

Indian Batsmen with a Midas Touch

By Sunil Sarpal



India has the distinction of producing batsmen with a magical touch and they conquered the most difficult of bowlers. From **Gavaskar** to **Tendulkar** and now **Virat Kohli**. They have been diamonds with a midas touch. By merely watching them play, one can learn the art of batting because they are simply a school unto themselves.

Gavaskar's technique for batting was derived from the Cricketing Text Book. His temperament and concentration was second to none. His shot selection was simply spot on. His technique was fool proof that he would not leave any room between bat and pad.

Sachin Tendulkar was more adventurous and his intent was aggressive in nature. He was considered the God of Cricket by none other than Mathew Hayden of Australia. Tendulkar was born to play cricket and touched the height which no other batsman did. Tendulkar played his game in two phases. When

he came into test cricket, he was very aggressive and could hit even four boundaries in one over on a regular basis. A lot of people and even cricketers idolised him and studied his game to learn the art of batting. Sachin notched up a 100 tons in all formats of the game which is a very formidable task to accomplish.

Now Virat Kohli has picked up the gauntlet. He is beating one record after another at regular intervals. Virat's game is stylised in such a manner that he has become much more stable and assured. His cover drive is perfection personified. The longevity of a career largely depends upon how one adjusts with the given conditions and matches the situation. Perhaps Virat Kohli knows the art of adjustment more than anybody else. Virat is supremely fit and agile even at the age of 36 yrs. His running between the wickets is just like a 20 years old player. He gives a lot of time to exercise and to remain match fit. Virat is inching towards the 100 tons milestone set by Sachin and in all likelihood Virat will surpass this record in style and set new numbers for the next generation.

India's legacy of producing one batsman after another to conquer the world is unique. Who is going to be the next class act is a million dollar question ?

Curtain Raiser: Based on Ramcharitmanas Aayam will present VAIDEHI this week



Shruti Verma

Aayam presents "Vaidehi," offering a new voice to Sita. Aayam, a dedicated institute promoting the age-old tradition of Bharatanatyam, based in Delhi, will showcase a unique presentation of the magnum opus of Saint Tulsidas – Ramcharitmanas.



File Photo of Guru Sindhu Mishra as a dancer
Conceived and choreographed by Guru Smt. Sindhu Mishra, the aim is to bring out a creative spin on the Ramayana and explore the love and virtue of Sita. Shruti Verma, a senior disciple of Guru Sindhu Mishra, will present this unique storytelling through her honed skills within the vocabulary of Bharatanatyam. The performance, scheduled for 6 pm on April 20th at LTG Auditorium in New Delhi, will mark Shruti's debut solo performance. It promises to be a fine blend of talent, tradition, and artistic innovation.

The performance will include a distinguished live orchestra, with Shri G Elangovan on Carnatic vocals and flute, Shri Nitin Sharma on Hindustani vocals, Shri Sachin Sharma on the tabla, and Dr. Ramamurthy Kesavan on the mridangam. Nattuvangam will be by Guru Smt. Sindhu Mishra. Shruti Verma, a committed dancer and an undergraduate in computer science, has been

performing with her troupe at major festivals and stages, promising to be a passionate and bright dancer. She will portray the myriad perspectives and emotions of Sita, all culminating in her undying, steadfast love for Lord Rama, bringing out colors from the Ramcharitmanas that were previously unknown.

Guru Smt. Mishra distinguished herself as a performer in the classical milieu under the guidance of eminent Gurus Shri KN Dakshinamoorthy, Shri KJ Govindarajan, and Smt. Kamalini Dutt. She emerged as a choreographer with a unique and compelling style and played a vital role in conceiving, organizing, and choreographing high-profile events and festivals across the country. The recipient of awards and fellowships from the central and state governments, she is also the founder of Aayam, a cultural society that has nurtured a new generation of not just dancers but artists.

