



MINISTRY OF CULTURE, GOVERNMENT OF INDIA



Festival of India

Peru & Cuba

26th to 31st October, 2013

MINISTRY OF CULTURE, GOVERNMENT OF INDIA



चन्द्रेश कुमारी कटोच
CHANDRESH KUMARI KATCOH



संस्कृति मंत्री
भारत सरकार
शास्त्री भवन, नई दिल्ली- 110001
Minister of Culture
Government of India
Shastri Bhawan New Delhi-110001

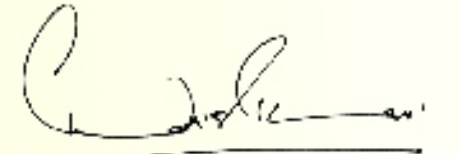
15 October, 2013

MESSAGE

The Festival of India is a wonderful opportunity for people living outside India to know more about Indian art, culture, music, dance & food. It gives me great pleasure to be a part of the Festival of India in Latin America where a large number of artists & craftsmen from India are organising various Cultural programmes and events.

On this occasion, I would like to compliment the officials of Ministry of Culture and its associated organization who have invested their time and energy in putting together this extra vaganza. I would also like to urge the people of Cuba & Peru where this festival is being currently held to join in the festivities and take full pleasure from the programme that are being organized for them.

I am sure that Festival of India Latin America would be a grand success with our combined efforts.



(Chandresh Kumari Katoch)





Nrityarupa

A Mosaic of Indian Dance

Nrityarupa, presented in the first Festival of India in Latin America, encapsulates for a new audience the experience of Indian dance as it has evolved in various parts of the country. In so doing, it offers a glimpse of the great mosaic of cultures that constitutes the Indian nation, and demonstrates in a creative, kinetic, form their dynamics in relation to each other.

Six dance forms representing the diversity of India's culture have been chosen for this presentation to audiences in Latin America: Bharatanatyam of Tamil Nadu (and the rest of southern India); Kathak, preeminently the dance of northern India; Odissi, from Odisha in eastern India; Manipuri from the north-eastern State of India; Kathakali of Kerala at the southern tip of the Indian peninsula; and Chhau which covers a wide swathe of territory in the eastern States of the Union. One seamless presentation of these dances has been visualized leading to a jubilant finish.

Nrityarupa starts with a *Shiva-stuti*, a hymnal offering to Lord Shiva, whose dance of Bliss symbolizes the cosmic cycle of creation and destruction. The *stuti* draws in dancers in pairs representing the six dance forms, which are then demonstrated individually. Finally, at the climax, all the dancers perform together to a uniform rhythm and the soaring melody of a *tarana*. Here, all the streams merge in a surging demonstration of pure dance and melody. Nrityarupa, thus, has an inherent symbolism. First, it exhibits before the audience the unique yet complementary character of each dance; the individual identity of the separate dance forms is then established; finally, in the celebratory *tarana*, the entire mosaic comes together, each part uniting with the other. This could be said to be characteristic of the Indian nation which always rejoices in unison, despite the cultural and social differences among its constituent parts.

Nrityarupa has been crafted under the artistic direction of Sangeet Natak Akademi, India's National Academy of Music, Dance, and Drama, for the Festival of India in Latin America.



Kathakali

Artist's Introduction - Kalamandalam Amaljith

Born on 25 May 1974 at Allepey to Shri P muraleedharan Nair and Smt Shyamala Nair in to a Traditional family of Kathakali dancers. Grandfathers **Guru Champakulam Pachu Pillai** a well known Kathakali dancer and **Dr.Guru Gopinath** a well known dancer.

At the age of 12 yrs he started learning Kathakali under his grandfather Guru Champakulam Pachu Pillai and later Completed three years Preliminary course at Kudamaloor Kalakendram under Guru Kudamaloor Karunakaran Nair, Guru Mathoor Govindan kuttty, Kalamandalam Ramakrishnan and Kalamandalam Murali. After his initial training he joined Kerala Kalamandalam, Trichur Kerala and Passed 6 year diploma and 2 year post diploma in kathakali vesham.

Joined The International Centre for Kathakali, New Delhi as a Teacher-cum-Artiste in 2000. He has worked under the guidance of the then Principal Shri. Sadanam P. V. Balakrishnan. He has been teaching students in the Centre and has performed extensively in India and abroad like USA, Thailand, Netherland, Spain, Kazakistan, Pakistan, France, Italy etc. Has performed in the Fusion Programme of Kendra Sangeet Natak Academy, incorporating five classical dance forms of India in "Incredible India" in New York in 2009. Has performed in the "International Film Festival 2010" in Goa.

During this tenure with the Centre, he has performed various characters of Ramanaya & Mahabharata as well as stories like William Shakespeare's "Othello & Macbeth", a Nigerian Play 'Sakara', "Kalevala" a folklore from Finland etc. He has done equal justice to all veshams such as Pacha, Kathi, Kari, Tadi & Minuku.

He has also extended his services for Lecture demonstrations of CCRT in Delhi & Hyderabad; workshop in Spain & teachings for various institutions such as National School of Drama in Delhi. He is Certified as 'B' Grade artiste of "Delhi Doordarshan".

Received scholarship from Department of Culture (Government of India) in1997 and Junior Fellowship from Department of Culture (Government of India) for the period 2000-2002 ("Decline & fall in Kathakali Training - The Role of Institutionalisation".)

He was awarded the '**Ustad Bismillah Khan Yuva Puraskar**' 2010 from **Sangeet Natak Academi ,New Delhi**, '**Natana Praveena**' award from Dr. Guru Gopinath Trust, Kottayam in the year 2011 and the '**KPS Menon Award**' for the best student in the year 1992-93 at Kerala kalamandalam.

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Kathak

Artist's Introduction - Swati Sinha

Swati Sinha is one of the foremost practitioners of Kathak today. Having learnt the nuances of the Jaipur style of Kathak from the great master Pt Rajendra Gangani at the Kathak Kendra New Delhi, she has committed herself to practising and propagating the art form.

She has performed widely all over the globe and her performances have always been appreciated. A bright and vivacious artiste she has gained praise from connoisseurs and critics. Sharp yet graceful movements combined with command over deft and intricate rhythm patterns, lithe footwork and subtle, poignant expressions, mark her style. The right blend of 'taalim' and 'upaj' i.e. the practiced aspect and improvisational aspect, find a place in her recital.

An 'A' grade artist of Doordarshan she has performed in major cultural events such as Khajuraho Dance Festival; Soorya festival, Trivandrum; Konark festival; Kathak Mahotsava, Delhi; Delhi International Arts Festival; The Danube Carnival, Budapest. She has also toured China and South Africa for performances sponsored by ICCR. Swati also gives Lecture Demonstrations in schools in rural areas besides the major cities for IRCEN and SPIC-MACAY thereby contributing to creating an awareness about our culture in the villages as well.

