

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.

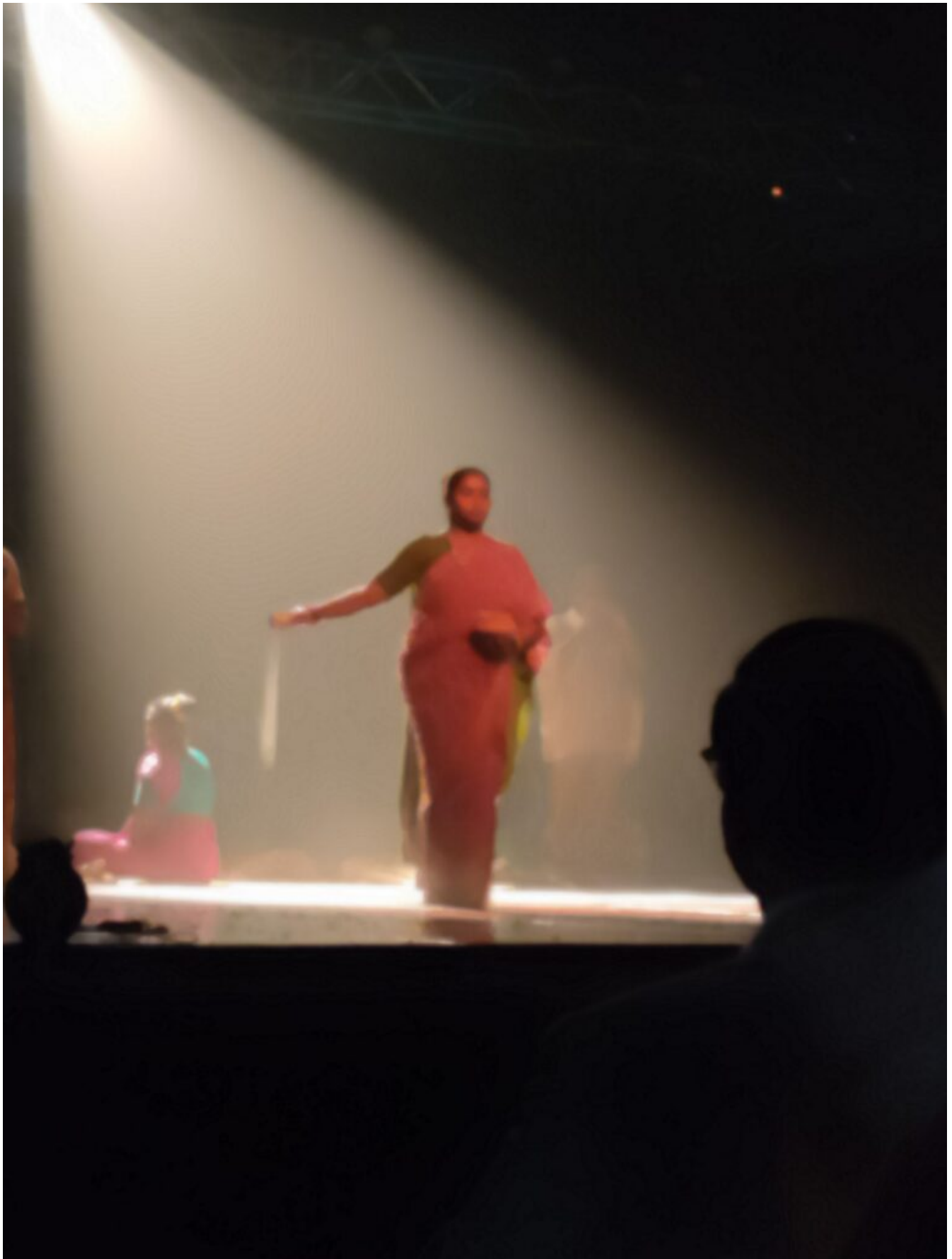
Considering this six-day festival as the world's biggest literary festival, today the team of Einstein World Records, Dubai, presented the certificate of a world record in ceremoniously to Sri Madhav Kaushik, Prof. Kumud Sharma and Dr. K. Sreenivasarao, respectively President, Vice President and Secretary, 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)

Dakṣakatha Devikavya – Provoking and Contemplative



A review by Manohar Khushalani for IIC DIARY

Daklakatha Devikavya is an open ended play performed in an engagingly

informal folk style, evolved from the epic poetry and stories of K.B. Siddaiah's .

