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राष्ट्रीय नाट्य विद्यालय
NATIONAL SCHOOL OF DRAMA
(An Autonomous Institution of the Ministry of Culture, Govt. of India)

Final Year Diploma Production



Ministry of Culture
Government of India

A N A T O M Y O F A S U I C I D E



Written By Alice Birch
Hindi Translation - Mitesh Gupta
Scenography & Direction - HrituRekha Nath

On Stage

Priyadarshini Puja, Anjali Negi, Mrinali Pandey, Shivani Verma,
Arpana Kapoor, Manoj Yadav, Puneet Nanda, Amogh Shakya, Deepak Yadav,
Prarthana Chettri, Mallika Lokhande

19th March 2024, 4 P.M. & 7 P.M.
ABHIMANCH AUDITORIUM
NSD CAMPUS, BAHAWALPUR HOUSE, NEW DELHI - 110001

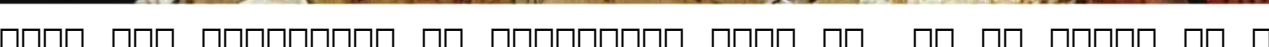
सीमित सीटें। निःशुल्क प्रवेश, प्रवेश पत्र प्रदर्शन के दिन सांनावि० के स्वागत कक्ष से प्रदर्शन से दो घंटे पूर्व प्राप्त किये जा सकते हैं। प्रवेश पहले आओ पहले पाओ के आधार पर होगा।

पूछताछ : 011-23389402/23031120/21/25

(सभी प्रवेश प्रदर्शन के दिन सांनावि० के स्वागत कक्ष से प्रदर्शन से दो घंटे पूर्व प्राप्त किये जा सकते हैं। प्रवेश पहले आओ पहले पाओ के आधार पर होगा।)

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‘아아아아아...’ 이 이 아아아아아 이, 이 아아아 아아아 아아아아 아아아 아아아 아아아아아아 이 아아아 아아아 이 아아아 이 아아아 아아 아아아 이, 아아아아 아아아 아아아 아아아아아 아아아 아아, 아아아아 아아 이 아아아 아아아 아아아, 이 이 이 아아아아아 아아아아아아 이!

아아아아 아아아 아아 아아아아아아아 아아아 아아아아아아 아아아아 아아아 아아아, 아아아아아아아아아 아아아-아아아 아아아아아아아 아아아 아아아 이... 아아아 이 아아아 아아 이 아아아아아아 아아아아 아아아아아 아아 아아아 아아아 아아아아 아아 아아 아아아아아 아아 아아아 아아아 아아아아 아아아아 이... 아아아아아아아아아아, 아아아아아아...!

아아 아아아 아아아아아아아 아아아 이 이, 이 이 이 아아아 이 이 아아아아 아아 이 이 아아 아아아아아아아 아아 아아 아아! 아아아아아아 아아 아아아아아 아아아 아아 아아아아 이 아아아아 아아 이 아아아아아아아아 이 아아아아아아아아 아아 아아 이 이 아아아 아아 아아아아아 아아 아아 아아아 아아아 아아 아아아 아아아아아 아아 아아 아아 아아 아아아아아 아아아 이, 이 아아아아아아아 아 아아 아아아아아 이 이... 아아 이 아아아아아 아아 아아 아아아 아아, 이 이 이 이 아아아아아 이... 이 아아아아아아아아아아 아아아아아 이... 이 아아아아아아 아 아아아 아아아 아아아아아 이 이 아아아 이... 아아아 이 아아 아아 아아아 이 이 아아 이 아아아 아아아 이 이 아아 아아아아 아아, 아아 아아아아, 아아아 아아아... 아아아 아아아아아 아아아 아아 아아아아... 이 아아아아아아아아아 아아 아아 이 아아아아 아아아 이 이 아아 이? 아아아아 아아아아아 아아아아 이 이 아아 아아아아 이... 이 이 아아아아아아 아아아 이! 이 아아아아아아 아아 아아아아 아아아아아아 아아 아아 이! 아아아아 아아아아아아 아아아아아 아아아아아 아아 아아아아... 이 아아 아아아아아아아아 아아아아아 아아아 아아아아아 아아아아아 이 아아 아아 이 이 아아아 아아! 이 아아아 아아아 아아 아아아아 아아 아아 이... 아아아아아아아 아아 이 이 아아 아아아아아아아아 아아아 아아...” 이 아아아아 아아 아아 아아아아 아아아 아아아, 아아아아아아아 아아아 이 아아 아아아아아아아아아 아아아아아 아아-아아아아아아아아아아 이 아아아아아아아아 아아아 이 이 아아 아아 아아 이 아아아아 아아 아아아아 아아아아 이 아아아아아아 아아 아아아아아 아아 아아아아 아아아 이! 아아아 아아아아아아 아아 아아아아아 이 아아 이 아아아 아아 아아아 아아아아아 아아 아아 아아아 이 이 아아 아아아 아아 아아? 아아아아아 이 이 아아아아아 이 아아아아 이 아아아아!