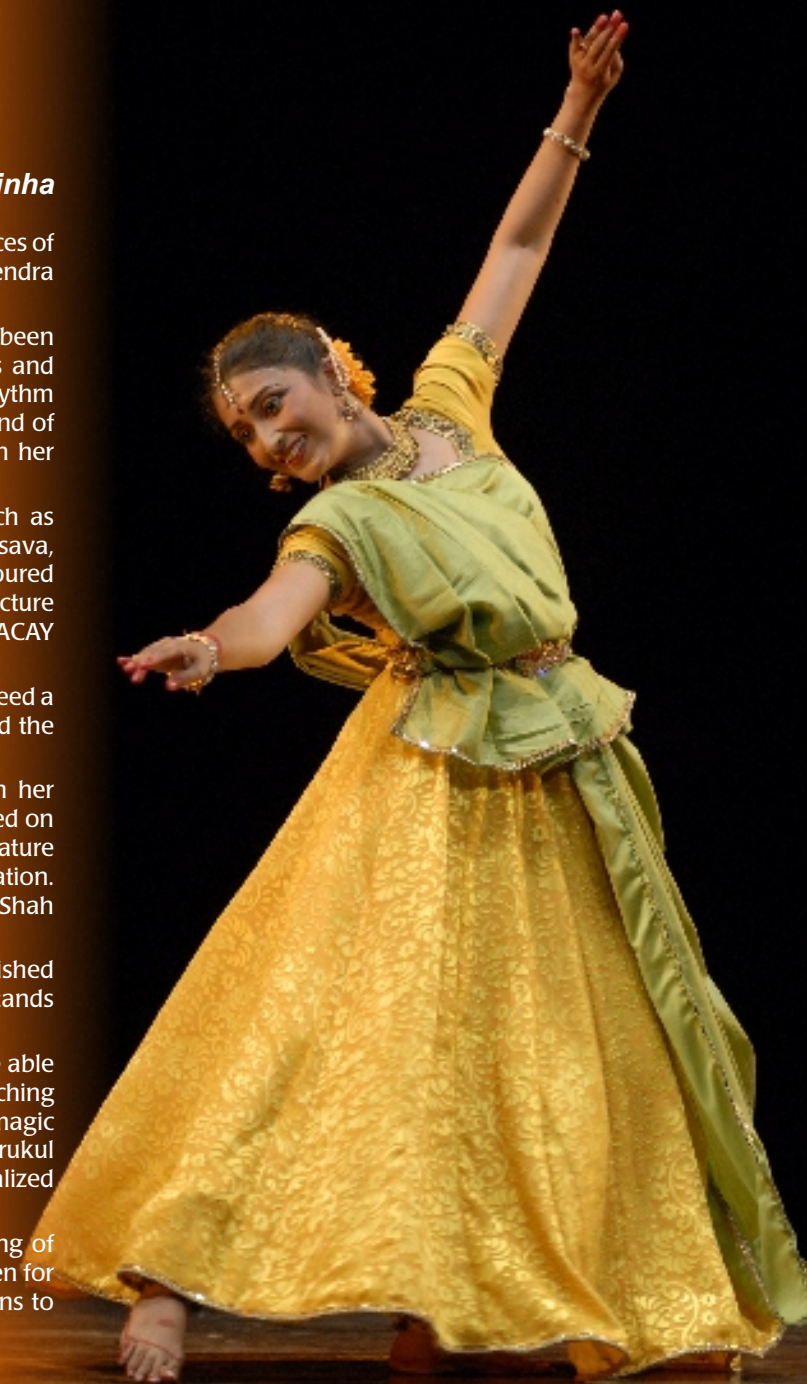
Carrying the mantle of a tradition forward as a performer, choreographer and guru is indeed a daunting task: but she does it all with elan. For her contribution she has been awarded the Women Achievers Award by the Women International Network.

Her creative streak led her to explore various themes which she presented through her choreographic work, such as 'Anvarat', based on the cosmic cycle; 'Chand Pravah', based on the grammer defined in Natyashastra for the choreography festival in Delhi; 'Of love nature and devotion' based on the poetry of Guru Rabindranath Tagore for his 150 years celebration. She choreographed on the poetry of great Sufi saints such as Bulle Shah, Kabir and Shah Hussain for the ICCR tour to South Africa in 2012.

All her productions aim to keep the sanctity of the style intact. Recently she has established her own dance company by the name of "Kriti" A complete artiste is the one who understands and accepts the responsibility of carrying a tradition forward.

Muniparampara Dance Academy was established in 2005 by Ms Swati Sinha under the able guidance of her Guru Pt Rajendra Gangani. Having learnt in the traditional style of teaching and learning i.e; the Guru Shishya Parampara and having experienced the benefits and magic of this institution which only the Indian arts can boast of, it was her wish to establish a Gurukul where students can receive education as a perfect blend of informal and institutionalized training.

Knowledge of Yoga, classical music and literature along with study and understanding of cultures beyond our own, are provided to the students. A holistic approach is undertaken for creating not merely performers but artistes who can preserve and add new dimensions to Kathak. Muniparampara Dance Academy has branches in Delhi and Gurgaon.



Odissi

Artist's Introduction - Shagun Butani

Shagun Butani is an exponent of Orissi and Seraikella Chhau. She has trained in Orissi under masters like Smt. Aloka Panikar and the late Guru Gangadhar Pradhan and in Seraikella Chhau from the late Guru Lingaraj Acharya and Guru Shashadhar Acharya. Though she has always firmly believed in the timeless and multi-faceted nature of our traditional dance forms she has constantly endeavoured to renew her sensibilities by studying other movement forms. She has studied American Contemporary Dance from Ms. Mary Anthony and Mr. Bertram Ross(Graham technique) in New York, and is an expert practitioner of Yoga. To enhance her knowledge, she has done a course on Stage-lighting at the prestigious Parsons Institute of Design, New York.

Shagun is credited to be one of the very few women performers of Seraikella Chhau in the country. She was a part of a team that prepared the dossier on Seraikella Chhau on behalf of the Government of India to be presented to UNESCO. It has been selected by UNESCO to be in it's list of Intangible cultural Heritage of 2010.

She has received a junior Fellowship from the Ministry of Culture to study the animation of masks through the body in Seraikella Chhau. Shagun has been awarded the Indira Priyadarshini Award for excellence in Orissi.