It was Directed by Lakshman K.P. It presents the inner workings and external experiences of the Daklas – a Dalit community.

Presented by Jangama Collective, Bengaluru with Bindu Raxidi (Dakla Devi, Kadiramma); Santhosh Dindgur (Dakla, Cheluvaiah)l; Bharath Dingri (K.B. Siddiah & narrator); Narasimharaju B.K. (Narasappa); and Ramika Chaithra (Gangavva, Munivenkatamma)

Accompanists who also added tone and tenor to the performance were: Poorvi Kalyani & Skanda Ghate (vocal); Bharath Dingri (tamate); and Narasimharaju B.K. (arevadya)



The Flower Sellers

*The setting of the play had **flower sellers** squatting in the background and rising in turns as actors with robust voices. The traditional Folk device, a half curtain, known as, **Yavanika**, was used to introduce the important characters. The actor would peep over the curtain which was lowered after he started speaking or singing.*



The Traditional Yavanika

The most important aspect of the performance was that it retained the spiritual richness of the Dakla community, through its music. Two of the characters appear on the stage playing tamate (hand drum) and arevadya (urmi), instruments not seen in contemporary theatre. Daklas are people who are protected by the untouchables and hence are still lower in the social hierarchy. But whatever notions people have about Adivasis or Daklas being a backward community, better revise them forthwith. First of, the female roles were done by women and not female impersonators. These women unhesitantly lighted beedis, and were not coy about

using cuss words,
which is true to their life. It is also true of contemporary
OTT films, which claim
to be more modern and truer to our life.

The author had a strong faith in mysticism as exemplified by
his poetry which
was the soul of the performance:

*O mother as you rock the world
And rock the child
Bear me again in your womb
Walk this infant from the cave of your vagina
Into the cave of contemplation.*

Here in the above context the poet brings out that once the
mother bears him
in her womb the stigma of untouchability will not be so
strong. One recurring
metaphor that has remained constant is hunger. The poet throws
a direct
question to the creator:

*O God! Take birth like me
Then
Try to touch and be polluted!
Try to take like me, like me take birth!*

Untouchability does not generate self-pity in the play, in
fact it is an instrument
of self-awareness and enlightenment. Sheer magic was created
in the dark
night by luminous display of improvised spinning fire wheels
urns with radiant
charcoal cinders. All elements in the play contributed to an
experience of a
magical night to remember.

Watch the entire play on You Tube:

Provoking and Contemplative

PLAY: *Daklakatha Devikavya: An Experimental Play Drawing from the Epic Poetry and Stories of K. B. Siddaiah's Selected Writings*

DEvised AND DIRECTED BY: Lakshman K. P.

PRESENTED BY: Jangama Collective, Bengaluru with Bindu Raxidi (Dakla Devi, Kadiramma); Santhosh Dindgur (Dakla, Cheluvaiyah); Bharath Dingri (K. B. Siddaiah & narrator); Narasimharaju B. K. (Narasappa); and Ramika Chaithra (Gangavva, Munivenkatamma)

ACCOMPANISTS: Poorvi Kalyani & Skanda Ghate (vocal); Bharath Dingri (tamate); and Narasimharaju B. K. (areye)

2 November 2023

Daklakatha Devikavya is an open-ended play performed in an engagingly informal folk style, evolved from the epic poetry and stories of K. B. Siddaiah. It presents the inner workings and external experiences of the Daklas—a Dalit community.

The setting of the play was flower sellers squatting in the background and rising in turn as actors with robust voices. The traditional folk device, a half curtain, *yavanika*, was used to introduce the important characters. The actor would peep over the curtain which was lowered after he started speaking or singing. The most important aspect of the performance was that it retained the spiritual richness of the Dakla community through its music. Two of the characters appeared on stage playing *tamate* (hand drum) and *urumi* (hourglass drum), instruments not seen in contemporary theatre. Daklas are people who are protected by the untouchables and hence are still lower in the social hierarchy. But whatever notions people have



about Adivasis or Daklas being a backward community better revise them forthwith. First, the female roles were played by women and not female impersonators. These women unhesitatingly lighted beedis, and were not coy about using cuss words, which is true to their lives. It is also true of contemporary OTT films, which claim to be more modern and truer to our lives.