아아아아아 아아 이 아아아 이 아아아아아아아아 아아 아아 이 아아아아아 아아아 이 아아아 아아 아아아아 아아 아아아아아 아아아 아아 이, 아아아아 아아아아아아아-아아아아아아아 이 아아아 아아아 아아 아아 이, 이 아아아 이 아아 아아아아아 아아아 아아아 이-이 아아아아아아아 아아아 이-이 아아아아아 아아아아아 이 아아아아아 이 아아아아아 아아아 아아아 아아아 아아아 아아아아아아아 이 아아아 아아 아아 아아아아아 아아 아아아아아 아아아 이 아아아 아아아 이 아아아 아아아 이... 아아아 아아아 이 이 아아아아아 이 아아아 아아-아아아 아아아아 이-아아아 아아아 아아 아아아아아 아아아 이... 아아아 이 아아 아아 아아아아 아아 아아 아아-아아아 아아아아 이-아아아 아아아 아아 아아아아아 아아아 이... 아아아 이 아아 아아아 아아아 아아아 아아아 아아아 아아아 아아아아 아아아아 이,

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World's largest literature festival concludes



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)

Voicing Gender Fluidity

Maharashtra Sanskritik Sandhya at IIC

A review by **Manohar Khushalani** First Published in IIC Diary



Maharashtra Sanskritik Sandhya, is an annual feature at IIC. This year, they presented dramatized readings, *Beyond Gender*, on LGBTQ communities, from two plays: **Satish Alekar's 'Begum Barve'** & **Mahesh Dattani's 'Seven Steps Around the Fire'**. It was brilliantly and imaginatively directed by **Sohaila Kapur**, who has a knack for choosing very powerful and relevant themes. Six actors read the two plays. The event began with a mesmerising dance by Kaustav Ghosh, doing the role of Begum Barve, the female impersonator. The performance was also interspersed with carefully curated soulful marathi music played in the background.

Begum Barve, the Marathi musical, features a quartet of characters: Begum Barve, an exploitative employer, Shyamrao, and two clerks, Jawdekar and Bawdekar, who, trapped in a life of penury and prejudice, use their caprices as an escape from it. In the selected excerpt for performance, Begum Barve and Jawdekar celebrate a fictitious pregnancy during a baby shower, helping Barve to fantasize that (s)he could conceive. The scene ends in his humiliation, **Shyamrao** strips **Barve** off his fantasy and robes and scorning his manhood. The script explores the intertwining of fantasies and reality through the creation of a female fantasy character, Nalawadebai, bridging the impersonator's male identity and the clerk's desire for a traditional family life. This complex narrative challenge's conventional storytelling, weaving a tapestry of gendered social meanings and re-evaluating contemporary perceptions of womanhood.



Seven Steps Around the Fire, depicts the miserable plight of eunuchs who make a living performing at marriages and child births. A eunuch is murdered at her wedding. Her friend, Anarkali, is arrested without proof by the SP, Suresh Rao. His wife Uma, a journalist, who is also the daughter of the DCP, decides to catch the culprit through investigative reporting. The performance was just an excerpt where Uma is interviewing the imprisoned Anarkali.