She has had innumerable performances in India including those at the prestigious Khajuraho Festival and in the Nritya Sangam organized by the Sangeet Natak Akademi. She has performed extensively in countries such as USA, Mexico, Italy, Malaysia, South Africa and Japan. It has been her constant struggle to find new meanings by going deeper into traditions and to explore their limitless boundaries through collaborative works with artists around the world. Meaningful interactions with dancers, actors, puppeteers and musicians have constantly enriched her understanding of dance as a universal art form. Her experimental works like, Squares & Circles, Darpan, Door, The Masks of God, The Magic Blue, Oppositions, Sanchari with Self, all explore movement vocabulary from the Odissi and Chhau techniques and attempt to bring to the fore contemporary and timeless sensibilities inherent in traditional art forms She has conducted workshops in Odissi and Seraikella Chhau in the USA, Mexico, Kuala Lumpur, Italy, Japan and South Africa.

A vision to introduce and connect a new generation of tech-savvy children to the profound beauty of traditional performing arts led her to start MADHYAM, a dance institute that teaches Odissi and Seraikella Chhau to students. In addition they are encouraged to use the richness of these dance forms to awaken their own creative sensibilities and to develop an inherent sense of appreciation towards other performing arts. She firmly believes that an enriching education in these aid immensely in a nourished intellectual growth of a child and play an integral part in the development of a living vibrant culture. A multi-faceted, richly layered background and experience in both performing and teaching have helped Shagun to enrich her own teaching methodology that she uses effectively to work with children. Shagun is the founder-director of SUDHAAYA DANCE FOUNDATION that she started in memory of her mother. Registered as a non-profit company under Section 25 of the Indian Companies Act , it aims to support traditional performing arts and aid in increasing their popularity through innovative performances, seminars and workshops. It also aims to create development programmes that will support traditional artist communities .

Chhau

Artist's Introduction - Santosh Nair

Santosh Nair received, initial training in Kathakali, from his father Shri. Kalamandalam Padmanabhan & later from Guru Sadanam Balakrishnan. He studied contemporary dance under Shri. Narendra Sharma & trained in Mayurbhanj Chhau, under Guru Janme Joy Sai Babu. He has performed widely within the country & abroad including the Modern Dance Festival in West Germany, the Big World festival in Brazil, Kalanidhi Festival in Toronto , Doll's House with Damini House of Culture, Oslo, Norway & The Motherland Project with Sampad –South Asian Arts, Birmingham.

He also collaborated with eminent Austrian choreographer, Editta Braun & Solvi Edverdsen of Norway performing in Germany, Vienna, Salzburg & other European cities. He was invited as The Master Teacher in DancelIntense program in Toronto, Canada, to conduct movement workshop based on Mayurbhanj Chhau & choreographed "Stealth" for Sampradaya Dance Creations, which was showcased in Ottawa Dance Festival, 2010. In 2011, he along with his company, showcased " The Game of Dice" in Kalanidhi Fine Arts Festival, Toronto, Canada & conducted a Mayurbhanj Chhau residency for the same. For the 2012 Cultural Olympiad in UK, he was appointed as the Artistic Director, for the Moving Earth Project by Sampad South Asian Arts, Birmingham, involving 240 artists.

He has both, performed & choreographed different projects for Sangeet Natak Akademi, Sahitya Kala Parishad, ICCR & Ministry of Culture.

Presently he is the Artistic Director of his company, "Sadhya" having produced & choreographed a number of productions & training his company artistes both in Mayurbhanj Chhau & Contemporary dance.

YODHA

Performed by Santosh Nair

Yodha is a war dance of chhau performed in a mood parallel to that of Tandav Bhav in the Hathiyar Dhara style.

The dance salutes the spirit of courage and brings forth, the highly charged mood of the warrior.

The warrior is an accomplished sword fighter, well versed in his attacks and defenses, preparing with conviction and an unbroken spirit.

The composition is also an attempt to use the space & design with the techniques of Mayurbhanj Chhau, reflecting the immense versatility of the dance form.



Bharat Natyam

Artist's Introduction - Priya Venkataraman

Priya Venkataraman, a renowned Bharatanatyam dancer is a disciple of Shri A. Lakshman. Priya and her ensemble' performed in Aachen, Berlin and Calw as part of the "Days of India" in Germany in March 2013 and again in April 2013 she was part of the finale in Berlin (in the presence of Hon Dr. Manmohan Singh and other dignitaries). She has performed for US President Barrack Obama's official visit to India in 2010, program for the Royal couple in Bhutan, 2011; Black Arts Festival, Senegal; International Festival of Bangkok, 2010; Jeonjhu Sori International Festival, South Korea; Festival of India, Bogota, Colombia and has toured extensively in North America, West Indies, Thailand, Malaysia, South Korea, and Africa. Her recent shows include: Ananya Dance Festival 2011, Khajuraho Nritya Samaroh 2012, Inaugural day of Mudra Festival, 2010 and International Dance Day celebrations in April 2012 in Patna organized by the Bihar Sangeet Natak Akademi. A recipient of two prestigious fellowships from the Illinois Arts Council and several Master-apprentice awards from IAC, Priya is now based in New Delhi.

Manipuri

Artist's Introduction - Gurumayum Chandan Devi

Gurumayum Chandan Devi borne on 14.1.1978. She took her solo dance lessons from late Padmashree Thingbaijam Babu Singh, Retd. Principal, JNMDA. Padmashree Th. Thauranisabi Devi, Retd. Principal, JNMDA. W.Lokendrajit Singh, Production Unit-in-charge, JNMDA. Trained in Drama (Ballet) lesson from Th.Chaotombi Singh, Retd. Production-in-Charge, JNMDA. W.Lokendrajit Singh, Production Unit-in-charge, JNMDA. N.Surjamukhi Devi, Retd. Dancer, JNMDA & N.Amusana Devi, Dancer, JNMDA.

She is professionally highly qualified in dance with a three year certificate course in Manipuri Dance, a diploma course in Manipuri dance, three year post diploma course in Raas Leela, three years Post Diploma course in Lai Haroba. She is currently pursuing her Master Degree in Manipuri dance from Manipur University. She has got 2 years Scholarship for Classical Solo Dance from the Ministry of Culture, Govt. of India, New Delhi under the guidance of Guru Th.Babu Singh and also got 2 years scholarship of Ras from the Ministry of Culture, Govt. of India under the guidance of Guru Kamini Kumar Singh. She has rendered solo performances in many prestigious programmes like- Manipuri University Inter College Youth Festival in 2002 and stood 1st position in classical Solo, Bhagya Chandra National Festival of Classical dance in 2007 organized by Department of Art & Culture, Govt. of Manipur, EZCC, Kolkata & NEZCC, Dimapur, Festival of Manipur Classical Dance in 2008 organized by Manipur State Kala Akademi, Imphal, Festival of Young Artists, Jabalpur jointly organized by S.N.A. and Ustad Allauddin Khan Sangeet Avam Kala Akademi, Bhopal. She also rendered her performance in Washington D.C., California ,Scotland, Seoul, South Korea, Kazakhstan and Bangladesh. She also performed in many prestigious festivals organized within the country. She has also played the lead role in Films & T.V., viz., "Hellooy" directed by G.Narayan Sharma, "Laibak" directed by R.K.Kripa Singh, "Nangse Eigini" directed by Vishwamittra and "Leimmangnaba" directed by Makhonmkani Mongshaba.