The author had a strong faith in mysticism, as exemplified by his poetry, which was the soul of the performance.

*O mother as you rock the world
And rock the child
Bear me again in your womb
Walk this infant from the cave of your vagina
Into the cave of contemplation.*

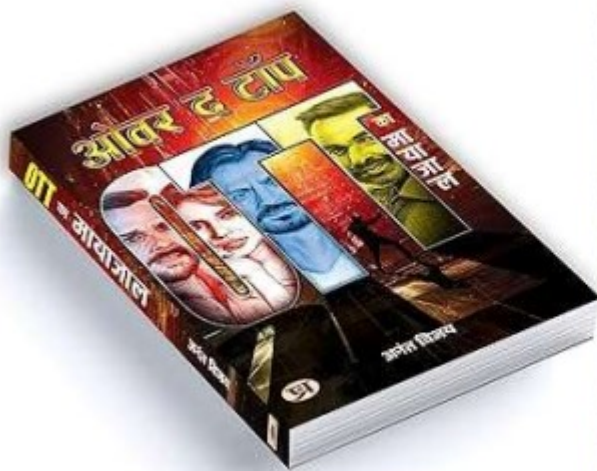
In the above context, the poet is saying that once the mother bears him in her womb the stigma of untouchability will not be so strong. One recurring metaphor that has remained constant is hunger. The poet throws a direct question to the creator:

*O God! Take birth like me
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Try to touch and be polluted!
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Untouchability does not generate self-pity in the play; in fact, it is an instrument of self-awareness and enlightenment. Sheer magic was created in the dark night by the luminous display of improvised spinning fire wheels and urns with radiant charcoal cinders. All elements in the play contributed to a magical night to remember.

■ MANOHAR KHUSHALANI

Is anarchy acceptable in the name of artistic freedom? The magic of OTT.



Book Review by
Utpal Datta

OTT platforms, a new addition to the media, have become competitors to cinema and television programs, raising a few uncomfortable questions. Does OTT concern discern viewers? Is the tasteless and obscene content on OTT platforms a result of the absence of a censor board? Is this the beginning of a dangerous practice for society and culture? Journalist and author Anant Vijay seeks answers to these questions through his Hindi book 'OTT Ka Mayajal.' This is his latest book and probably the first Indian book on OTT. Anant Vijay, a national award-winning film critic, journalist, literary critic, and political analyst, reveals all these identities through this book. The writing style reflects more of his journalistic mentality than a writer's, making the book easy to read, even

for non-Hindi-speaking readers familiar with Hindi.

OTT is a platform primarily for movies and similar content. This book mainly discusses programs aired in Hindi. During the pandemic, cinemas were closed, people were under house arrest, and television became the sole means of entertainment for cinema lovers. At the same time, OTT platforms became well-established in the minds of the audience, and OTT directors started planning to provide the audience with a new taste. OTT had old popular movies replaced by new ones, especially those that failed in theatres. At one point, cinemas opened, but due to the limited audience and the popularity of OTT, new Hindi films were released on this platform. Filmmaking for OTT started, and web series in the style of a TV series also began.

Most web series used elements like obscene abuse, violent scenes, and explicit sexual content to attract a larger audience. While censor boards for movies monitor such scenes, many producers took unimaginable liberties due to the lack of controls for OTT, resulting in chaos in the world of creation.

Some directors are notably aggressive, using verbal abuse to grab the audience's attention. The unhindered and uncontrolled environment of OTT platforms is reflected in his encouragement in the series 'Sacred Games.' Anant Vijay rightly comments, 'When there is no bondage and no need to apologize, freedom turns into anarchy.' He also wrote, 'In fact, such people use abuse, violence, and sexual scenes to cover up their incompetence.'

Not only have movies or series been created for the OTT platform with sexually violent elements, but also series with wholesome entertainment and reality. The author balances the subject with detailed discussions of several such series and maintains his responsibilities as an author.

