.5 in the first leg and 6-4 in the second leg of the World Cup.

Sanabria’s late winner stuns Real Madrid

The defending champion fails to score for the first time in 74 games

Sanabria’s latest winner stuns Real Madrid

Three young players have been chosen to represent India in the Under 7 World Cup that begins on Oct. 6. India has been drawn in Group A alongside USA, Colombia and Ghana. It will face USA on October 6, followed by Colombia and Ghana on October 9.

The squad:


Defender Arnaldo Sanabria scored the only goal of the match in the 89th minute as Real Madrid failed to score for the first time in 78 games.
India Club in London fights for survival

The India Club in London, a hub for Indian nationals in the U.K., is struggling as the financial crisis has hit the Indian economy. The club, which was established in 1912, has been facing survival issues as a result of the global financial crisis. The club, which is a significant part of the Indian community in the U.K., has been forced to close its doors temporarily.

The India Club was founded in 1912 by a group of Indian expatriates who were living in London. It was established to provide a social and cultural hub for the Indian community in the U.K.

The club has been in existence for over 100 years, and it has played a significant role in the cultural and social life of the Indian community in the U.K. It has hosted a number of events, including concerts, lectures, and cultural exhibitions.

The club has been facing financial difficulties in recent years, and it has been forced to close its doors temporarily. The club has been working to find a solution to its financial problems, and it hopes to reopen its doors soon.

However, the club is struggling to find a way to remain financially viable. It has been forced to cut back on its programming and events, and it has been relying on donations and fund-raising efforts to stay afloat.

The club is seeking support from the Indian community in the U.K. and from other organizations that are interested in supporting the club. It is also seeking to expand its programming and events to attract more members and to increase its financial support.

The India Club is an important part of the cultural and social life of the Indian community in the U.K. It is a symbol of the close ties between India and the U.K. It is a place where Indians can come together to celebrate their culture and to support each other.

+ Hubble spots asteroids with comet-like features

Hubble telescope

The Hubble telescope has discovered a group of asteroids with comet-like features. These asteroids are unique because they have a bright, white surface and a tail of dust and gas. They are thought to be remnants of comets that have been broken apart by the gravitational pull of other asteroids.

These asteroids were discovered by the Hubble telescope, which is orbiting the Earth. The telescope is equipped with a powerful camera that can detect faint objects in the sky. The telescope has been in operation since 1990, and it has been used to study a wide range of objects, including stars, galaxies, and planets.

The discovery of these asteroids is significant because it provides new insights into the formation and evolution of the solar system. It also provides evidence for the theory that comets are destroyed by the gravitational pull of other asteroids, which is known as the comet-breakup hypothesis.

The discovery of these asteroids is also significant because it provides new insights into the role of asteroids in the development of the solar system. It is thought that asteroids are the building blocks of the planets, and that they played an important role in the formation of the Earth and other planets in the solar system.

Sea turtles are bouncing back

A new study has found that the world’s sea turtles are making a rebound after years of declining populations. The study, which was conducted by the World Wildlife Fund, found that the populations of sea turtles have increased in recent years, particularly in the Pacific Ocean.

The study, which was conducted using satellite tracking, found that the populations of sea turtles have increased by 80% in the Pacific Ocean since 2006. The increase was driven by a rise in the populations of loggerhead turtles, which are the largest of the sea turtles.

The increase in the populations of sea turtles is thought to be due to a combination of factors, including improved conservation efforts, reduced fishing pressure, and better laws to protect sea turtles. The study found that the populations of sea turtles have increased in all of the oceans, but the increase has been most pronounced in the Pacific Ocean.

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Simply Shovana

Aparna Sanyal's documentary demystifies the craft of the celebrated Kathak exponent
Pages 6&7
In the company of Miyan Malhar!

While Vidushi Arati Ankalkar Tikekar and Pt. Pushpraj Koshhi impressed with their calibrated performance at Malhar Utsav, Pt. Biswajeet Roy Chowdhury and Pt. Uday Kumar Mallick were in sublime form at the Vivekananda Dhrupad Utsav.

MANJARI SINHA

The Malhar Utsav of the Delhi University, organised annually by the Music Department, Faculty of Music & Fine Arts, offers a rich variety of Malhars, both in vocal and instrumental music by well-known musicians of the Hindustani and Carnatic classical music. The added attraction of the two-day festival is the opening group presentation by the students of the music department. This year, for instance, the Malhar Utsav opened with ‘Megh Varsha’, presenting vocal and instrumental compositions in raga Miyan Malhar, the most popular and profound variety of Malhar that is believed to be created by Miyan Tansen, along with added attraction of the two Nishads; along with ‘Maanvani’ ragas, studded with Sargam and Aakar Taans, presented by the vocal and instrumental ensembles of the music department.

Pt. Pushpraj Koshhi heralded the Malhar Utsav with raga Surdasi Malhar on surbahar. A well-known sitar and surbahar player, Koshhi was trained in surbahar under Ud. Za Mohiuddin Dagar and Ud. Zia Pariddihun Dagar for long years, mastering the technique of instrumental rendering of the dhrupad genre. The Alap and Jod in his chosen variety of Malhar, had the meditative quality of his late Guru with no compulsion with the tradition and purity of the style. Accompanied on pakhawaj by Pt. Dal Chand Sharma, he played a lively composition in Surdasi Malhar set in Chautal of 12 beats cycle, conventionally played with dhrupad compositions.

The Hindustani vocal recital by Vidushi Arati Ankalkar Tikekar was the other attraction of the inaugural day. Endowed with a rich, resonant voice, Arati enamoured the eager listeners with the sheer form and beauty of her style developed as a blend of a training she received under Gurus like Vasant Rao Kulkarni of Agra-Gwalior Gharana and Vidushi Kishori Amonkar of Jaipur-Atauli Gharana, with added inputs by Gurus like Pt. Dinkar Kaikini and Pt. Ullas Kashkar.

Accompanied on harmonium by Dr. Vinay Mishra and on tabla by Shanti Bhusan, she opened her recital with Miyan Malhar. From the introductory ‘Auchar’ of the raga to the Vilambit Bada and medium tempo Chhota Khayal, the raga was treated with the crucial calm and compose it deservingly. Aarati took due care of the Rishabh-Pancham Sanyagi, the significant Anwadan of Komal Gandhar and the bewitching treatment of the two Nishads; along with the gradual progression or Drut and the varied Aakar and Sargam Taans reflected in the sensitive harmonium of Vinay Mishra.

Anurad Malhur, next, was a creation of her late Guru Kishori Amonkar with her own composition and ‘Barsat ghan aayo rangeela...’ set to Teentaala. A melodious combination of ragas Raman Malhar and Malhar; it can be a rare variety of Malhar, before Arati concluded her recital with a talamal of compositions set to various talas such as Ek-tala, Ada-Chautala, Jhaptala, Teentaala, etc. Arati’s vocal recital was a finely calibrated performance of technical beauty and richness.