CHITRA

The Film Festival

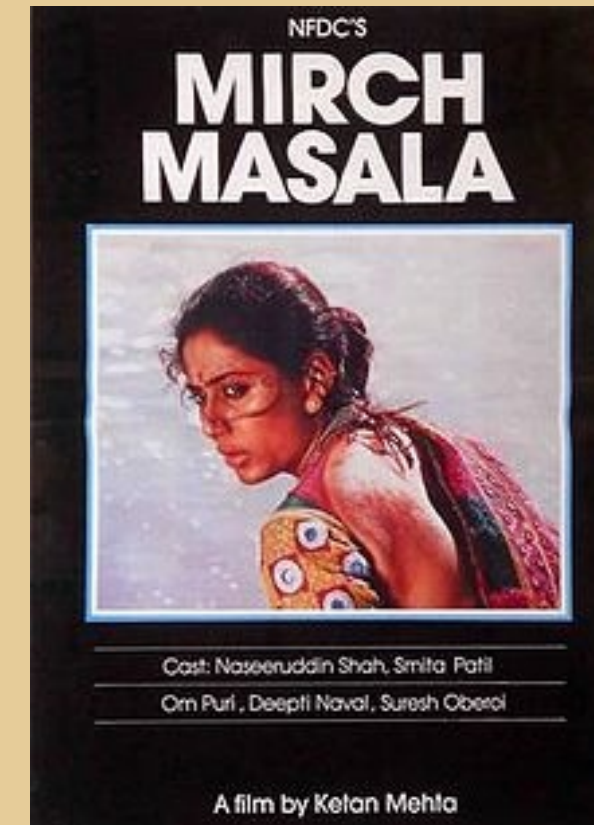
India is a land full of wonders. It is a land of rich colors, unbelievable customs and strong traditions. Indian Cinema is a reflection of the heart and soul of India. Rich and vibrant with its colors, reverberating with Indian music, and displaying and highlighting the contradictions that are an integral part of life in India, Indian Cinema thrills, excites, depresses, overjoys and forces you to think all at the same time.

“Chitra” meaning “Picture” is a festival that celebrates Indian cinema through films which truly represent India, its people and Indian creativity at its very best. In the following pages are brief introductions of movies put on display in this festival of Indian films—“Chitra”



Mirch Masala

An Introduction



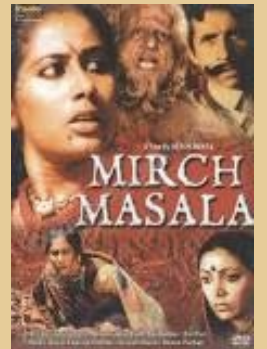
The film opens with an arrogant *subedar* (Naseeruddin Shah) (local tax collector in colonial India) and his soldiers rampaging through a village. The *subedar* has an eye for women and soon spots Sonbai (Smita Patil) on the riverbank. Sonbai is an intelligent, beautiful and strong woman. Her confidence intrigues the *subedar*.

The film moves deeper into the village. The *subedar* holds ultimate authority over the village. Subservient to him is the *mukhi* (Suresh Oberoi) (village chieftain) and all the villagers. The villagers do their best to scratch out a living, of which the *subedar* invariably exacts a heavy tax. We learn also that the villagers are mostly illiterate and ignorant of the outside world. They are most stupefied by a gramophone the tyrant possesses. The only literate person in the village is the schoolmaster (Benjamin Gilani) who insists on educating the children, even girls (the *mukhi's* wife even enrolls her only daughter, only to be rebuked by the *mukhi*, who, like all the others believes that girls should not be sent to school). The *mukhi's* younger brother (Mohan Gokhale) (who also loves a low-caste girl secretly) even asks the school-master the meaning of the word *swaraj*, which shows that film is set in times of British Raj (later the exact date is revealed as written on the school blackboard - which is 20 September 1941).^[1] The *subedar* and his men routinely attack the village and raid the food, livestock and supplies. The *subedar* is a haughty and cruel man. He exploits his power in every possible way. The villagers are compelled to keep him satisfied; they regularly set up parties for him and his men, often at great expense to their meager means. They also arrange a steady supply of women for his pleasure.

The *mukhi* means well but is generally weak and powerless before the *subedar*. His principal goals are to negotiate concessions to the tax and to keep the *subedar* happy. The safety and security of the village are mostly dependent on the moods of the *subedar*, and so he tacitly arranges to keep the *subedar* sated and out of his way. The *mukhi* also represents the prevailing male attitude in the village: women are mostly confined to their homes and have no education. The other character in village life is the school master. He is a Gandhian and a reformer, and hopes the village may someday be liberated from the shackles of the likes of the *subedar*.

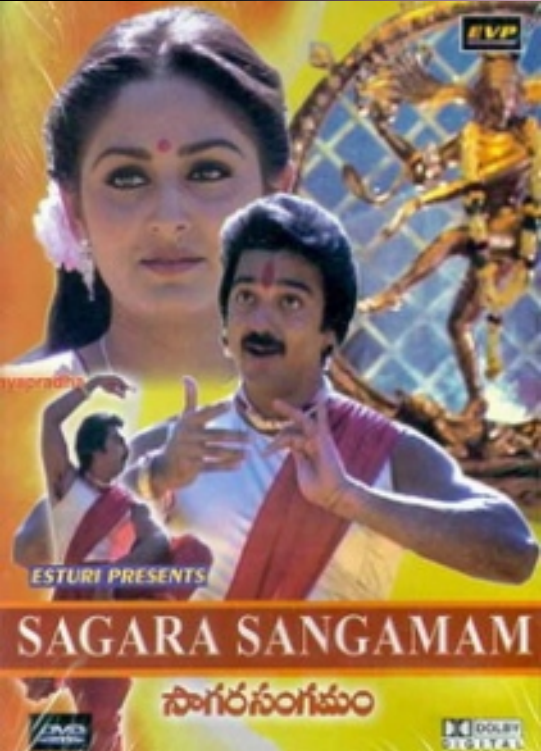
Things take a turn when on one such occasion he boldly asks Sonbai to yield to his desires. Equally bold, she slaps him across his face. She flees immediately with the soldiers in hot pursuit. She takes refuge in a *masala karkhana* (spice factory where red chillies are ground into powder). Abu Mian (Om Puri), the wizened old guard Muslim gatekeeper of the factory admits Sonbai and slams the factory doors shut in the nick of time.