Author Anant Vijay carefully observes and explains the clever

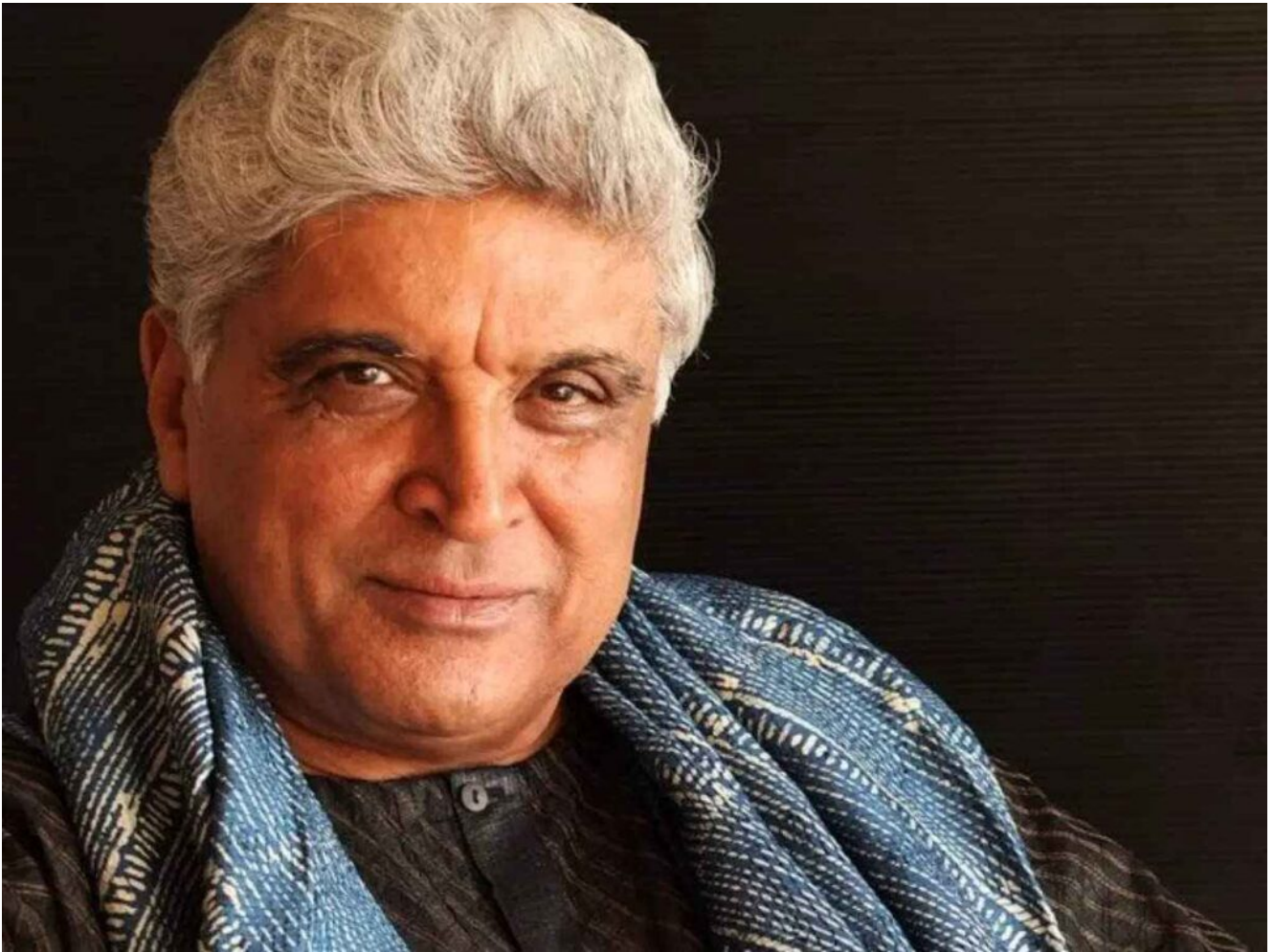
construction of a 'fake narrative' through OTT programs. The same narrative of anti-Hindu and Muslim praise created in Hindi films is seen differently in OTT. The brains of political power control agendas and promotion tactics under the guise of entertainment. It involves either the creator's political beliefs or profit motives or the goal of obtaining the blessings of an influential force. When analysing the present from a political perspective, two things are needed – political knowledge of the past and the ability to predict the future in light of it. The author rightly considers the political background while discussing the web series 'Leila' by the once-famous filmmaker Deepa Mehta. "Art was turned into a rehearsal ground for politics". He further elaborates by explaining that this was done after the last two Lok Sabha elections. There are many reasons why a distorted image was created of the political dispensation and promoted by portraying some organizations as radical. It can be assumed that a part of that agenda was Deepa Mehta's 'Leila.' Although 'Leila' is told as a fictional story, it combines the, so-called grim future it depicts with the image of the agenda. Anant Vijay has informatively analysed many other such agendas. The web series 'Jubilee' also beautifully describes how the Russian Communist Party used Indian films as part of their agenda. The author also refers to Dev Ananda's autobiography 'Romancing with Life' in support of this.