Although the murderer is known, the police traps Anarkali to protect the actual criminal who is a powerful person. The subaltern hijaras are too scared to speak. Anarkali says, "They will kill me even if I tell the truth. If I don't tell the truth, I will die in jail." The dramatist shows how the murder of Kamla has terrified other hijaras that they cannot reveal the truth and cannot get justice for the dead soul. Anarkali says, "One hijra less in this world does not matter to your husband.". In self-defense, Anarkali reminds Uma, that she treated the deceased Kamla as her sister. Uma realises the bond of love among the hijaras is even greater, because they are isolated from society.

The event was introduced by Suhas Borkar, Trustee IIC. It was concluded rather dramatically by Kaushal Kumar, a fine arts university professor with an intriguing body painting improvisation involving audience participation.

Voicing Gender Fluidity

PERFORMANCE: *Maharashtra Sanskritik Sandhya*

DRAMATISED READINGS: *Beyond Gender—Extracts (in Hindi and English) from Satish Alekar's Begum Barve and Mahesh Dattani's Seven Steps Around the Fire*

PRESENTED BY: *Three Arts Club
and Katuquani*

SOLO PERFORMANCE: *Human Spirit*—by Kaushal Kumar

COLLABORATION: *Maharashtra Sanskritikani Rannaniti Adhuyayan Samiti*

23 September 2023

Maharashtra Sanskritik Sandhya, an annual feature, comprised dramatised readings, 'Beyond Gender', on LGBTQ communities from two plays—Satish Alekar's *Begum Barve* and Mahesh Dattani's *Seven Steps Around the Fire*. They were directed and produced by Sohaila Kapur and Anuradha Dor, respectively.

Begum Barve, a Marathi musical, features a quartet of characters—*Begum Barve*; an exploitative employer, *Shyamrao*; and two clerks, *Jawdekar* and *Bawdekar*, who, trapped in a life of penury and prejudice, use their caprices as an escape from it. In the selected excerpt for performance, *Begum Barve* and *Jawdekar* celebrate

a fictitious pregnancy during a baby shower, helping Barve to fantasise that (s)he could conceive. The scene ends in his humiliation; Shyamrao strips Barve of his fantasy and robes, scorning his manhood. The creation of a female fantasy character, Nalawadebai, bridges the impersonator's male identity and the clerk's desire for a traditional family life. This complex narrative challenges conventional storytelling, weaving a tapestry of gendered social meanings and re-evaluating contemporary perceptions of womanhood.

Seven Steps Around the Fire depicts the miserable plight of eunuchs who make a living performing at marriages and childbirths. A eunuch is murdered at her wedding. Her friend, Anarkali, is arrested without proof by the SP, Suresh Rao. His wife, Uma, a journalist who is also the daughter of the DCP, decides to catch the culprit through investigative reporting. The performance was just an excerpt where Uma interviews the imprisoned Anarkali.

Although the murderer is known, the police trap Anarkali to protect the actual criminal who is an influential person. The subaltern *hijras* are too scared to speak. Anarkali says, 'One hijra less in this world does not matter to your husband.' In self-defence, Anarkali tells Uma that she treated the deceased Kamla as her sister. Uma realises the bond of love among the *hijras* is even greater because they are isolated from society.

The evening concluded dramatically with Kaushal Kumar's intriguing body painting improvisation involving audience participation.

■ MANOHAR KHUSHALI ANI



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“你別怕，我會保護你的。”

“你別怕，我會保護你的。”

“你別怕，我會保護你的。”

“你別怕，我會保護你的。”

“你別怕，我會保護你的。”

“你別怕，我會保護你的。”

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“你別怕，我會保護你的。”

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Every Human is an artist

Every human is an artist, a storyteller with a unique point of view.

When we see ourselves as artists, we no longer feel the need to impose our views on others or to defend what we believe.

We know that every artist has the right to create his/her own art, their own story.

—Don Miguel Ruiz

This is a great message from our very own contemporary Toltec Mexican shaman, Don Miguel Ruiz. So often, we get carried away with our own stories. Stories of how miserable, sick, pissed we are, what a rotten world this is, etc. Or, more violently, stories of our own religion, region, nationality, sexuality, that we try to impose on others—or else, I'll shoot you?