Inside Out, Rocks

By Dinesh Agrawal

COMING SOON... INSIDE OUT



Wacky Posters announced the opening of a new play in Gurgaon

The latest play, Inside Out, is one more feather in its writer and director, Gouri Milkantan Mehta's cap. Gouri is a graduate in theatre from Miami University and has directed more than a dozen plays in English and Hindi. Last time when I watched Gouri take an account of her actors' preparedness (they were all on the stage and she was sitting with a mic down in the spectators' place) I think that propelled them into lively action. Nine Jaloo Hill was a grand success and the uproarious applause from the audience made the actors jubilant in the end. A similar thing happened this time too when Gouri pulled up her socks and sleeves and reprimanded her actors for a lackluster approach (they lacked throw in their speech and crispness in their movement) in the first half of Inside Out and that resulted in a much animated and lively performance in the second half; and that made all the difference,

compensating the loss suffered.

The play begins with a monologue of a teenaged bohemian girl, Kamini who now calls herself Nargis, played by Narayini Kumar. She comes from her secluded living in Kurnool her half Australian mother to Gurgaon aspiring to discover herself. The cactus pot that she carries along is her sole companion. In order to avoid sneering from the city guys, she pretends to have come from Bangalore. In another monologue, a young man Nikhil, played by Karan Madan, discloses his aspiration for becoming a lucratively paid litigation lawyer in Gurgaon. Nayan and Nishant, played by Niyomi Dey and Sheel Kalia, through a light hearted conversation, portray a domineering wife and a henpeck husband. Nishant does not like her playing Mozart, her snoring in the bed, her using eight pillows in the bed, liking golgfish and suggesting to visit Vahamas and Neemrana. Nayan loaths his 'aromatic' socks, the overuse of air conditioning and a noisy flush in the bathroom, and so on. After twelve years of their married life, they decide to separate temporarily.



A Scene from the play – where two is company – three is ??

Nishant with the help of Nikhil, gets a room to share with Nargis, and Nayan is persuaded by the same Nikhil to accommodate Neil, a Kashmiri migrant and a Health Insurance personnel, as a tenant, played by Rajguru Mohan. Here, the guy

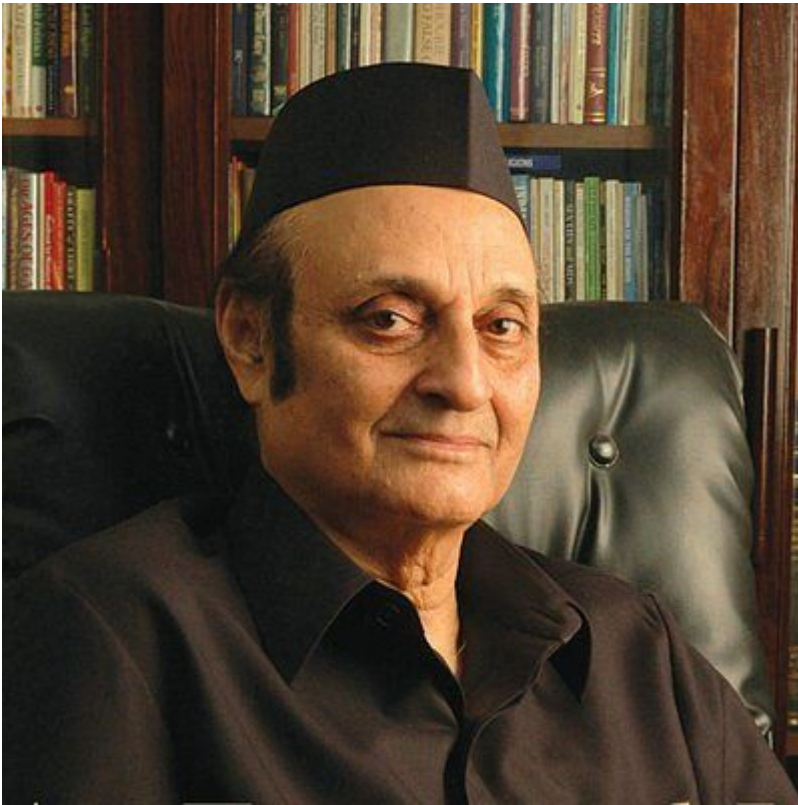
playing Nikhil, Karan Madan, who replaced the actor playing this role in the last minute, made his presence felt with his remarkable confidence and zest. After some pretentious lies about herself, Nargis discovers her true identity. Nargis tries to befriend Nishant to which he gives a cold response. Both the actors – Narayini Kumar and Sheel Kalia – portray their characters well. However, more variations in tone and gestures when switching from the pretentious self to the true self could have done wonders.