Overall, this book analyses both the artistic work and the process of agenda-building through the latest entertainment medium in depth and can provide the reader with thought. In India, the relationship between art and politics has been judged in a one-sided manner. This book has broken down that wall of limitations. This is the real power of the book.

The book is published by Prabhat Prakashan, and the price is Rs 300. The book must be translated into regional languages.

It is worth mentioning that the author dedicated the book to the Maa Kamakhya Temple and released it for sale.

Jadunama – The Power of Time in Literature



First Published in IIC DIARY

India International Centre New Delhi, recently organised an evening evening with Javed Akhtar, where the celebrated poet recited his outstanding poetry and conversed candidly with Anil Shrivatav and audience.

Shri Shyam Sharan, President India International Centre introduced the legendary poet and writer Javed Akhtar as apart from being an author and a poet, was also an outstanding lyricist, script writer who has been awarded with several

awards and honors from home and beyond.

Anil Srivastav, engaged with Javed Akhtar in a candid conversation as he talked against casteism and fundamentalism. He used the metaphor of toy very appropriately and said most of us are happy with toys as a child and not when grown up.

He said lineage, heritage didn't give any pride as the genes are not as important as the environment of poetry that made him. He recited wonderfully with great sensitivity two of his brilliant poems, waqt(Time) and Anshu(Tears) to the appreciative audience overflowing in the auditorium.

He took it as a compliment when asked by Allok Srivastav that though he calls himself an atheist still he wrote of Lord Shiva's tandava, He went on to say that an author has to write differently in different situations that the script demands. He made an extremely significant statement that , "We have to surrender to time and norms." And also mentioned that we are living in a bubble and everyone wants to be victorious. Instead we have to look for yesterday's innocence, respect, honesty and surrender. He talked of the golden era of Hindi film songs with great appreciation as common people don't attend philosophy classes but learn from good film songs.

One very significant statement the erudite poet mentioned is that Hindi and Urdu are of the same origin . Urdu is written in Persian script while Hindi is written in Devanagari and eventually the script is just Hindustani .According to him Hindi and Urdu merged together bringing the best poetry and literature though only time will tell what is good literature. With ghazals, nazm, shayari and splendid conversation a splendid evening passed in an overflowing auditorium with Jadunama or journey of Javed Ji in hands of the captive audience.

Mandira Ghosh

Note

Jadunama is about a writer, poet, lyricist, and political activist. It is also about this one man's struggle since childhood to become what he is today and to create a hallmark of success in everything he does. Named Jadu at birth, it was Javed sahab's father, Jan Nisar Akhtar's poem, 'Lamha, lamha kisi jadoo ka fasana hoga (Every moment will be the story of a certain magic)' that was the inspiration behind the name. When the little boy was in kindergarten, everyone realised that Jadu was not a serious name and to have a word as close to Jadu as possible, he was renamed Javed (meaning 'eternal'), Akhtar (meaning 'star')—Eternal star! Not only has he remained in the limelight ever since, he continues to shine brightly like the eternal star!

Javed Akhtar (born 17 January 1945) is an Indian screenwriter, lyricist and poet. Known for his work in Hindi cinema, he has won five National Film Awards,[1] and received the Padma Shri in 1999 and the Padma Bhushan in 2007,[2] two of India's highest civilian honours.

13 of 16Automatic Zoom

■ MANJARI SINHA

their home in Dewas, Madhya Pradesh, was moving.

The Power of Time in Literature

POETRY: *JaduNama with Legendary Poet and Writer, Javed Akhtar*
IN CONVERSATION WITH: *Aalok Shrivastav*
INTRODUCTION: *Shri Shyam Saran, President, IIC*
25 September 2023

Shri Shyam Saran introduced legendary poet and writer Javed Akhtar as someone who, apart from being an author and a poet, is also an acclaimed lyricist, scriptwriter and activist, and has been honoured with several awards and titles in India and internationally.

Aalok Shrivastav started the evening with candid conversation about religion, casteism and fundamentalism.