—Raj Ayyar

Beastly Tales: Animal and Human Fables



Naseeruddin Shah and Ratna Pathak Shah performing in Beastly Tales

Beastly Tales : Animal and Human Fables

A review by Manohar Khushalani

READINGS: Beastly Tales

Poems by Vikram Seth with Stories by James Thurber

Presented by Motley

Recitations by Naseeruddin Shah;

Ratna Pathak Shah; Heeba Shah; and Kenny Desai

Produced by Jairaj Patil

17 November 2022

Beastly Tales was billed as readings by the well-known performers, Naseeruddin Shah, Ratna Pathak Shah, Heeba Shah and Kenny Desai. Produced by Jairaj Patil for Motley, the heavily attended event included poems by Vikram Seth, from his book 'Beastly Tales with stories by James Thurber', TS Eliot's poems from 'Old Possum's Book of Practical Cats' and Robert

Browning's Legendary poem 'Pied Piper of Hamelin'. The starkly designed presentation had no bells and whistles. Led by Naseeruddin Shah, the four performers stood behind their individual lecterns and read out the poems with a flair and perfect diction. Each one read their own piece individually and sometimes, in perfect synchronisation, in a chorus.

Spiced with humour, the content of the performance was deftly curated to reflect idiosyncrasies of contemporary times with follies and foibles of its people juxtaposed against an animal world which reminds you eerily of 'Fables of Aesop' and 'Panchatantra'. The animals were near human too, but unlike the complexities we fallible folks suffer from, the cat, the lion, the tiger, the elephant, the owl were more focussed with a single idiosyncrasy each. This curious fact, along with the pulsating rhythm of the poetry delivered with a punch and an aplomb by the actors brought out the message of each piece with precision.

Let's pick a few stanzas from here and there and see for ourselves the merriness of the mirth involved.

The Tortoise, in Vikram Seth's poem, initially maintained the original story with who won the race thus:

"And the cheering of the crowd
Died at last, the tortoise bowed,
And he thought: "That silly hare!
So much for her charm and flair.
Now she'll learn that sure and slow
Is the only way to go –
That you can't rise to the top
With a skip, a jump, a hop"

But here comes the twist in Seth's version, it is in fact the hare, who became the hero of the hour:

But it was in fact the hare,
With a calm insouciant air

Like an unrepentant bounder,
 Who allured the pressmen round her.
 "And Will Wolf, the great press lord
 Filled a Gold cup – on a whim –
 And with an inviting grin
 Murmured: "In my eyes you win."

Each of the selections had interesting, and sometimes mind blowing twists and turns, that be made you realise that, as in real life, in these fairy tales too you cannot take a happy ending for granted

First Published in IIC Diary Nov-Dec 2022

Animal and Human Fables

READINGS: *Beastly Tales*

Poems by Vikram Seth with Stories by James Thurber
 Presented by Motley

Recitations by Naseeruddin Shah;
 Ratna Pathak Shah; Heeba Shah; and Kenny Desai
 Produced by Jairaj Patil

17 November 2022

Beastly Tales was billed as readings by the well-known performers, Naseeruddin Shah, Ratna Pathak Shah, Heeba Shah and Kenny Desai. The programme included poems by Vikram Seth from his book *Beastly Tales with stories by James Thurber*, T. S. Eliot's poems from *Old Possum's Book of Practical Cats*, and Robert Browning's legendary poem *Pied Piper of Hamelin*. The starkly designed presentation had no bells and whistles. Led by Naseeruddin Shah, the four performers stood behind their individual lecterns and read out the poems with a flair and perfect diction. Each one read their own piece individually and sometimes, in perfect synchronisation, in a chorus.

Spiced with humour, the content of the performance was deftly curated to reflect on the idiosyncrasies of contemporary times with the follies and foibles of its people, juxtaposed with an animal world which reminds one eerily of Aesop's *Fables* and the *Panchatantra*. The animals were near human too, but unlike the complexities we fallible folk suffer from, the cat, the lion, the tiger, the elephant, the owl were more focused with a single idiosyncrasy each. This curious fact, along with the pulsating rhythm of the poetry delivered with punch and aplomb by the actors, brought out the message of each piece with precision.

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Each of the selections had interesting, and sometimes mind blowing twists and turns, that made you realise that, as in real life, in these fairy tales too you cannot take a happy ending for granted.