Nishant makes an attempt to come back home but finds a chit left in the house by Nayan, dissuading him from coming back. When again he comes to fetch his belongings, Nayan tells him she had sold them off. Lok Kala Manch offers a stage which confines the scope for movement; and, apparently, the play seems to have been conceived for a bigger one. The stage encompasses a single bedroom of Nargis on the left, a bar at the right back and the sitting room of Nayan in the right front and the left front is used for Nikhil, and Neil meeting him. The wise use of stairs in the last scene deals well with the otherwise cramped stage.

By the last scene, actors seemed to have shed off any inhibitions they might have had so far and they came in the fore with their striking punches. In the two simultaneous scenes played by Narayini Kumar and Rajguru Mohan on the one hand and Niyomi Dey and Sheel Kalia on the other concluded the play marvellously well. Separation for over two months seems enough for Nayan and Nishant to realise that they could not live without each other. At the same time, Nargis and Neil too discover themselves to be a compatible match. Gouri surprises! She surprises with her zest and zeal, her innovations, her hard work and accuracy. She surprises by beginning with amateurs and turning them into professionals. She surprised this time once again with the same set of her skills, and endeavour.

– Dinesh Agrawal

A Multilingual Recitation by Dr. Karan Singh



Dr. Karan Singh

Poetry is to be Heard

A review by **Mandira Ghosh**

READINGS: Sounds of Poetry:

CHAIR: Muzaffar Ali

COLLABORATION: The Poetry Society, India

12 December 2023

The recitations in five languages by Dr. Karan Singh brought alive the linguistic diversity of India. He shared some of his favourite poems in English, Urdu, Hindi, Sanskrit and Dogri,

and said that prose is to be read and poetry is to be heard; life without music and poetry is dull. Muzaffar Ali, who chaired this unique session, urged the celebration of poetry and said that all his works, especially his unreleased film Zooni, were driven by poetry.

Karan Singh began reciting his favoured poems in a mellifluous voice and sonorous tone. He started with Wordsworth's famous poem titled 'Daffodils', and went on to read more outstanding poems by poets like W. B. Yeats and Robert Frost. While reading Frost's 'The Road Not Taken', he mentioned that he himself took the road less travelled and that made all the difference in his life. He explained Frost's famous words: 'The woods are lovely, dark and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep' from the poem 'Stopping by Woods on a Snowy Evening'. He also read Frost's 'Fire and Ice' and said that the world will either end in fire or ice. In this context, he also quoted, 'Nothing beside remains' from P.B. Shelley's 'Ozymandias'

. He also read the creations of Urdu and Hindi poets like Ghalib, Shakeel Badayuni and Kabir. He chose to recite Kabir's 'Ghoonghat Ke Pat Khol' and excerpts from Tulsidas' Ramcharitmanas. Going back to his Kashmiri roots, he sang a song in Dogri quite beautifully and concluded the evening with the recitation of 'Shanti Mantra' in Sanskrit, uttering Om!

MANDIRA GHOSH

First Published in IIC Diary (December 2023–January 2024)

Poetry is to be Heard

READINGS: *Sounds of Poetry: A Multilingual Recitation by Karan Singh*

CHAIR: Muzaffar Ali

COLLABORATION: *The Poetry Society, India*

12 December 2023

The recitations in five languages by Karan Singh brought alive the linguistic diversity of India. He shared some of his favourite poems in English, Urdu, Hindi, Sanskrit and Dogri, and said that prose is to be read and poetry is to be heard; life without music and poetry is dull.