Akhtar used the metaphor of toys appropriately in referring to the social recognitions such as religion, caste or lineage which are presented to children who may continue to play with them as they grow older.

Explaining further, he said he didn't take pride in his lineage and heritage, as inheritance was not as important

to him as the environment of poetry that he was born into. He recited two of his poems at the beginning of the programme—'Waqt' and 'Aansu'—to the eager audience in the packed auditorium.

He took it as a compliment when Shrivastav commented that while the poet called himself an atheist, some of his works like 'O Paalanhoare' from *Lagaan* and 'Shiva Tandav Transcreation' reflect devotion. He responded that his profession demands that he write differently, depending on the script.

While talking about lyrics and sad songs that used to be featured in old Hindi films but have disappeared in present cinema, he said that in writing them, 'We had to surrender to the time and norms.'

In the discussion about the debate around original Indian language, Akhtar said that Hindi and Urdu have a similar origin. Urdu is written in Persian script while Hindi in Devanagari; eventually the script is just Hindustani. Hindi and Urdu merged to bring the best poetry and literature.

With *ghazals*, *nazm*, *shayari*, anecdotes and thought-provoking conversations, Akhtar gave a glimpse into his poetic world and journey.

■ MANDIRA GHOSH

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(समस्त तेरह नाटकों पर व्याख्यान एवं प्रश्नोत्तर)

महाकवि भास का नाट्य वैशिष्ट्य

भारतरत्न भार्गव





ભારત નાટ્ય સમગ્ર

અનુવાદ એવં સમ્પાદન
ભારતરત્ન ભાર્ગવ

‘ભારત નાટ્ય સમગ્ર’ – ભારત નાટ્ય સમગ્ર ભારત નાટ્ય સમગ્ર

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“Детские книги – это не просто книги, это искусство, это творчество, это любовь к детям, это ответственность за будущее. Детские книги должны быть интересными, полезными, красивыми. Они должны помогать детям развиваться, познавать мир, учиться любить и уважать других. Детские книги – это наше будущее.” – эти слова принадлежат известному писателю и педагогу. Они актуальны и сегодня, когда мы живем в эпоху высоких технологий и стремительных изменений. Детские книги остаются важным элементом нашей культуры, они помогают нам сохранить и передать детям лучшие традиции и ценности. В этой статье мы рассмотрим, как можно сделать детские книги более интересными и полезными, как можно привлечь внимание детей к чтению, как можно использовать книги для развития ребенка. Мы также рассмотрим, как можно использовать книги для решения различных проблем, связанных с детством. Мы надеемся, что эта статья поможет вам лучше понять роль детских книг в нашей жизни и вдохновит вас на создание новых, интересных и полезных книг для детей.

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मिथि को मिला कि वह झूठ बोल रही है, वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है। वह झूठ बोलती रहती है, वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है। वह झूठ बोलती रहती है, वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है।

वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है। वह झूठ बोलती रहती है, वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है। वह झूठ बोलती रहती है, वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है। वह झूठ बोलती रहती है, वह भी नहीं जानती कि झूठ बोलना एक बुरा काम है।

TRUE LIE

Mithi knew she was lying. She had no option but to lie. She lied and lied and became a mythomaniac. One day she did not want to lie. But the mania would not leave her. Her mouth emitted a lie that her heart did not consent. She became frustrated as she was continually telling lies all the time when she could avoid doing so. One day, she went to a Babaji and told him to give her a remedy. Babaji smiled and said, "when you are tempted to lie, just imagine that the truth that you are speaking is a lie. You will do alright." Next day, Mithi experimented it. Her father asked her, "Mithi did you take 200 rupees from my pocket?" Mithi replied, "YES." And while she spoke yes, she imagined it were a lie! And yes, she got rid of the habit!

STORY SAYS, "Your thoughts make it true or false."

For comments if any please write in the box given below.

ROBOTIC THEATER

Two Robots were brought on the stage along with two actors. They were given the same dialogues as the actors. They spoke the dialogues with trained expressions duly. The actors were asked to speak the same dialogue. They looked at each other brought the emotions in and when it was time to begin, one of the actors forgot the second dialogue he was about to speak. So instead of that dialogue, he spoke another one and the other actor had to continue with the new idea as the previous dialogue had been changed.

Now, the entire presentation was changed on the part of the humans.