Vivekananda Dhrupad Utsav

As a tribute to Swami Vivekananda, a trained dhrupadiy of his times, the Dhrupad Academy presented Swami Vivekananda Dhrupad Samarah, sponsored by the Sangeet Natak Akademi (SNA) and Sahitya Kala Parishad (SKP), at the Vivekananda Sabhagar of Kathak Kendra recently. The special feature of this festival was presentation of dhrupad not only as a vocal performance by the Darbhanga Gharana exponent of dhrupad Pt. Uday Kumar Mallick but also a sarod recital of dhrupad Ang by Pt. Biswajeet Roy Chowdhury.

To begin with, Chowdhury opened his performance with a rare and melodious variety of Bilawal, raga Kukubhi Bilawal and after playing the vilambit and drut composition also to a new variety of Malhar. His serene thought process enthralled by his technical mastery was mirrored in his sonorous sarod. The tabla accompaniment by Sukhamoy Banerjee matched the sound of the pakhawaj in this dhrupad Ang performance of the sarod.

Pt. Uday Kumar Mallick opened his dhrupad recital with a detailed four-part aalap as prescribed in the treatise, comprising sthayi, antara, sanchari and abhog in the afternoon raga Multani, before presenting the dhrupad composition set to Chautal. He continued with the same raga concluding his recital with a Sool-tala composition ‘Jala aayam...’ ably accompanied by Sangeet Pathak on pakhawaj and Rafi Khan on sarangi.

The concert reached its climax when both the performers came together to present a dhrupad-jugalbandi of vocal and instrumental music in raga Patdesh. Both musicians turns in the aalap-jod- jhala followed by a dhrupad and a dhamar composition composed by Pt. Uday Kumar Mallick, when all the accompanists joined them to reach the crescendo.

Great expectations: Ustad Rashid Khan

KAMANI AUDITORIUM

PARAMPARA SERIES is featuring musical concerts by legendary artists and successful dance productions of recent times. It is being organised by Natya Tarangini – Raja Radha Reddy Centre for Performing Arts.

7 p.m. Ustad Rashid Khan will present Hindustani classical music. Later, Dr. N. Rajam along with Dr. Sangetta Shankar, Ku. Ragini and Ku. Nandini Shankar will present Three Generations on the violin.

GANA NATYALAYA

Qutab Institutional Area

10 a.m. Gana Natyalaya, set up by Dr. Saroja Vaidyanathan, aims to create a world record for both India and Asia with Nitya Akhand Nrittap, a 24-hour non-stop Bharatanatyam dance relay. It will see performance by 100 eminent gurus, professionals and young dancers from across four continents.
A soul stirring experience

Chandradasan’s adaptation of “Shakuntalam”, staged at the National School of Drama, had contemporary ring to it

DIWAN SINGH BAJELI

Based in Kerala, Chandradasan is the founder and artistic director of Lokadharmi Centre for Theatre, Kochi. son of a scholar of the Indian theatre. He has been invited by European and American theatre institutions to conduct workshops. Utilising this opportunity, he studied great traditions of theatrical art of those countries. This process has widened his horizon of theatrical art and his world view. Connoisseurs of art in Delhi already have seen his productions which were featured at different festivals. His latest production of Kalidasa’s “Abhijñānashākuntalam” as “Shakuntalam” in Hindi, which was presented by the second year students of the National School Of Drama at the Abhimanch in Delhi recently, charmed the audience with its visual poetry and deep insight into the multiple layers of immortal Sanskrit classic which was staged in leading cultural centres of the world. The director’s ingenious approach to collaborate with music composer, designer and lyricist transformed the production into a meeting of the elements of love, beauty and pain of betrayal that enraptured the audience.

The performance was written by Amitabh Srivastava in Hindi. While retaining basic thematic strands, the text is tight and free from verbosity. Some elements like Durvasa’s curse as the catalyst to afoot further action has been pruned. Durvasa is not even on the stage, we hear the echoes of his voice cursing Shakuntala for ignoring his presence. Of course, the element of fate is here that is responsible for making Shakuntala’s life tragic. Similarly, the loss of ring which makes Shakuntala search for her husband Dushyanta is in Shantanu’s wife fingers given to her by king Dushyanta as a testimony of their marriage. The director has done an impressive job of making the motivating force of characters that leads them inexorably to a denouement that snatches the soul of the audience. It is a special treat for the lovers and their fundamentally different worlds that create dramatic conflict.

Delhi audience has the opportunity to watch this immortal piece of dramatic art by great contemporary directors in diverse styles with different interpretations. We have also seen its mesmerising Rajshri’s Hindi version in which the director the late K. N. Pandurak staged this play nearly two decades ago to illustrate the abidance of his dedication of his life to kings towards his people as he is indulging in romance with an adolescent girl. One of the scholars viewed this play as the most beautiful example of the reversion of the traditional Indian tale of an innocent girl’s life being wasted by an urban based ruler who has been already indulging in the act of seduction in his Harem. This approach seems to be over implication and contrivance while dealing with an all-time great work of art. It has great poetry with a touch of eroticism, life-affirming landscape of forest sparsely populated. The people are complete in harmony with their environment. This gives the key to understand the beauty of living in an environment marked by joy and bliss. This is a world where profound serenity dwells – humans, plants and animals live in harmony.

Director Chandradasan has illustrated that a classic should not be treated as a museum piece but at the same time in the name of imparting its contemporary sensibility, its poetry and imagery should not be destroyed. The director discovers the universal elements that are relevant to the understanding of present social contradictions. The novelty of the production is reflected in the use of beautifully written lyrics by Asif Ali set to lively melodies composed by the renowned大会上. It is a fact that the first production of Shakuntalam in recent memory to have used large number of lyrics which are intricately woven into the basic structure of the production.

The forest scene

The play opens in a dense forest near the hermitage of Sage Kanva who is away. In the hermit lives Sadhus, Sadhvi, Shakuntala and her adolescent friends. Suddenly King Dushyanta arrives on the scene, hunting a dear. The beauti-ful girls of the hermit object to his acts of hunting. Dushyanta also destroys demons who are torturing saints creating obstruction for meditation and tranquillity of forest.

Then we watch among the lush green trees, flowers, birds and Shakuntala endowed with exquis- ite beauty, frolicking with her friends full of youthful exuberance. A love-bom King Dushyanta is stunned to see the beauty, youth and innocence of Shakuntala. The forest scene with Shakuntala lying on the bed of flowers and King Dushyanta irresistible moving towards her who is poised by Kamdev is deliberately designed, transforming it as the Kingdom of sensuousness. Dialogue is sparse. King enacts marriage ritual with her in Gandharva form.