The soldiers try to coax and cajole Abu Mian into opening the door. What happiness next? well, you have to see the movie to know.



Sagara Sangamam

An Introduction



Sagara Sangamam is a 1983 Telugu film directed by K. Viswanath and produced by Edida Nageshwara Rao, starring Kamal Haasan, Jayaprada, Geetha, Sarath Babu, S. P. Sailaja and Chakri Toleti.^[1] The film is listed among CNN-IBN's list of hundred land mark Indian films of all time.^[2]

The movie was dubbed into Tamil as *Salangai Oli*. It was dubbed later into Malayalam. Kamal Hassan had lent his voice for all three versions. The film was showcased at the International Film Festival of India.^[3] The film got critical acclaim at the Asia Pacific Film Festival

Balakrishna (Kamal Haasan) is an economically disadvantaged but multi-talented dancer, adept at the Indian classical dances of Kuchipudi, Bharatanatyam, Kathak, etc. Fondly called Balu, his simple and honest soul does not permit him to attain professional success in the commercial world that requires a certain level of moral laxness. Madhavi (Jayaprada), a wealthy young woman and a dance patron, notices his talent and acts as his benefactress, helping him secure his lifelong opportunity of participating in a high-level classical dance festival.

Balu's aging mother passes away from the afflictions of poverty two days before the performance. Balu, who was very attached to her, is emotionally devastated. As a result, he fails to participate in the dance festival. Madhavi nevertheless gives him support and encouragement and sets him on the mend. Balu gradually develops a fondness for Madhavi as their relationship grows. He hides his love for her but eventually picks up the courage to express it. Balu discovers that, while Madhavi shares his feelings, she is a married woman separated from her husband. The husband later returns to unite Madhavi and Balu, but Balu decides to sacrifice his love showing respect for the institution of marriage.

And then? Watch the movie and it shall be revealed.

National Film Awards

- Ilaiyaraaja - National Film Award for Best Music Direction
- S. P. Balasubramaniam - National Film Award for Best Male Playback Singer

Filmfare Awards South

- Filmfare Award for Best Actor - Telugu - Kamal Haasan
- Filmfare Award for Best Actress - Telugu - Jayaprada
- K. Viswanath won the 4th Filmfare Award for Best Director - Telugu

Taare Zameen Par

An Introduction



Taare Zameen Par, reissued as Like Stars on Earth for Disney's international DVD, is a 2007 Indian drama film directed by Aamir Khan. Creative Director and writer Amole Gupte initially developed the idea with his wife Deepa Bhatia, who served as the film's editor. Visual effects were created by Tata Elxsi's Visual Computing Labs, and the title animation—the first use of claymation in a Bollywood film—was created by Dhimant Vyas. Shankar–Ehsaan–Loy composed the film's score, and Prasoon Joshi wrote the lyrics for many of the songs. Principal photography took place in Mumbai and in Panchgani's New Era High School, and some of the school's students make appearances.

The film explores the life and imagination of eight-year-old Ishaan (Darsheel Safary). Although he excels in art, his poor academic performance leads his parents to send him to a boarding school. Ishaan's new art teacher (Aamir Khan) suspects that he is dyslexic, and helps him to overcome his disability. The film made its theatrical debut in India on 21 December 2007, and UTV Home Entertainment released a DVD for Indian audiences in 2008. Disney's release of the international edition DVD in 2010 marked the first purchase of distribution rights for an Indian film by a global company.

Taare Zameen Par has received numerous awards, including the Filmfare Best Film Award for 2008 and the 2008 National Film Award for Best Film on Family Welfare. It was India's official entry for the 2009 Academy Awards Best Foreign Film, and the film's failure to progress to the nominations short list sparked a debate about why no Indian film has ever won an Oscar. Media outlets made comparisons between Taare Zameen Par and the British drama Slumdog Millionaire, which won several Oscars that same year.

Ishaan Nandkishore Awasthi (Darsheel Safary) is an eight-year-old boy who dislikes school and fails every test or exam. He finds all subjects difficult, and is belittled by his teachers and classmates. But Ishaan's internal world is rich with wonders that he is unable to convey to others, magical lands filled with colour and animated animals. He is an artist whose talent is unrecognised.

Ishaan's father, Nandkishore Awasthi (Vipin Sharma), is a successful executive who expects his children to excel. His mother, housewife Maya Awasthi (Tisca Chopra), is frustrated by her inability to educate her son. Ishaan's elder brother, Yohaana (Sachet Engineer), is an exemplary scholar and athlete, which Ishaan is frequently reminded of.

After receiving a particularly poor academic report, Ishaan's parents send him to a boarding school. There he sinks into a state of fear and depression, despite being befriended by Rajan (Tanay Chheda), physically disabled and one of the top students in his class. Ishaan's situation changes when a new art teacher, Ram Shankar Nikumbh (Aamir Khan), joins the school's faculty. An instructor at the Tulips School for young children with developmental disabilities, Nikumbh's teaching style is markedly different from that of his strict predecessor, and he quickly observes that Ishaan is unhappy and contributes little to class activities. He reviews Ishaan's work and concludes that his academic shortcomings are indicative of dyslexia. On his day off, Nikumbh visits Ishaan's parents and asks if he can see more of their son's work. He is stunned by the sophistication of one of Ishaan's paintings, and tells his parents that Ishaan is a bright child who processes information differently from other children in his class, but Ishaan's father is suspicious that the explanation is simply an excuse for his son's poor performance. Nikumbh demands that he read some Japanese text on a box and berates him when he cannot, giving him a glimpse into Ishaan's experience of school. Nikumbh describes dyslexia to them and explains that it is not a sign of low intelligence. He tells them he can provide extra tutoring that will help Ishaan, highlighting the boy's artistic ability evident in his many paintings and other creative works. An exceptionally sensitive movie with some truly superb performances.