Next day, the programmed Robots were brought in. One of them encountered a technical error and could not utter the programmed dialogue. The other Robot kept quiet as it was commanded to speak only after listening to the dialogue of the first Robot. Now, the act came to an abrupt halt. Suddenly, both the Robots bowed down to the audiences and left the stage. They were programmed to do so ONLY after the presentation got over. But, they did it beforehand and went off stage. What made them act in spite of the mechanics?

None knows but conjectures are that there's a sixth sense programmed in them which gets activated as soon as their technical glitch occurs.

For comments if any, please write in the box below:

Karna's wife – The Outcast's Queen By Kavita Kane

An Overview

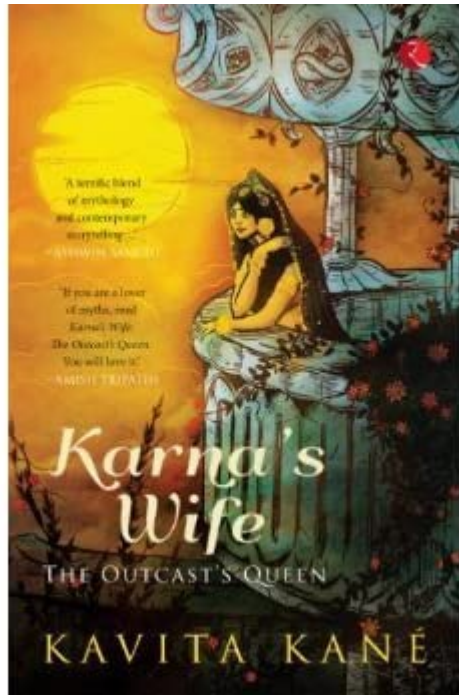
Dr. Payal Trivedi

There are events in life we feel we have the RIGHT to change and there are those that make us powerless, Kavita Kane's novel Karna's wife – The Outcast's Queen brings both these facets of life into prominence. As a primary subject matter, the audacity of princess Uruvi to choose Karna, the son of the sutaputra, the charioteer over the royal prince Arjuna as a valiant reformation and comes to the readers as a pleasant surprise. Nonetheless, her powerlessness as a wife to change her husband's course of improper action is more than evident as Uruvi sees Karna meet the dire consequences of being susceptible to his dutiful adherence towards Duryodhana and his inherent disagreement with the Pandavas.