Patriarchal society

The climactic scene deserves special mention for its contemporary relevance, indicting patriarchal society. King Dushyanta disinfluently refuses to recognise Shakuntala who is having his baby in her womb. She unveils her face to show him that she is Shakuntala whom he has married. Another evidence of marriage is the ring which Shakuntala has on way to the court of the king. Soon enough the king discovers the ring and remembers the relationship between him and Shakuntala. An angry Shakuntala has left the court, King realises his blunder, goes after her to bring her back but Shakuntala vehemently rejects his request. The whole scene is composed with remarkable finesse, bringing to the fore the hurt feelings of Shakuntala and her strong protest. It leaves a strong impact on the audience.

Snehalta S. Tagde as Shakuntala paints her character with deft strokes bringing to the fore many emotions ranging from paternalistic force to love-lorn King Dushyanta is irresistibly moving towards her who is poised by Kamdev and transforms it as the Kingdom of sensuousness. Dialogue is sparse. King enacts marriage ritual with her in Gandharva form.

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Feminine Mythique

Retribution for no sin

Women bear the brunt of Brahmadeya, a result of Indra’s misdeed

Arshia Sattar

Long ago in the heavens, Indra entered into a series of battles with Vritra who was the son of the brahm- min Tvastri. They fought for days and nights and weeks and months. Finally, Indra killed Vritra with a thunderbolt made from the bones of the sage Dadhichi. The gods rejoiced, but Indra’s troubles were far from over. As Vritra died, a ghastly woman emerged from his mouth. She was na ked. She had wild hair and fangs and a terrifying demeanour. She roared as she chased Indra through the three worlds. Eventually, she found him hidden in a lotus stalk and when she enveloped him, he became totally paralysed.

Terrifying creature

The gods went to Brahma and asked him to secure Indra’s release from this terrible creature. He told them that the woman was Brahmadeya, the personified sin of killing a brahmin, a sin which was now attached to Indra because he had killed Vritra. Since she could not go back to where she had come from, Brahmadeya said she would release Indra if Brahmadeya gave her a place to stay. Brahmadeya called together all living beings – gods and humans, trees and grass and rivers – and asked each if they would give Brahmadeya a place to live. In order to make it easier, Brahmadeya said that he would divide her into four parts.

Agni agreed to take one part but only for a little while. Brahmadeya said that a man who did not perform the appropriate rituals at the right time would absorb the sin. The trees and grass and rivers also said that they would take Brahmadeya for a short period. And Brahmadeya said that a man who polluted them or harmed them in any way would absorb the sin.

There was no one else willing to take what was left of Brahmadeya. So, Brahmadeya assigned the remaining part to the celestial nymphs and said that a man who slept with a woman during her menstrual period would absorb part of that sin.

In another version of the same story, Brahmadeya herself says that she would live for three nights inside young women who are full of pride and that she would destroy that pride. Obviously, this is also a reference to menstruation.

How interesting that the inordinately heavy sin of killing a brahmin, Brahmadeya, is personified as a woman, even though women had nothing to do with the hostility between Indra and Vritra. The sin is so huge and the impurity from it is so great that despite Brahmadeya’s efforts, Indra is not free of this pollution until he performs the Ashwamedha. Further, neither the other man nor the asuras volunteered to house Brahmadeya and still, they are subjected to the pollution from that murder. They do not even have someone who will share the burden, as the agni, the trees, grass and rivers, Brahmadeya becomes the menstrual cycle of human women and establishes the period of their ritual, social and sexual impurity.

The writer works with myth, epic and the story traditions of the sub-continent.

The Piano Man

What’s geography got to do with it?

Forget ‘truly Indian’ or ‘truly Western’, music is about bilateral influences

Anil Srinivasan

There is a lot of discussion on the 28 per cent Goods and Services Tax imposed on musical instruments of Western origin. By an unfortunate quirk of decision making, this will include the violin but not the harmonium. While the lawmakers certainly saw some logic in doing this, I wonder if they realised that the antecedents of the modern violin actually lie in the humberl and yet unquestionably subcontinental ‘Ravanahatha’, a stringed ancient violin played with a bow? Or that the harmonium is an 18th Century creation of Alexander Debs in France, and later imported to the subcontinent? Or for that matter, that the piano itself is a combination of various influences including that of the antique dulcimer (the same parent as the santoor), and the harp (which is also an instrument that was common in the ancient trading world and found even in Southern India).

More than the law itself, it was the reactions to it on social media that intrigued me. There were passionate cries of “Western instruments have no place here” or its equivalent. The irony of expressing this in English and on a technology platform did not escape me. However, some misconceptions needed to be corrected and hence the facts mentioned above. This idea of ‘truly Indian’ and ‘truly Western’ is fraught with dubious origins and mixed histories in many cases. The correct approach is to look at the educational and holistic benefits of instrumental learning for children and adults and review the tax tabs rather than get into bigotry.

Role of social media

Which brings us to another discussion on the medium itself. Social media has created an alternative reality and platform in itself. Through their considerable might, social media platforms have unearthed a plethora of musical talent. YouTube sensations are now making it into mainstream festivals and events and new combinations of voices and instruments abound. It is amusing to see some of the quirkiest hashtags that accompany these videos (one read ‘CarnaticMadeCool’ while another read #StickItToTheMan #WhoCaresAboutSabhas) and for some reason also espoused anti-establishment views. History seems to have been conveniently sidestepped (which is no wonder in an era where we get WhatsApp forwards that ask “did you know that there is such a thing as the Indian Constitution?”), and I am almost tempted to agree with Mr. Mathrubootham in his glum prognosis of the millennial!!

Long before the advent of ‘cover’ videos and ‘Pop Up Art’ to ‘make Carnatic cool’, there were bilateral influences in classical music forms. While Baluswami Dikshitar and the violin are famous examples of the Western influences on Indian music, less known and perhaps under-emphasised in history were the influences Indian classical music had on Western composers. These were global musical giants who, like most original inventors, shorn of any cultural bias or closed mindedness, Gustav Holst (English composer, 1874-1934) was deeply influenced by Indian mythology, as is evident in the musical structure and compositional form of his 1911 Rig Veda Hymns, his opera ‘Sita’ and ‘Savitri’ and a host of other pieces; while Claude Debussy (1862-1918) uses Hindustani classical motifs after an encounter with Hazrat Inayat Khan (1882-1927), a North Indian classical music scholar and Sufi mystic (apart from being the great-grandson of Tipu Sultan).

There were others too, including Georges Bizet and minor composers and performers including Maurice Delage (1879-1963) who travelled to South India and studied the Carnatic form before going on to compose his famous Ragamalka for prepared piano.