■ MANOHAR KHUSHALANI



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जनवरी - मार्च 2022

शब्दायतन

शब्द से संवाद



मूल्य - ₹50

“你怎麼知道我的名字？”他問。他不知道，但我知道。我告訴他，我是他的母親。他聽了，然後他說：「媽媽，我不記得你了。」

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“你這人，怎麼這樣？”

[illegible]



“ஹ் ஹ்ஹ் ஹ்ஹ்ஹ் ஹ் ஹ்?” ஹ்ஹ் ஹ்ஹ், ஹ் ஹ் ஹ்ஹ், “ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்...”

“ஹ்ஹ் ஹ் ஹ் ஹ்ஹ்?”

“ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ்,” ஹ் ஹ் ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்-ஹ்ஹ் ஹ் ஹ்ஹ்ஹ் ஹ்ஹ்ஹ் ஹ் ஹ்ஹ் ஹ் ஹ் ஹ் ஹ் ஹ். ஹ்ஹ்ஹ் ஹ் ஹ் ஹ்ஹ் ஹ் ஹ் ஹ்ஹ், “ஹ்ஹ்ஹ் ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்?” ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ், ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்! ஹ்ஹ் ஹ்ஹ்ஹ்ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்.

“ஹ் ஹ் ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ். ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ், ஹ்ஹ்ஹ் ஹ்ஹ்ஹ் ஹ் ஹ்ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ், ஹ் ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ்!”

“ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்ஹ்ஹ் ஹ் ஹ்ஹ்-ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்? ஹ்ஹ்ஹ் ஹ் ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ் ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ் ஹ்ஹ்!”

“ஹ்ஹ் ஹ் ஹ்ஹ்ஹ் ஹ்ஹ் ஹ் ஹ்ஹ்ஹ்ஹ்ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்ஹ்ஹ்ஹ்.”

“ஹ்ஹ் ஹ்ஹ்ஹ்ஹ்! ஹ்ஹ்ஹ்-ஹ்ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்ஹ்! ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்ஹ் ஹ்ஹ்?” ஹ்ஹ்ஹ் ஹ்ஹ்ஹ்ஹ்ஹ்ஹ் ஹ்ஹ் ஹ்ஹ்ஹ்ஹ் ஹ் ஹ் ஹ்ஹ் ஹ்! ஹ்ஹ் ஹ் ஹ்ஹ் ஹ்ஹ் ஹ்.

[illegible]

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በዚህ ሪፖርት ውስጥ የሚገለጹት የጥናት ውጤቶች በጥቅምት 2019 እስከ ጥቅምት 2020 ድረስ የተከናወኑ ሲሆኑ፣ የጥናቱ ሪፖርት የተዘጋጀበት የጥናት ዘመን በጥቅምት 2020 ይጨምራል። የጥናቱ ሪፖርት የተዘጋጀበት የጥናት ዘመን በጥቅምት 2020 ይጨምራል። የጥናቱ ሪፖርት የተዘጋጀበት የጥናት ዘመን በጥቅምት 2020 ይጨምራል።

“ஓ, ஐயோ ஐயோ ஓ ஐயோ ஓ ஓ – ஐயோயோ ஓ ஐயோயோ ஓய், ஓய் ஓ ஐயோயோ ஓய். ஐயோயோயோயோ, ஐயோயோயோயோயோ, ஐயோயோ ஐயோயோயோ ஓய் ஐயோயோ. ஓய் ஓ ஐயோ ஓ ஓ ஓய், ஓய் ஐயோயோயோ ஓய் ஓ... ஓய், ஓயோய் ஓயோய் ஓ ஓயோய் ஓயோய் ஓய்... ஓயோய் ஓ ஓயோய் ஓயோயோ ஓய்... ஓயோய்-ஓயோய் ஓயோய் ஓயோய் ஓய். ஓயோயோயோய் ஓ ஓயோய் ஓயோயோயோ ஓ ஓயோய் ஓய் ஓயோயோயோ ஓய் ஓய் ஓய் ஓய், ஓயோய் ஓய் ஓயோய் ஓயோயோய் ஓய் ஓயோய் ஓயோயோய் ஓய் ஓயோய். ஓயோய் ஓய் ஓய் ஓய் ஓய் ஓய், ஓய் ஓயோய் ஓய் ஓயோயோய்!”