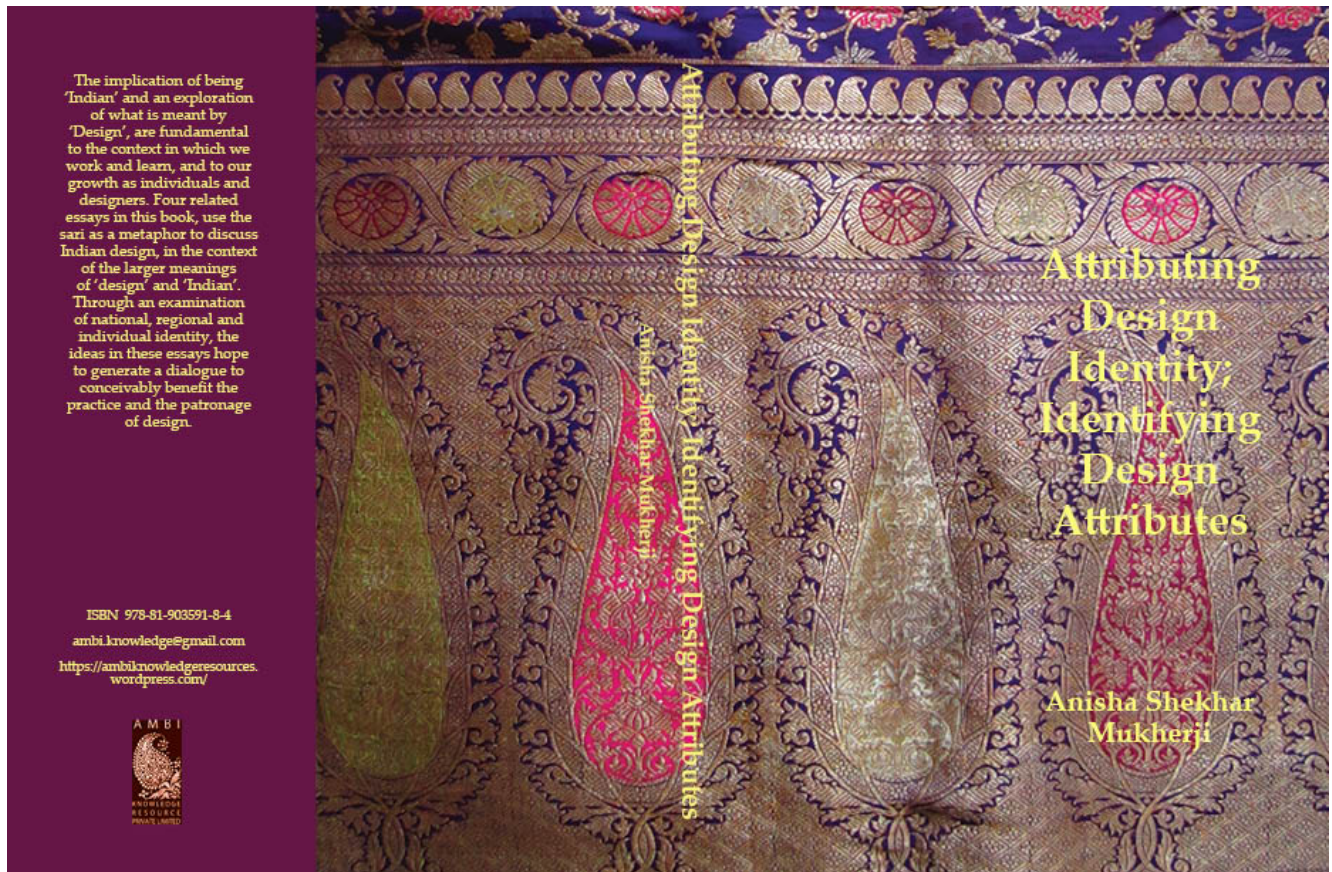
Despite all her wishful thinking that her husband would come to terms with the truth of being misguided by vengeance towards the Pandavas Uruvi is unable to deviate Karna from the path of his own destruction. This brings us to the acknowledgement of a woman's opinion being of secondary or negligible importance in a man's life in spite of it being true. At the same time, Uruvi's strong denial to be subservient to her man's choice of being indulgent in his decision of supporting the wrong is a defiance of the conformist notions that subject a woman to blindly consent to her man's beliefs. When she leaves Karna and opts for a reclusive life away from all the obligations of being a dutiful wife, we see this as the author's appreciable effort

towards dethroning the regular assumptions of modernity towards traditional figures as essentially submissive.

The ending of novel does evoke a sense of resignation towards fate and undoubtedly seems to be a conventional approach towards understanding life. Krishna becomes a clairvoyant messenger in informing Uruvi that she cannot change the predestined fate of her son and cannot escape the massacre of war by just evading the truth of her being a warrior's wife and her son being the posterity of a royal clan – Angaraj. Nonetheless, this very conventional approach exposes the unspoken or often avoided truth of life as a preordained karmic cycle which is inescapable. While we know for the fact that individual reaps the fruit of one's own karma, the same fact leads us to acknowledge the fated destiny in case of Karna that brought him to his helpless death end. It is Karna's own choice that brings his downfall but that same choice was made not out of his own choice to be with the wrong doers. His unfortunate destiny of being Kunti's illegitimate child was instrumental in shaping up the course of events in his life; an undeniable truth. Kane adopts a more subtle but an effective mode of unravelling the fact of life being a perplexing arena of the constant feud between fate and deeds. This universally pertinent message makes this novel interesting, appealing and even mysteriously absorbing in its own regard.



Identity and Design & Identity in Design



Taking off from the previous talk on Design Thinking and Attributes of Identity (see Design Thinking – and the Idea of India) this talk is a continuation of the exploration of the relationship between design and identity.

Through a comparative analysis of the meanings of 'modern' and 'Indian', as seen in contemporary and earlier pieces of architecture and design in India, we see how culture, society and philosophy affect aesthetics and ethics – and thus, the appreciation or articulation of design.

Both these talks were prepared and recorded as part of an online set of public lectures for the students of the School of Architecture, World University of Design in February 2021. For more information on the rest of the talks in the series, please see

<http://anishashekhar.blogspot.com/p/talks-and-videos.html>

https://youtu.be/u3i0y_QnZe0