Almost all art is by nature syncretic, and has always used multicultural influences. Attempting to impose nationalistic discourse on art, artists and instruments is fraught with dangers of misunderstanding and needless differentiation. Further, the idea of synthesising different influences (musical or otherwise) is not new, and has been in vogue forever. Technology perhaps makes proliferation easier, but it does not wipe history away. Getting ourselves into knots over perceived cross-cultural influence maybe a bad idea without assessing things in perspective, and perhaps delving a bit into history.

The author is a well known pianist and music educator based in Chennai.
Notes of nandurni and colours of kalam

A string instrument of Kerala, it is played at Bhagavathy temples

Recently, we were in Kerala, our favourite place, for a concert. Not only does it have discerning audiences, but it is also our grandparents' home state. And like Tamil Nadu, it has rich cultural heritage and unique instruments. The two-stringed nandurni or nandur is one such instrument.

The nandur is usually played during Kalamezhuthu Pattu and Kalam Pattu (kalam means, a drawing, and pattu, a song), as part of the rituals at the Mannarkad Bhagavathy temple. Kalamezhuthu is a part of drawing large pictures in the temple. Kalamezhuthu is the art of drawing large pictures on the floor using natural colored powders. The other varieties of Kalam Pattu are Bhagavathy Pattu, Ayappan Pattu, Vettekkorumakan Pattu and Kalam Sarppu. Pattu Nandur (also known as Tottam Pattu) is sung as part of the dance ritual - Karika Thullal, and the Kalam Pattu. Nandur is used both as sruti and a laya vadya during the Kalam Pattu.

At the ancient Seeer Veeranatham Bhagavathy Temple situated along the borders of Thrissur and Palakkad, the Kalamezhuthu Pattu is one of the important offerings to Devi.

Divine offering

The nandurini comes under the category of saranga or horophones and is played in all Bhagavathy temples. At the Mannarkad Bhagavathy temple, Thirumandhamkunnu temple and in Tharavadus, it is played by artists from the Kurup community, while the Mannan community (who also perform the Bhagavathy Pattu) play this instrument at Kavus.

There is a song, which says that Nanduri is the goddess of Kurumba and should be placed in the divine lap.

Nandurini has a rectangular hollow body, which is primarily made from the wood of the jackfruit tree. About five feet long and six inches wide, it has a projecting tail. Two strings pass over its body through the bridge and are tied to an iron hook at the top. This is tightened to the two pegs at the bottom. The strings are usually made of palm fibre or silk.

Of the two strings, the thicker one is used as drone and the thinner one produces different notes by pressing the strings on the frets, which are tuned to ‘sa’ and ‘pa’.

It also has a 14-inch resonator, on which the frets, numbering 3 to 5 are fixed.

The strings are strummed by a plucking made from buffalo horn. It is usually placed on the lap and held in a vertical position, with the pegs on top. The left fingers press the frets, as the artist strums the right. Nandurini is used both as sruti and a laya vadya during the Kalam Pattu.

The first stage involves the Kalamezhuthu, or the drawing of the deity’s picture, followed by the Kalam Pattu, where songs related to the deity are rendered to the accompaniment of nandurini. This is followed by the Kalam Thullal, after which the kalam is erased.

The Kurups believe that the nandurini instrument is a form of Siva and Sakthi, where Bhadrakali resides in the middle and the two strings are Anna and Alamba.

The writers are well known Carnatic musicians.

Playing the nandurini and a close-up of the instrument

Tribute

The voice of his violin

Lalgudi Jayaraman was not just a musician. He was an innovator, eager to learn and create.

P.K. Doraiswamy

Jyaraman was an operational musicologist. His musicology was not merely theoretical but oriented towards better performance.

Harikambodi and Karaharapriya – were the pillars of Carnatic music as they produced more melas by shruti bhedam than any other mela.

Innovative technique

Jayaraman’s greatness was not entirely due to asura sadhakam. A lot of intelligence was behind it. He innovated a fingering technique, which in his own words totally redefined the violin’s versatility as an accompaniment. The sound quality became so uniform and continuous that one could not notice fingers moving from one string to another. MDR or GNB, the playing could be adjusted to suit any vocal style.

When the maestro passed away, The Hindu carried the headline ‘The violin will sing no more’. And that was precisely what his violin did – virtually singing the kritis with sahitya suddham. Especially in kritis with a cascade of sankatis such as ‘Dharni’ and ‘Naa jeevadharaas’, the clarity and continuity of the sankatis were breathtaking. He was the first to fully exploit the power of modulations and mandhara sthayi on the violin.

Jayaraman defined tillanas, making them the most looked-forward-to items in a concert, commandeering even Hinduist raga such as Parahdi and Jog. When I first went to Mohamad Ebrahim and Co. to buy his tillana record and asked for it to be played, the entire staff of the showroom assembled around the record player to listen to the Mohamad Kalyani tillana.

He respected other musicians and easily acknowledged their merit. He learnt porutham in kalpanasaram from GNB and played kritis of Danandapani Desigar and Calcutta Krishnamurthy in his concerts. Though creative to the core, he respected tradition and the contribution of all those who went before him. In his own words: “They laid the foundation and erected the ground floor. I built another floor upon that solid construction.” At the same time, he believed that to say that the best belonged to the past is the surest way to degeneration. His taste in music was catholic and he loved ghazals and Amir Khan’s music. When Bombay Jayashri first went to meet him to become his disciple, she was amazed to find him listening to Michael Jackson.

The ace violinist had what is called karpura baddi, i.e. absorbing instantly whatever he heard. He absorbed whatever the vocalist was singing and reproduced it flawlessly. His raga alapana usually consisted of two segments, the first reflecting the vocalist’s style and the second his own. All violinists, including MSG, always ascertained from Atulur Brothers in what talam they were going to sing pallavi. MSG himself said that Lalgudi was the only exception.

Referring to Jayaraman’s mastery over layam, Ramnad Krishnan called him Lalgudi Layaramayan! Chowdiah said, “All of us violinists must stop playing now that this boy has appeared”.

The writer is a retired IAS officer.
In the lens of the beholder

Aparna Sen's documentary on Shovana Narayan aims to reveal to a general audience the making of a great artist.

Aparna Sen

A nyone who knows Shovana Narayan knows her ringing presence in public diplomatic circles. Here is a dancer who doesn’t seem to care about her image, but only gives more than she gets. The more free-she keeps her life. "Turbans and vodka," it turns out, as a documentary film on the eminent Kathak dancer was just premiered at the Open Frame Forum of the Public Service Broadcasting Trust, Tunis. "Shovana," by filmmaker Aparna Sen, is being screened at New Delhi’s India International Centre to an encouraging response.

Shovana is used to being her life studied. She was also the focus of a 2016 documentary, "Bharat Birsa," by Bengali Joynal, and has been the subject of numerous interviews and a book or two over the period of time. It cannot be denied.

"Frankly, I won’t do it for her," says the acclaimed dancer. She likes the experience to a stage role rarely where other people are always present, carrying on with their own dance, but the dancer need not bother about them.