Muzaffar Ali, who chaired this unique session, urged the celebration of poetry and said that all his works, especially his unreleased film *Zooni*, were driven by poetry.

Karan Singh began reciting his favoured poems in a mellifluous voice and sonorous tone. He started with William

Wordsworth's famous poem titled 'Daffodils', and went on to read more outstanding poems by poets like W. B. Yeats and Robert Frost. While reading Frost's 'The Road Not Taken', he mentioned that he himself took the road less travelled and that made all the difference in his life.

He explained Frost's famous words: 'The woods are lovely, dark and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep' from the poem 'Stopping by Woods on a Snowy Evening'. He also read Frost's 'Fire and Ice' and said that the world will either end in fire or ice. In this context, he also quoted, 'Nothing beside remains' from P.B. Shelley's 'Ozymandias'.

He also read the creations of Urdu and Hindi poets like Ghalib, Shakeel Badayuni and Kabir. He chose to recite Kabir's 'Ghoonghat Ke Pat Khol' and excerpts from Tulsidas' *Ramcharitmanas*.

Going back to his Kashmiri roots, he sang a song in Dogri quite beautifully and concluded the evening with the recitation of 'Shanti Mantra' in Sanskrit, uttering Om!

■ MANDIRA GHOSH

India needs more of Sonu Sood and Gautam Gambhir

By Sunil Sarpal

Their names should be revered with a lot of respect and gratitude as they are the Role Models in our society.

Both resurrect the society where Administration fails in fulfilling their duties and responsibilities towards mankind, particularly down-trodden strata of society.

During Covid time, when migrant workers were rendered homeless and hapless, Sonu Sood came to their rescue and provided them with suitable transport so that they could reach their homes safely. In doing so, he had to deal with a high level of dignitaries to get permission to transport them from one state to another. He turned out the messiah for the down-trodden then.

Sonu, by profession, is an actor and plays generally the role of a villain in South movies. But for the above cause, he turned out to be a real hero in the public eye.

Gautam Gambhir, an ex Indian Cricketer is another live example whose heart beats for the poor and down-trodden. He is running 4-5 outlets where free food is supplied to the poor of society. He claims to have no such means to provide food but earn this money by playing competitive cricket.

Society these days has turned selfish and self-centered. They hardly think in terms of less privileged.

Me and mine are the buzzwords. .

Human being sans humanity is in the blood of today's man. As a result, people keep fighting for petty issues.

God provides money to fulfill our basic necessities i.e. ROTI, KAPRA, AND MAKAN.

What is the difference between a human being and animal if the latter consumes animal food We are human beings and humanity should be reflective in our persona i.e. in thought, action and reaction. If not, we need to still improve upon otherwise we remain animals in human form. If we remain animals in human form, what kind of society we are building. What kind of heritage we are leaving behind for our next generation to step into.

When will we improve upon even if people like Sonu Sood and Gautam Gambhir set unprecedented examples in front of us. If we still do not improve upon, we are cowards and 'C' class citizens of society.

Even if we are rich and people just gather around us, of what use. One of them will stab us on our back and run away with our false pride

‘... ..’

... ..



... .. 17 ... 2024



Einstein World Records gives certificate of achievement

The last day was dedicated to the differently abled writers

More than 850 children of Delhi NCR More took part in the programme 'Aao Kahani Bune'

New Delhi, 16 March 2024: The Festival of Letters 2024, which is being organized by Sahitya Akademi as the world's largest literature festival, concluded today. The last day of this six-day festival was dedicated to differently abled writers. To provide national platform to differently abled writers All India Differently Abled Writers' Meet was organized. To awaken interest in literature among children many competitions were organized for more than 850 children at the programme 'Aao Kahani Bune'. Today's other important programmes included "Symposium on the Life and Works of Gopi Chand Narang", "Translation in a Multilingual, Multicultural Society", "Preservation of Indian Languages", "Translation as Rewriting/re-creation in the Indian Context", "Indian English Writing and Translation". Apart from this, the ongoing