Raja Harishchandra

An Introduction

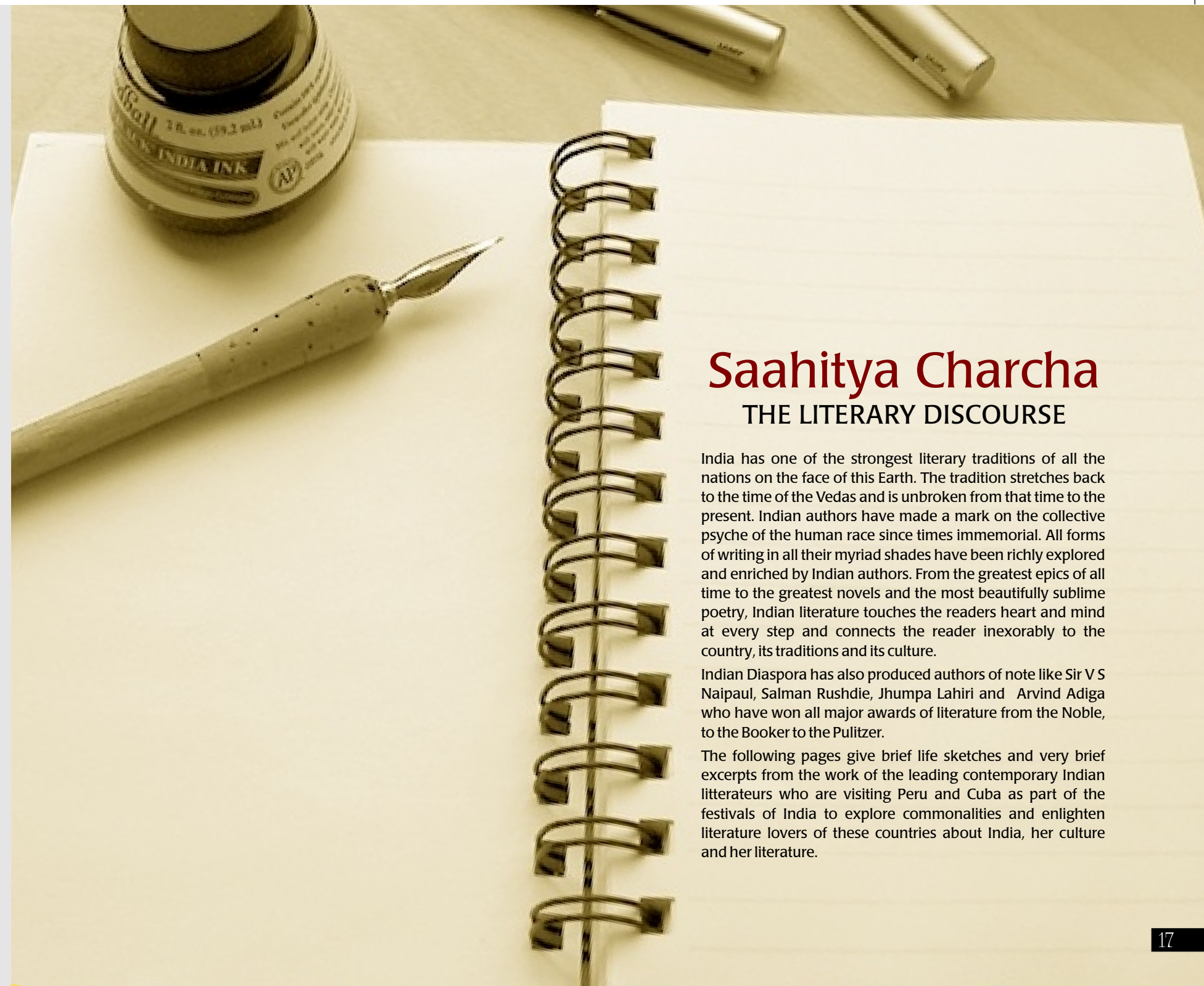
Raja Harishchandra (Marathi: रस रररर ररर *Rājā Hariścandra*) is a 1913 Indian silent film, directed and produced by Indian icon Dadasaheb Phalke, and is the first full-length Indian feature film.^[1] The film was based on the legend of Raja Harishchandra, recounted in the *Ramayana* and *Mahabharata*.

The film marked a historic benchmark in the film industry in India. Only one print of the film was made and shown at the Coronation Cinematograph. It was a commercial success and paved the way for more such films.^[2]

The film opens with a scene of a tableaux patterned on the painting by Raja Ravi Varma, of Raja Harishchandra and his wife with their son. The film revolves around the noble and righteous king, Harishchandra, who first sacrifices his kingdom, followed by his wife and eventually his children to honour his promise to the sage Vishwamitra. Though, in the end, pleased by his high morals, the Gods restore his former glory, and further bestow him with divine blessings.

Significance

The film premiered on 21 April 1913 at the Olympia Theatre, Grant Road for a selective audience that included famous personalities of Bombay (Mumbai) and editors of many newspapers.^[12] It was first shown in public on 3 May 1913^{[13][14]} at Bombay's Coronation Cinema, Girgaon, where crowds thronged the roads outside the hall, as it marked the beginning of the Indian film industry. The film was so successful that Dada Saheb had to make more prints to show the film in rural areas as well. The film was a grand success and soon established Phalke as a producer and paved the way for the Indian film industry. Today the highest award given to a film personality in India is named after Dada Saheb Phalke.



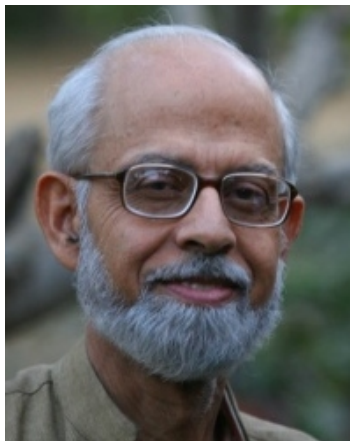
Saahitya Charcha

THE LITERARY DISCOURSE

India has one of the strongest literary traditions of all the nations on the face of this Earth. The tradition stretches back to the time of the Vedas and is unbroken from that time to the present. Indian authors have made a mark on the collective psyche of the human race since times immemorial. All forms of writing in all their myriad shades have been richly explored and enriched by Indian authors. From the greatest epics of all time to the greatest novels and the most beautifully sublime poetry, Indian literature touches the readers heart and mind at every step and connects the reader inexorably to the country, its traditions and its culture.

Indian Diaspora has also produced authors of note like Sir V S Naipaul, Salman Rushdie, Jhumpa Lahiri and Arvind Adiga who have won all major awards of literature from the Noble, to the Booker to the Pulitzer.

The following pages give brief life sketches and very brief excerpts from the work of the leading contemporary Indian litterateurs who are visiting Peru and Cuba as part of the festivals of India to explore commonalities and enlighten literature lovers of these countries about India, her culture and her literature.

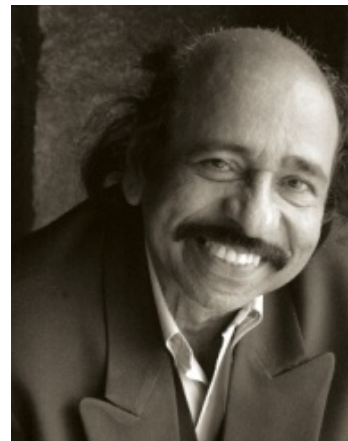


Prof. Shyama Prasad Ganguly

An Introduction

Former Professor and Chairperson of the Centre of Spanish, Portuguese, Italian and Latin American Studies of the Jawaharlal Nehru University, New Delhi, Shyama Prasad Ganguly has taught and researched on Spanish and Latin American cultures and societies for nearly four decades. He has made pioneering contribution, with international recognition, to the area of reception studies, particularly on the themes of Tagore reception in the Spanish speaking world and Cervantes' Don Quixote in India.