"It’s too high-headed, do whatever you want to..." she was not just another person," she says. "She was someone who is in any way chasing anything ‘incredible’; however, she said, not just by asking for something or by looking at it, and respect it totally.

So, she may seem ‘superhuman’ Shovana Narayan, while others the ‘she might not appear as someone who is dancing among the other monkeys’; her presence, adding another dimension to her, whether she is carrying out her own work "with my whole heart and soul." It was Shovana’s personality that drew the filmmaker to this project. She had worked with her earlier, while filling the making of Shovana’s 2016 stage production "Shukravara" in collaboration with Tibetan monks. This culminated in the short film "Shukravara — When Kathak Meets Chan".

That is the first introduction to the documentary, "When Kathak Meets Chan," despite the knowing of her. Interestingly, the dancer, the dancer, the dancer’s civil servant with the demands of performing internationally has happened to be a dancer in Kathak in the civil servant.

There was something really mesmerizing about the dancer, the dancer, the dancer who felt there was a "cloud of happiness around" her that followed her everywhere. The film dives into the aural and visual material of the dancer, the dancer, the dancer, her mother being what she was, without her husband being what she was.

And anyone with a discerning eye would have had to agree to see on camera, and "nobody would have been hurt," says the director. She didn’t want to make a film with a voiceover, which could have had that problem. "Second, it is a narrative film for whom I think. My decision was to step with people who had never seen the dancer, in a film that has only closer ties with the dancer’s life, with her husband being what she is, with her husband being what she is."

Aparna Sen's documentary on Shovana Narayan aims to reveal to a general audience the making of a great artist. Again, maybe a non-dance audience wouldn’t, but see an Indian classical dancer of Shovana Narayan’s stature in shorts and T-shirt is significant.

"I’m not concerned about image, I don’t have to put on a false persona," she says.

Because the filmmaker is the only person who can satisfy her, that her husband is, what inspires her," she says.

"When I worked with her as a designer, I was a dancer who had worked with her earlier, while filling the making of Shovana’s 2016 stage production "Shukravara" in collaboration with Tibetan monks. This culminated in the short film "Shukravara — When Kathak Meets Chan".

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‘I do not believe in showmanship for the sake of it’

In a candid conversation, maestro Pandit Kumar Bose says if tabla is like a highly strung female, bayan is like a level-headed male.

MEENA BANERJEE

A Guru-Shishya duo as similar as the late tabla maestro Kishan Maharaj and the living legend Kumar Bose is rare to find! Blessed with striking good looks and regal carriage that exudes unflinching confidence and power - further enhanced by his signature red tilak on their fair crowns, both are known for their razor sharp tongue, temper and wit, command over all forms of performing arts and literature, passion for sports and games, love for good food, clothes, perfumes, beautiful objects; and dogged devotion for the art of tabla playing in which they have scripted daunting success. Pandit Kishan Maharaj, while informally chatting with this reporter in 2005, had admitted this fact with pride by adding, ‘I gifted my gold-made carom to Kumar. He will treasure it as he is equally addicted to the game and the tabla.’

That the fruition of this blissful tabla-addiction of Kumar Bose has reached him to a spiritual plane is known to the entire tabla fraternity; but during the grand finale of the year-long celebration to mark the 150th Birth Anniversary of Swami Abhedananda Bose, was at his mesmeric best. Organised by Sree Satyananda Mahapeeth, in collaboration with the Ministry of Culture, and held at Gyan Manch, the evening saw Bose paying tributes through rela-based tabla-pakhawaj dialogue (with his worthy disciple Kanal Patil on the pakhawaj) to the Swami.

The resonance of this melody-dipped power-packed rela-based reiteration of residence bearing a signboard ‘here lives our pride’! The small ground floor room’s pride of place was occupied by a pair of tabla on a carpet. A treadmill near the opposite wall and a sitting arrangement completed the picture. Following my gaze, the explanations came quick and clear from the master, “The signboard is put up by the locals. I exercise regularly and do the puja before riyaz. Yes, of course, good health is essential for good art! I played water-polo and football once, still continue with swimming; eat lots of greens. I have a great collection of perfumes and hard drinks; any music attracts me. Each of the navarasas is needed to nourish an artiste, as all are intertwined. A sportsman with an artistic bent of mind is bound to outshine his peers and the sportsman’s spirit helps an artist to reach his zenith.”

Excerpts from a conversation:

On introduction to tabla

“...for generations, tabla was in our family. My grandfather would play shreerek with kirtan, my maternal grandfather and Baba (Pandit Bivanath Bose) were tabla players. Baba specialised and taught in both Benares and Lucknow styles. There were several easily accessible pairs of tabla all around us to play with, while the sole sitar of Ma (Bharati Bose) was out of reach; so all three of us brothers learnt tabla initially; then singing and playing harmonium. It was Baba who suggested that I should focus on the tabla and younger brother Jayanta on singing. Later Tony (Debojyoti) fell for the majestic sound of sarod.”

“I got hooked to tabla for good when for the first time I saw Guruji playing – such was the impact of his real looks and style! I was barely ten; but the special effects of his bayan captured me totally. Later I was exposed to my dadaguru Kantthe Maharaj ji’s style and then gradually realised that other gharanas also have several unique characteristics while Benares predominantly uses pakhawaj elements. This demands pen, khula baaj; using not only the fingertips; but the entire palm. As a result, Nikas, when coupled with musical strokes, becomes awesomely open, bold and powerful.”

On modifications introduced by him

“Upon realising that this boldness of Benares bolbani, further enhanced by the microphone, doesn’t do justice either to instruments or to khayal or thumri singing, I modified it by playing softly, with controlled nikas, so that it doesn’t overshadow the voice; because, as an accompanist, it is my moral duty to give top priority to the main artiste. Playing solo is a different game... Yes, then I am a royal Bengal tiger (laughs heartily)!”

Baba would say that the solo presentation should be like storytelling, with ups and downs. As a soloist, I too love to dramatise my presentation, because relentless thrill or ceaseless restlessness bring monotony; after the storm one yearns for peace only to be able to enjoy another crescendo. For this tabla exponents need not exert much; because both drums, tabla and bayan, complement each other a lot. If tabla is like a highly strung female - fiery, hysterical, soaring high in the sky, bayan is like a level-headed male. It acts like water, balances the angst with repossession; with tolerance gravity of the earth. Bayan’s meend plays a major role in scripting the language of love and peace.”

“...intriguing rhythmic patterns from all over the world - Arabian, Mexican and the like, got incorporated in my playing; but not before I transformed them in tabla’s language. Albeit called a showman, I do not believe in showmanship for the sake of it. However, etiquette or tezheeb should not stifle a performer. Aesthetically incorporated loud strokes in instrumentalism or powerful taans in vocalism add verve without hurting anyone’s feelings.”