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සමහරවිට සමහර මම, සමහරවිට, සමහර මම මම සමහර සමහරවිට, සමහර මම
මම සමහර සමහර මම, සමහර-සමහරවිට මම මම, සමහරවිට මම, මම සමහර මම;
සමහරවිට සමහර මම සමහර සමහරවිට මම සමහරවිට... සමහරවිට සමහර මම සමහර
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“මම සමහර මම සමහර මම සමහර මම මම මම මම සමහර සමහර මම! මම-සමහර
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මම මම මම සමහර සමහර මම?” සමහරවිට සමහර මම සමහර මම සමහර මම
සමහර, මම මම මම සමහරවිට-සමහරවිටවිට මම මම මම මම මම.

සමහරවිට මම මම මම මම මම, “සමහරවිට මම මම මම මම මම සමහරවිටවිට?”

“මමම, සමහරවිට මම මමම සමහරවිට මම මම. සමහරවිට මම මම මම මම මම.”

“මම මමම...? සමහරවිට, මම...!” සමහරවිට මමම සමහරවිටවිටවිටවිට මම මමම
මමම මම මමම සමහරවිට මමම මමම මම... සමහරවිට මම මම මමම,
සමහරවිටවිට මම මම මම මම... මම මමම මමම මමම මමම මම. මම මමම,
“මම මමම මම මමම මම මම මම මම!”

“මමම, මමම... මම මම මමම මම මම මම, මමම මමම මම මම මම
මමමමමම මම... මම මම මම මම මමමම මම මමම, මම මමම, මමම මම මම
මම!” මම මමමම මමමමම මමම මම මමම, මමම මමමම මමම මම මම
මමමම මම මම මමම! මමමම මමම මම මම, මමම මමමම මමම මමමම
මමම මමම මම මම මමම මම මම, මම මම මමම මම මම මම!

“මමමම! මමමම මම මම මම මමම මම මමම... මම මම මමමම මම මම, මම
මම මමමම මමම මම මමම මමමම මම මමම මම!” මම මම මම.

“මම-මමම මමමම මමම මම මමම මමමම මම?” සමහරවිට මමම මම
මමම, මම මම මමම, “මමම, මමම මම මමමමමම මමම මම මම මම මම;
මම මමම-මමම, මම මම-මමමමම මම මම මම-මමමම මම මම මම;
මමම මම මමම මම මම, මම මම මමම මම මමමම, මමම... මමම...
මමමම... මම මමමම මම මමමම... මමම මම මම මම මම ...”

සමහරවිට මමම මම මම මම මම මම මම මම මම මම මම මම, මම මමම මම මම මම
මමම! මම මමම මමම මම, සමහරවිට මම මමමමමමම මම මම මම මම
මමම මම මමමමමම මමම මම... මමම මමම මමමමම, මමමමම මමම
මමමමම, මමම මමම මම මම මමමම මමමම මම මම මම. මමමම-
මමමම මම මමම මමමම මම මමම මමමම මමම මම මම මම මම මම මම

[illegible]

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 000000 00 00000 0000 0000!

[illegible][illegible]

‘……… ……!’ …… …… “……… …… …… ……
……… …… …… …… , …… …… …… …… ……-
……… …… …… ……!” …… …… …… , …… …… ……
……… …… …… …… …… …… …… …… ……
……… …… . …… …… …… …… …… …… . ……
……… …… …… …… …… …… …… …… ……
……… , “……… , …… …… …… ……-……… …… ……
……… …… …… …… …… …… …… …… , …… ……
……… …… …… …… …… …… …… …… ……
……… ……” …… …… …… …… …… …… …… ……

“你這是在說笑嗎？”他問。他覺得這一切太荒謬了。他覺得這一切太荒謬了。他覺得這一切太荒謬了。

“...?”

“...?”

“...?”

“...?”

“...?”

“...?”

[illegible][illegible]

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 0000000 0000 000 00 0000 000 0000 00 0000000 00 000 00 000000 000
 000000 00. 00 00, 000000 00 000000 000 00 0000 00 00 0000 000
 000000 00 0000000 00 000 00 00 00000! 0000000 00 000000000 000
 000 000 00 000 0 0000 00 00000000000 000 00000000000 0000 000 00
 000000 00, 00 000 000-000000 0000 00 000000 0000000 00 000000 00
 00000000 000 00000 00000 00000000 000 00 00 000 00!