Besides, he has edited/authored about 20 books including bilingual poetry anthologies (Spanish-Hindi/Bangla) of Indian poetry as well as Latin American/Caribbean/Spanish poetry. He has founded and edited two leading Hispanic journals in India and is on the Editorial Board of various foreign journals. For his work he has received honours like the Doctor (honoris Causa) conferred by the Los Andes University of Colombia, Gabriela Mistral Medal and the Bernardo Higgins Condecoration from the Govt. of Chile, Declaration of honour from the Chamber of Deputies of Cordoba, Argentina, and more recently the "Order of Merit for Distinguished Services" from Peru.



Prof. K. Satchidanandan

An Introduction

He is the eminent Malayalam poet and perhaps the most translated of contemporary Indian poets, having 23 poetry collections in 18 languages including English, Irish, Arabic, French, German and Italian. He served as Editor, Indian Literature, English bimonthly of Sahitya Akademi and Secretary, Sahitya Akademi. He also served as Director of the School of Translation Studies and Language Policy Consultant to National Translation Mission and Ministry of Human Resource. He has poetry collections besides several books of travel, plays and criticism including five books in English on Indian literature to his credit. He has also edited 12 works in English and 8 in Malayalam. He is the recipient of several prestigious awards and honours including Sahitya Akademi Award, Kerala Sahitya Akademi award (four times), Gangadhar Meher National Award, Bhasha Parishad Award, K. Kuttikrishnan Award, Knighthood of the Order of Merit from the Government of Italy and India-Poland Friendship Medal from the Government of Poland, Subrahmanya Shenoit Award etc. He has represented India in many Literary Festivals and Book Fairs across the world.

A MAN WITH A DOOR

Aman walks with a door
along the city street;
he is looking for its house.

He has dreamt
of his woman, children and friends
coming in through the door.
Now he sees a whole world
passing through this door
of his never-built house:
men, vehicles, trees,
beasts, birds, everything.
And the door, its dream
rising above the earth,
longs to be the golden door of heaven;
imagines clouds, rainbows,

demons, fairies and saints
passing through it .
But it is the owner of hell
who awaits the door.
Now it just yearns
to be its tree, full of foliage
swaying in the breeze,
just to provide some shade
to its homeless hauler.

A man walks with a door
along the city street
a star walks with him.

2006 (Translated from the Malayalam by
the poet)



Prof. H. S. Shivaprakash

An Introduction

He is an eminent Kannada poet and playwright. He is the author of six books of poems, nine plays, two books of criticism and also edited several works. Many of his articles both in Kannada and English published in different journals around the country. He is now writing fortnightly column in New Indian Express. He was the Editor of prestigious literary bimonthly journal of Sahitya Akademi Indian Literature. He is the recipient of Sahitya Akademi Award, Sangeet Natak Akademi Award, Karnataka Nataka Akademi Award, Karnataka Sahitya Akademi Best Book Prize (four times), Karnataka Rajyotsava Award and Fellowship from Ministry of Human Resource Development for Literature. He has also directed several plays in English, Urdu and Hindustani. His Urdu production 'Life of Galileo' was selected one of the best productions in Delhi by Sahitya Kala Parishat, New Delhi. At present he is the Prof. at the Dept. of Arts and Aesthetics, JNU and since 2011 he is on deputation as Counsellor (Culture & Education), Director, The Tagore Centre, Embassy of India in Berlin.

AMBAPALI

What was it, before you came,
Oh Ambapali
What ever was Vesali?
What had it given
before it bore you
Oh Ambapali?

The wandering mountain breeze
Now rests by your side, Oh Ambapali

In the mango groves bursting with foliage
Every ripe fruit covered, hidden
Now takes on shape and meaning
In your body and sex, inside and outside you.

The Sun and the Moon
Waiting and waning, in separate prisons
of day and night
Have found a home in your face,
Light in your eyes.

What was it before you came –

Your coming has turned day into night
Your dreams have turned night into day

Until you came
The cry of gold rang through Vesali
'Give me, give me a jewel of life'

The cry of silk wasped through Vesali
'Give me, give me a skirt of life'

Until you came
The rule of masters over slaves
The fury of rags against pure gold
The conflict of dogmas and doctrines

Since you arrived
There are no masters and slaves
But only slaves,
No bars of gold
But only rags
Dogmas and doctrines and directionless
And all debates are at an end

A loud clamour resounds everywhere:
What will guard us from this onslaught?
From afar, a cool breeze
When nearby, a hurricane,
What will guard us from you, Ambapali

A Hurricane in which whirls the human world
like dry leaves?

Before you came, Oh Ambapali
Vesali was only Vesali.
Now Vesali
Is Magadha, Kosambi, Varanasi

All Kings are beggars at your door
All heroes are your prisoners
All wealth is worthless dust
All hearts, eyes, hands
Are empty bowls
Begging for you,
For your love
Oh, Ambapali.

When thus beauty turns into a curse,
And wealth means disaster to Vesali,
Your forelocks portend
The dissolution of the world,
There must appear

Oh the eastern horizon
A begging bowl

A blossomed lotus
The smile of the moon on the face of the sun.
Budda, the King of beggars,
Buddha, the best of yogis,
Must stretch before you
His begging bowl of emptiness.

Not for prisoners, but for the prison
Not for slaves, but for the slave-owner
Not for Vesali,
But for you
For your sacrifice
Oh Ambapali.

What will become of Vesali
After you oh, Ambapali?
What will it give
After it gives you away
Oh Ambapali?

Translation from Kannada by the Poet



Prof. Arun Kamal

An Introduction

He is a leading Hindi poet, literary essayist and translator. He has to his credit five collections of poetry. His critical essays and reflections on poetry and art are collected under three titles - Kavita aur Samay, Golmez and Kathopkathan. He has translated a number of works of many important Hindi poets into English for several journals and published a full-length book of contemporary Indian poetry in English translation. Prof. Arun Kamal also edits Aalochana, a prestigious journal of literary criticism with Dr Namvar Singh. He is the recipient of several awards and honours like Sahitya Akademi Award, Bharat Bhushan Agrawal Poetry Award, Shrikant Varma Smriti Puraskar, Soviet Land Nehru Award, Shamsheer Samman, Raghuvir Sahay Smriti Puraskar, Nagarjun Puraskar. Presently he is teaching English at Patna University, Bihar.