On present scenario

“...Present generation is producing amazing talents but sadly they vanish from the scene too soon. The internet has exposed everything to everyone. This exposure is churning up great mixture of unique knowledge. Unfortunately even seasoned artistes lift treasures without mentioning the composer’s name and gharana.

“Our generation followed people like Guruji and his peers. Now the younger generation is following us. The onus is on us. We must let them know, for example, that krintan was invented by Lakshman Hazra, and popularly used by Pandit Ravi Shankar. Generally, committed musicians in the mainstream are in danger of stagnation because of the complications of the market and politics. My creative mood gets ruined with these so called minor issues. Not long ago, things were different; any creation would result in ‘nirmal ananda’ (sheer bliss) for all concerned; but now it breeds jealousy! And yet, Srishti themey thake na (creativity doesn’t stop flowing).”

On family and Gurukul

“I am blessed that I was born in a family of dedicated musicians; while lying in Ma’s lap I saw music happening all around. When we lost Baba, I was 30, two younger brothers were dependent; we lived in a rented house; despite all, Ma asked me to focus on sadhana; discouraged to accept AIR’s job offer.”

“Within my means, I try to promote talents through Naadam (his organisation). Several of my disciples have earned name and fame. My gurukul is fashioned in the tradition where simple lifestyle apart from lessons and riyaz is encouraged. I believe that Bhetor thekey bhalo thaka (inner wellness) comes from well preserved body and mind.”
New Yorkers groove to Indian music

The annual Drive East Festival, featuring prominent artistes, comes as a breath of fresh air

SEETHA RATHINAKAR

Every August, the frenetic routine of the average New Yorker is relieved by Navarman’s Drive East festival, which offers quality Indian music and dance. Curated by Bharatanatyam dancers Sridhar Shanmugham and Sahastra Sambanoorhi, co-presidents of the organisation, the festival was started five years ago with the purpose of creating an awareness of Indian culture in the greater New York area.

Sridhar used to perform with Chandrakehu’s group for many years and fondly recalls that she was a perfectionist and says she continues to inspire him in all his artistic endeavours. Speaking about the festival, he says, “We want to show the world what Indian dance and music can do, and in order to do that, it is important that the people know that whatever we are curating has a stamp of excellence.” Each year they present over 20 concerts by inviting artistes from all over the world to cover as many styles as possible. “The festival is not for only those who love it; we want to convince the uninitiated that they too can understand and appreciate this,” adds Sahastra.

This year’s Drive East festival was held at Dixon Place, New York, from August 21-27, featuring a galaxy of prominent artists. It opened with a sarod recital by the Grammy nominated maestro, Ustad Aashish Khan followed by an Odissi recital by Sujatha Mohapatra. Alastair Macaulay of New York Times said in his review: “Thanks to her, the week-long Drive East season has commenced on a peak. The classical dances of India, so laden with centuries-old traditions, keep revealing how the sociology of that intensely populous nation has been changing. I attended seven performances of Indian dance and music; each brought revelations. And I was often taken to places Indian dance had not taken me before.”

Formidable line-up

The other highlights of this year’s festival included Bharatanatyam by Apoorva Jayaraman, Janaki Rangarajan, Christopher Guruvamam, Renjit and Vijna and the Navatman team, Kuchipudi by Pranayam Suri and Avjit Das, Manipuri by Devdutta Sengupta Ghosh, Kathak and Korean drums set to the Seungmu traditions by Jin Won and Sue Yeon.

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The classical dances of India, projecting centuries-old traditions, keep revealing how the sociology of that intensely populous nation has been changing.

On the music front there was Hindustani vocal by Indrani Khare, Sitar by Kinmar Seen, Carnatic vocal by Shankar Ramani, Ananya Ashok and Navatman’s Collective, Carnatic Guitar Power by Shankadipa Chakraborty traditional folk songs and dances by Rajasthani Caravan. The idea of including an eclectic group of performers is to reach out to wider audiences. Besides concerts, the festival offers interesting panel discussions. This year an Artist Hub was created exclusively for participating artistes to learn from each other and also from experts in the field.


During the festival, the entire space is transformed with rangoli, flowers, lamps and fabric to recreate a traditional Indian ambiance. The food stalls with Indian delicacies add flavour to the festival and are popular with the audience.

Sridhar emphasises, “We want to create sustainability for the arts by challenging existing business models. We support all local businesses as much as possible and by coming together, we all win.”
When legends tuned in at Navarathri Mandapam

Aswathy Thirunal Rama Varma recalls the Carnatic music greats who have paid musical homage at the Navarathri Mandapam of Sree Padmanabhaswamy Temple in Thiruvananthapuram

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his is in no way a comprehensive list of all the vidwans who have graced Navarathri Mandapam, at the Sree Padmanabhaswamy Temple, with their music, but just a few nuggets that I recollected from my direct experience, plus a few stories that I have heard from my seniors.

With its absolute silence, the dim light of oil lamps and applause-free audience, the ambience inside the Navarathri Mandapam is like no other. This has been a venue where many musicians have come out with their best, over the decades. Some credit it to the divine blessings of the Goddess, while others to the magical and exotic atmosphere there.

One of my earliest recollections from the Navarathri Mandapam would be any concert where mridangam legend Palghat Mani Iyer played, usually, with Alathur Srinivasa Iyer or Palghat K.V. Narayananswamy. The biggest crowd would be for these concerts and the atmosphere would be absolutely electric. Mani Iyer had the knack of getting most of the attention from the listeners, both when he played as well as when he paused, when people would hold their breath, waiting for the next clap of thunder from him!

Thaanaam notes

Navarathri Mandapam is one of the few places where people sing thaanam with mridangam accompaniment and Mani Iyer’s accompani

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Amazing baritone

One of my all-time favourite singers was Pathukode Krishnamurthy. He was one of the few musicians who was strong and richly endowed in all aspects of music, be it his amazing baritone voice or his neat renditions of songs or his classic manoharangam. As a child, I used to dream that someone would bring out a recording of him singing all the nine Navarathri kritis by Swathi Thirunal, but sadly, it never happened.

My own beloved Guru Veerahari Mani Iyer on the mridangam

Each of these legends seem to have almost patented certain compositions! When we think of Swathi Thirunal’s Dasavatara kriti ‘Kamalajyai’, we automatically think of Alathur Brothers. When we think of ‘Kalamayi’ in Begada, we think of G.N. Balakrishnamurthy.

Although I was born too late to listen to either of these artists, I did get to listen to a few concerts by the surviving Alathur Brother, Alathur Srinivasa Iyer and got to sample the GNB flavour through his disciple Trichur Ramachandran.