“你怎麼知道， 你怎麼知道 我 知道... 你怎麼知道 我 知道... 我 知道 你怎麼知道 你怎麼知道! 我 知道 你怎麼知道 我 知道 我 知道”， 你怎麼知道 我 知道， 我 知道 你怎麼知道你怎麼知道 我 知道 我 知道 你怎麼知道 我... 我-你怎麼知道 我 知道 我 知道 我 知道， 我 知道 我 知道 我 知道 我 知道... 你怎麼知道 我 知道 我 知道 我 知道 我 知道 我 知道 我 知道 我 知道... 你怎麼知道 我 知道 我 知道 我 知道 我 知道 我 知道， 我 知道 我 知道! 你怎麼知道 我 知道 我 知道 我 知道 我 知道， 我 知道 你怎麼知道 我 知道 我 知道... 我 知道 我 知道 我 知道 我 知道 我 知道 我 知道 我 知道 我 知道... “你怎麼知道 我 知道 我 知道 我 知道 我 知道...” 你怎麼知道 我 知道 我 知道!

[illegible]

ਸ਼ਬਦੀ ਸ਼ਬਦ ਸ਼ਬਦ... ਸ਼ਬਦ ਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦ ਸ਼ਬਦ, ਸ਼ਬਦੀ ਸ਼ਬਦ ਸ਼ਬਦ
ਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦ... ਸ਼ਬਦੀਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦੀਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦੀ
ਸ਼ਬਦ ਸ਼ਬਦ ਸ਼ਬਦੀ ਸ਼ਬਦ... ਸ਼ਬਦੀ ਸ਼ਬਦ ਸ਼ਬਦੀ ਸ਼ਬਦ ਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦੀ ਸ਼ਬਦੀ
ਸ਼ਬਦ ਸ਼ਬਦ ਸ਼ਬਦ ਸ਼ਬਦ ਸ਼ਬਦੀਸ਼ਬਦੀ ਸ਼ਬਦੀਸ਼ਬਦੀ...

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In Cricket – Look before you take the leap

The most important feature that everybody should bear in mind is that if you opt for cricket as a career then not being successful, is not an option and you stand nowhere.

The Universe within the Womb / Gouri Nilakantan



Does the cold womb speak to the warm vagina, are we meant to be bound and knit into the body, so much so we do not seem to belong, not to have any identity ever? The guess is not in the mystification nor in the pontification of the “female” in the eyes of society. Nor it is amongst the peering eyes of manhood and by keeping them as some elusive or exclusive superior race. It lies in the individuality and the recognition of the self amongst all. For once let us not see ourselves only through the wombs, the vaginas, or paling

breasts but only as having separate yet same voices. This through which we can declare strongly enough to be defined as all belonging to each other.

The time to be in categories of gender has long gone, it needs to be attacked and discarded as worthless. These binaries and super binaries that do not see women as individuals first but use the safety net of phrases of gender are to be shot down as fallacies. We have been honoured enough by given powerful names by our ancestors. We have been given recognition for sounding phrases strong. Enough of gendering, enough and more than enough, it's time to think ahead, as "you and me", and "we all", "as all of us" that belong entirely to each other.

This will allow us to love unconditionally, to let go unconditionally and remain forever within the societal definitions of a "wife" "mother" "daughter" or "sister". It will thus also not negate the man as a "husband" "father" "son" or "brother" and bondages will only only grow stronger and stronger. Such singular terms of unity therefore allows one to outgrow force and coercion that often come within societal relationships. The urge here I see to all of us only as me and you and forget the male, female, alpha male, alpha female etc. The society will then accept unconditionality in loving and wanting to be loved.

For once live only for you and me and forget all expectations from each other, not because god says so, or you have enlightened and seen Buddhahood, or emerged victorious from the caves of inner meditation, but only because you truly and truly believe in the selfhood of each person. Wombs will then create the universe with its totality and spirit of mind. Enjoy and embark in this unconditionality of living and letting to live.