national seminars on "Indian Oral Epics" and "Post-Independence Indian Literature" also concluded. Considering this six-day festival as the world's biggest literary festival, today the team of Einstein World Records, Dubai, presented the certificate of a world record in ceremoniously to Sri Madhav Kaushik, Prof. Kumud Sharma and Dr. K. Sreenivasarao, respectively President, Vice President and Secretary, Sahitya Akademi. The certificate mentions the participation of more than 1100 writers in 190 sessions in this world's largest literature festival that lasted six days and over 175 languages were represented. Delivering the inaugural address at the inaugural session of the All India Differently Abled Writers' Meet, renowned English scholar Prof. G.J.V. Prasad said that we have to work with awareness and affection in connection with the differently abled. Disability is not congenital but many times we acquire it due to our own ignorance and carelessness. He requested all the differently abled writers to identify their special abilities and work on them, they must achieve their destination. In her presidential address, Vice President of Sahitya Akademi, Prof. Kumud Sharma, while discussing the achievements of the differently abled people in various fields, said that the differently abled people will have to move forward with the energy and courage, only then they will be able to achieve their desired destination.

At the beginning of the inaugural session, Sahitya Akademi Secretary Dr. K. Sreenivasarao while giving the welcome address said that Sahitya Akademi is feeling proud to have differently abled writers from 24 Indian languages present here today. Remembering the great writer and critic Gopichand Narang, a symposium was organized on his literary contribution. The chief guests of which were Sri Gulzar and Narang ji's wife Manorama Narang. Sri Gulzar in his inaugural address said that the personality and work of Gopi Chand Narang is a beautiful combination of his talent and greatness. The key-note was given by the eminent Urdu scholar Nizam Siddiqui. Sadiqur Rahman Kidwai delivered his speech as the

special guest. Sahitya Akademi President Madhav Kaushik presided over. Introductory remarks were made by Sri Chandra Bhan Khayal, Convener of the Urdu Advisory Board. Important writers and scholars who participated in these programmes were – Harish Narang, Damodar Khadse, Anvita Abbi, Rita Kothari, K. Enoch, Debashish Chatterjee, Udaya Narayana Singh, Mamang Dai, Sukrita Paul Kumar, Shafe Kidwai, Shamim Tariq.

(K. Sreenivasarao)

INDIAN CRICKET ON A HIGH'



By **Sunil Sarpal**

Cricket is basically a game of young legs. The best age for a cricketer is between 20 – 30 yrs. During this time, the legs are untiring, reflexes razor sharp, and enthusiasm of very high level. The moment a mind starts giving a second thought or becomes pessimistic, it is better to throw the

towel.

Different pitches present different skill set to batsman. On pacy and bouncy wickets, the ball should be played with soft hands.

India has produced many a talented and crafty batsmen – from Gavaskar to Tendulkar and now Kohli. They are known for their all-weather skills. Their records speak volume of their unflinching approach to game and adaptability to different conditions.

There are two ways to play the game – one calls for feet movement and reaching out to the pitch of the ball before it starts its variations and the other way is hand : eye coordination. Our own Virender Sehwag was the live example of a hand-eye coordination player.

Generally, the game was played along with the ground but with the advent of shorter version of the game, one dayer and T-20, the shots often sails over the heads of fielders. Innovation is the new age cricket. Paddel shots, reverse sweep, scoop etc. and played over wicket keeper are very common these days. Gavaskar used to play along the ground, Tendulkar along the ground and over the top, so also Kohli. The shorter version has made all this possible.

India at the moment is thriving on the talent of Jaiswal and Gill. Both are very talented and take the game of cricket to altogether different level, closing the doors for people like Pujara and Rahane.

India, at the moment has talent in abundance, as a result, people like Ishaan Kishan has no room in the Indian side even though he is young, talented and in-form wicket keeper batsman. Unfortunately, politics too plays its crucial role in making or marring of a career.

India also boasts of world class bowlers, both in pace and