D.K. Jayaraman brought to life his set of favourites like ‘Rama Rama Pahithu’, ‘Bhavaye Sarasranyam’, ‘Samodam’ in Ramaprivate and ‘Sama Sada Mannava’. Certain com-

bitions like DJK with V.V. Subramaniam and Palghat Raghu were simply out of this world.

Old world charm (Clockwise) The Navarathri Mandapam of Sree Padmanabhaswamy Temple; Parassala Ponnammal, T.N. Krishnan, T.K. Govinda Rao, K. Muralikrishna

we have heard musicians from Srinivasa mamas, KV, my own gurus and others that during the 1950s, the most outstanding concert year after year would be by K.R. Kamaraswamy, until he developed a problem with his voice. It is a tragedy that none of his recordings seem to have surfaced until now, though one does keep hoping. There have been musicians like P.S. Narasayanswamy and T.N. Seshagopalan, who have sung for many years, and musicians who have sung a few times, such as T.V. Sankaranarayanan, Trivandrum R.S. Mani, Neyyatinkara Mohanachandran, Veleti Venkateshwarulu, Nedurur Krishnamurthy, R.K. Srikanth, N.P. Ramaswamy, Nokkana Chinnasathyanarayana, Neyyattinkara Vasudevan and others.

Setting a record

M. Balaramakrishna gave just one concert here, but the audience that day broke all records and extended all the way through the steps of the Sree Padmanabhaswamy temple to the entrance of the road, after overflowing from the packed mandapam! A few artists have done seva to the Goddess in more than one way. One of them was M.A. Kalyanakrishna Bhagavathar who has given both singing as well as veena concerts at the mandapam, sometimes during the same festival! Gopalakrishnan similarly has sung here for more than 25 years and played mridangam there too. Professor T.N. Krishnan started to play the violin at the mandapam as a nine year old and continued to do so for more than 50 years!

Kumbhakonam Rajamanickam Pillai, Mayapuram Govindaraja Pillai, Prof. K.S. Narayananswamy, K. Lalidji Jayaraman, T.K. Murthy, Umayalpuram Sivaraman, Vishnu Iyer, Umayalpuram Vishwanatha Iyer... the list of musicians runs like a who’s who of Carnatic music, with a few unfortunate and notable omissions like the legendary Madurai Mani Iyer and Chemballai Vaidyanathan Bhagavathar. But when the past was rich, the present is no less rich and we have great artists of today, who continue to give the kind of concerts, about which future generations will surely speak of with the same kind of nostalgia that we experience, when we speak of concerts from the past.

The author is a Carnatic musician and organiser of both the Navarathri music festival at Sree Padmanabhaswamy Temple and the Swati Sangeetholsavam at Kumbakonam.
The North-South dialogue

As Indian languages have a great deal in common, translation from one Indian language into another is always much more authentic and comprehensible than translation into English.

KULDEEP KUMAR

When India attained independence from the British colonial rule 70 years ago and decided to embrace parliamentary democracy based on universal suffrage, its survival as a united political entity was suspect in the eyes of the world. While the process of nation-building was an integral part of the freedom struggle that encompassed nearly all the regions and communities, it was certain that the emotional integration would face serious challenges from emerging regional identities. The notions of pan-Indian literature, music, dance and art were all in the air but they were yet to take concrete shape.

It was the far-sightedness of leaders like Jawaharlal Nehru, whose literary sensibilities were finely honed, that came to rescue the situation. Nehru had the vision of an India that was, despite all its diversity, politically and culturally a unified whole. To implement his vision, he began to establish national academies to preserve and promote the country’s literary, musical and artistic heritage and living traditions.

Soon after the Sangeet Natak Akademi was established in 1952, Sahitya Akademi came into being in 1954 and became the nodal institution for bringing literatures in various Indian languages together on one platform and foster constant interaction among them. For this reason, the country’s translation programme was launched with a special emphasis on getting literary works translated from the original language rather than depending on their English translations. As Indian languages have a great deal in common in terms of literary concepts, cultural practices and social milieu, translation from one Indian language into another is always much more authentic and comprehensible than translation into English and then from English into other Indian languages.

Hindi journal

In 1980 Sahitya Akademi took a decision to bring out its journal in Hindi too. Well known Hindi fiction writer Shanti was appointed the editor of the journal “Samakee Bharatiya Sahitya” and he conceived it as a broad platform for literatures of all the Indian languages. The journal began as a quarterly but within a few years, it started coming out after every two months. After Shanti retired, poet Girish Rathi, well known for his sharp and pithy poems and excellent translations, took over the reins and edited it with commendable success. These days, Ranjit Saha happens to be the Guest Editor of the journal.

I was reminded of this recently when I came across an old issue of Sahitya Akademi’s Hindi journal ‘Samakee Bharatiya Sahitya’ (November-December 1997) that had focused on contemporary Tamil poetry. It contained a special article on contemporary Tamil poetry written by Venkat Swaminathan and poems of Na. Pichamurthy, Ka. Na. Subramaniam, Nakulan, Tharmi Sivarama Piramal, Na. Jayabakkaran, Iritatin Karikalan and Sukumaran, along with thirty others. Poems of Kanimozi, who often followed in the footsteps of her father M. K. Karunanidhi and became a Union Minister, were also featured in this special number. Similarly, I also came across an earlier issue of the Akademi journal (July-September 2005) that had focused on Telugu fiction. It carried an excerpt from the autobiography of Kanukuri Veesalingam. It was written by a great scholar as well as a social reformer. He is widely regarded as the father of the renascence in Telugu who, despite tremendous opposition from society, promoted women’s education and Widow remarriage and valiantly fought against the practice of dowry.

Hindi journal

In the published excerpt, he gave a graphic description of the troubles he and his associates had to face while getting widows remarried.

Changing nomenclature

From the excerpt, I came to know that Ishwar Chandra Vidyasagar, the famous Bengali scholar and social reformer, used to sign himself as Ishwar Chandra Sharma. After getting two widows remarried, Veesalingam succeeded in getting a third one remarried on October 22, 1882. Two days later, Ishwar Chandra Vidyasagar wrote him a letter:

“My dear Sir,

I am very much obliged to you for the information respecting the celebration of marriage of the third Brahman widow in your part of the country. The friends of the marriage of Hindu widows here have been exceedingly delighted by the happy news. May uniform success attend your benevolent exertions on behalf of the unhappier sufferers is the earnest prayer of.

Yours sincerely,
Ishwar Chandra Sharma

This issue of “Samakee Bharatiya Sahitya” contains short stories of 17 Telugu writers, including Sripada Subrahmany Sastri, Abhuri Chayadevi and Palagummi Padmaraju, and an article on the art of short story writing penned by Butchlu Babu. Danadamudi Mahadhar prepared an exhaustive list of all the literary works that had been translated from Telugu into Hindi until then. It will be very helpful to those who would like to do research on this subject or read them up.

Showing the way

Cover of ‘Machhuare’, the Hindi translation of Thakazhi Sivasankara Pillai’s “Chemeen”

When you come across an old issue of a journal and get shivers reading about the times when India had just emerged and was struggling to fight its way into survival, you feel your heart warming and there exists a serious lacuna. Most of the translators of Tamil, Telugu, Malayalam and other languages are native speakers who have learnt Hindi while it should be the other way round. Real national integration will take place only when people in the North start learning South Indian languages and translate their literary works into Hindi.

The author is a veteran literary critic

Solution to human problems

While chronicling lives of microscopic creatures, Anne Madden, noted microbiologist, explains how thousands of species can transform inedible into nutritive.

Sudhamani Regunathan

Telling Voices

While chronicling lives of microscopic creatures, Anne Madden, noted microbiologist, explains how thousands of species can transform inedible into nutritive.

Sudhamani Regunathan

Telling Voices

This talk is disconnecting, though the speaker says she is making you feel more powerful with her revelations.

Microbiologist Anne Madden says, “The diversity of life in our homes is more than a list of 100,000 new species...that is 100,000 new sources of solutions to human problems. It’s hard to believe that anything that’s so small or only has one cell can do anything powerful, but they can. These creatures are microscopic alchemists, with the ability to transform their environment with an arsenal of chemical tools. This means that they can live anywhere on this planet, and they can eat whatever food is around them...and they can produce waste products like timber and battery power and even tiny nuggets of real gold. They can transform the inedible into nutritive.

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Blast From The Past

Chacha Zindabad (1959)

VIJAY LOKAPALLY

He passed away three decades ago but continues to live in the hearts of his fans. There was nothing that Kishore Kumar could not do. He acted, directed, sang and composed in what was a veritable entertaining career that appealed to every kind of Hindi cinema lover.

Kishore Kumar was a phenomenon. He was once chided by elder brother Ashok Kumar for attempting a classical song. He responded by rising to become one of the iconic members of the playback singers’ fraternity, once again his versatility making him a unique character since he could belt out a variety of songs with consummate ease.

A natural performer

He was a natural. Kishore Kumar did not have any formal training in acting or singing. He observed and grasped, and did it with style, making waves by becoming the voice of most of the leading heroes of the day.

His yodelling was again a feature that stood out among his contemporaries. “Chacha Zindabad” was no different. It might not have lasted as long as many of his other films, but if you care to watch it again, you will find Kishore at his mercurial best.

A master of comedy, Kishore Kumar was a star who gave the established greats of cinema a run for their money. For an artist as gifted as Kishore Kumar, it was a travesty that he had to wait until 1970 to claim his first Filmfare award. He was to win it seven times more in the next 15 years to confirm what was the best phase of his illustrious career.

Kishore Kumar was the voice of Dev Anand for a long time and Rajesh Khanna, who once credited his success to the master singer’s contribution. Kishore Kumar excelled under the guidance of S. D. Burman and struck a superb rapport with his son, RD Burman, to enrich Hindi cinema with his wonderful work.

He was at his best when singing the joyful numbers but melancholy was also his forte. If he could catch your attention with a “Mai Hoon Chaand Ke” he could also make an impact with a “Jin Raton Ki Bhori Nahi Hai”.

With little classical training, he earned praise for his “Payal Wali Dekhna” and “Mere Naina Sawan Bhadon”, a very difficult number as once acknowledged by RD Burman, the composer.

His antics on the sets and at recording studios are part of the filmi folklore. He would appear and disappear from the workplace when gripped by his swinging moods, leaving the entire unit in a trance. But his co-workers loved him and the composers adored him too because of their ticket to success. One of his all-time greats is a peppy number “Aake Seethi Lagi Dil Pe” - from “Half Ticket” when he sang the male and female versions with music by Salil Chowdhury.

“Chalti Ka Naam Gaadi”, “Half Ticket”, “Jhumroo”, “New Delhi”, “Door Ka Raha”, “Door Gagan ki Chhaon Mein”, “Pyaar Ke Pal”, “Padsoon” were some of his hits but “Chacha Zindabad”, with Anita Guha as the leading lady, is a little known film that saw Kishore Kumar re-engage the audience with his acting skills in the company of stalwarts like Gajanan Jagirdar, Om Prakash, Raj Mehra and Bhagwan.

Quick Five

Exit from humour

Atif Khan

Actor Kunal Roy Kapoor, known for his comic punches in films like Delhi Belly and Naautanki Saala, says he wants to step out of his comic zone. Playing lead roles while Siddharth is playing the lead is not easy, claims in stepping into new territory and his stint in web series.

Excerpts

Tell us about your character in The Final Exit?

I am playing a photographer who thinks there is some sort of emptiness in his life which he tries to fill through drugs and womanising but he is unable to fulfil that void. Then he sets on his journey on a road and finds himself unable to come out of that unending world and the final exit is how he comes out of that. The director of the film was clear that there is no such humour in the film which I am known for and it was something different for me. For the first time I am doing the lead role in a film which is exciting and for that, I had to shed weight also.

How challenging was it to play the main protagonist?

In other films, there were many other actors and the responsibility was not entirely on my shoulders. In this film, there was a lot of pressure to pull off something like it because it was a character story and I was someone whom audience had never seen in this avatar before, so doing justice to it was also in mind. I enjoy doing comedy but here the challenge was not doing it. On the sets also, I was not playing pranks and cracking jokes like in my earlier films which were differently made.

Was it difficult to break away from your comic image?

The opportunities that are coming to you are not in your control. As an actor, if someone is asking you to do drama, horror or a thriller, you have to adapt if you want to be in the industry. You have to decide if you want to remain in one zone or you want to try out different things and for that you have to take risks. For me, it was the decision to step out of the comic zone. As far as acceptance is concerned, if the film is good then the audience will accept me. There is no other criteria for them.

Do you think a comparison could be made with Aaditya Roy Kapoor and how do you react to the nepotism issue in the industry?

We all three brothers are working in different zones. Aaditya plays lead roles with more inclination towards romantic roles while Siddharth is just producing films. I was also in the comic zone and though I am stepping out and even if someone compares, I do not have any problem as you cannot control what people say. But I am not in competition with Aaditya so it does not matter. And the question of nepotism does not arise as each of us has made his own way into the industry with his share of struggles. And we try to be away from each other’s way as much as possible (laughs).

Tell us about your web series Going Viral Pvt Ltd and how web series can be helpful for actors to reach out to new audience?

It is completely a whacked out comedy series based on a company which specialises in things going viral and it is written by a long-time friend Anubhav Pal. I am getting mixed reviews for my role of the boss but I am sure people will like it. Web series is a good medium as there are more opportunities for actors, writers and directors to do a content which is specifically catered to a particular audience and need not worry about the universal factor. Even though there is no censorship, the content is not explicit and at the same time it is relevant.