RELATIONSHIP

The first child separated off from your body
was crying by your side
and milk was not coming out of your breasts
You tired with efforts, mother too and grandmother
and the womenfolk of the hamlet were standing around
the borders of whose saris were damp

I was called in,
they left one by one
and mother said, Take her breasts into your mouth and
draw in
And mother too withdrew
with me standing alone as if sinned of slaughter

You opened the hooks
and watched me with the large eyes of a cow

I shuddered
The breasts were so hard like the fruits of kainta
and the child was crying on one side

I cannot say whether it was a joy or grief
I your devar (brother-in-law), your husband or your sun
I had held that milk in my throat

We are divided now
have seperate hearths and seperate lives
That child is now grown up
and you too have waned

Still I cannot say what kind of relationship is this--
I your devar your husband your son!

THE CITY OF GAYA

A city suffocating with shaven heads
dozing langorously in the sun sharpened with sand-
the left-over water of the Phalgu shimmering
in the peepul-tree

A soul,lost and homeless,insistently bangs at the door
Suddenly flings open the rear door of Bharat Talkies
a shaft of light falls off,a loud burst of sound,still again
The streets of inns are soaked with the sweat of ryots
Far away in the pond glimmers the water,the last light
of the eye.

Who are these dead ancestors(pitars) unsatisfied still
with all these offerings
Who are these pitars who keep coming back to the same
burning earth
raking up the ashes of the hearth for their morsels.

A child is trudging along a long desolate street all alone
Suddenly besieged by dead souls thousands of years old,
tattered.



Prof. Purushottam Agrawal

An Introduction

He is a distinguished scholar and cultural historian, writing in Hindi. He has a number of publications to his credit. His book 'Akath Kahani Prem Ki: Kabir Ki Kavita aur Unka Samay' was awarded the First Rajkamal Kriti Samman. He served as Chairperson, Centre of Indian Languages, Jawaharlal Nehru University, New Delhi; and Chief Advisor, Hindi Textbooks (classes VI-XII), NCERT, New Delhi. He has recently completed a six year term as member, Union Public Service Commission of India. Dr. Agrawal has been contributing regularly to academic journals and popular magazines on wide-ranging issues of culture, literature and current affairs. He was a Visiting Professor at Faculty of Oriental Studies, Cambridge University (UK), and at El Colegio de Mexico. His writings have been included in a course 'Public intellectuals of India' offered by this prestigious institution. He has won Devi Shankar Awasthy Samman and Mukutdhar Pandey Samman.

Excerpts of the work of Dr. Purushottam Agrawal

Excerpt from the short story- 'Cheng Chui' (translated by Rakshanda Jalil)

It was The Question That Could Not Be Asked. It was a forbidden query – both from a practical and spiritual point of view. After all, one does not ask such questions about God. In any case, God is not in the business of answering questions. For, if he were to start, there would be no end to the trouble that would ensue. In any case, the burden falls upon His devotees – whether it is answering questions on His behalf or fighting a crusade for feelings hurt on His account. Given these circumstances, if one were still to ask such a toilet-related Question That Could Not Be Asked –surely a rather blunt devotee could well pose a counter-question too: 'What the hell is the Big Wide World if not His toilet?'

In any case, God is the lord and master of the universe. And such questions are never asked even about the big and small masters of this world. Whether or not the toilet issue comes under the category of the proverbial 'million-dollar question', in the context of the masters of our own country, the answer to the question can certainly prove to be a million-rupee answer.

Excerpt from the short story- 'Chaurahe par Putla' (The Statue at the Crossroad); Translated by the author himself.

The disputed marble statue was of course an inanimate object, but the very fact of it being in the human form had given it some touch of humanness, and for how long a human being can suffer utter solitude? Even the revered practitioners of solitude do have moments when they can't do without the presence of other. Even the prophets look for followers and companions. In fact, even the God almighty could not withstand solitude for long.

One needs the company of others more in the happy or sad moments. Even in this controversy, no one was

alone. Whatever be one's side in the dispute, everybody had somebody to keep company and provide support. But, the statue in the centre of this all, was all alone. This human being made into marble was alone for last twenty years, and what a solitude...unlike the one employed by poets and artists in order to win sympathy of the fair sex. Unlike writers who claim being alone and adopt postures of being in perpetual exile, which actually enjoying life king size and spending greater part of the year in most exotic of locations, this statue was in real exile. He was in the centre of the dispute, but had no place even at the margins of the debate.

Excerpts from the essay- 'The Erotic to the Divine...: Kabir's Notion of Love and Femininity.' (Original essay in English)

Feminist analyses of civilization have given the form of an organized discourse to the insights to be found within a social experience of femininity as well as provided further insights on the distinguishing features of 'feminine' love. While pursuing a deep re-assessment of social history, psychology and sexuality, feminist thinkers have developed a critique of sexual desire in which they have argued that the 'male' conception of love sees it as an adventure, a victory, whereas the 'female' conception of love sees it as life itself, in its entirety. And this schism is not limited to the love characterized by fidelity. Both 'feminine' and 'masculine' elements are active in the human consciousness, but in the sequence of the historical development of 'personal property, family and the state', this notion of ardhanaariswar, the 'half-woman/half-man' nature of human beings was left behind. Thus masculinity has become an ideal and femininity a sign of backwardness—a man's being 'effeminate' is cause for ridicule while 'manliness' in a woman is praised!

In the prevailing notion of love that develops in a patriarchal society, the elements of supremacy and destruction (Thanatos) tend to be more active, while vigour and sensuality (Eros) are naturally less active. Even what we conceive of to be completely 'individual' love does not stand outside the discourse of social power; individual love as well, to some limit and in some form, nurtures the notion of gender supremacy that lies latent in patriarchal society. And it can just as easily challenge that notion. So in the sense of a wider social phenomenon, love has its own politics.



Dr. Karabi Deka Hazarika

An Introduction

She is an eminent Assamese writer. She has 57 publications to her credit in different genres like poetry collections, novels, literary criticism, children literature, travelogue including compiled, edited and translated works. She is associated with several literary and academic bodies like Sahitya Akademi, Dibrugarh University, Asom Sahitya Sabha etc. She is the recipient of Assam Sahitya Sabha Award, Kavya Hriday Samman, All Assam Women Writers Association Award etc. Presently, she is working as Professor, Dept. of Assamese, Dibrugarh University, Assam.

The Unborn Daughter

The daughter who was never born
She silently
Calls me mother
I see her in cosy slumber
Hair smelling of Kadamba flower—
Cheeks like pigeon's chest,
She floats in the manner of the mist

From the cloud covered stars
From the flames of sky-lamp
From the colour of pomegranate flower
She jumps into my chest.

In the days of rains building nest in my eyes
Wind touching the bamboo woods
Hums in my ear
I sit on my bed awake

And
In darkness fumble for her

Do all mothers feel like this?
Do their heart ache
For unborn children?
Eyes feel tear of love?

Sometimes I chat with her
For a while, say
Why haven't you come yet?
why haven't you shared
A piece of my sky?

She does not say anything.
Does not speak at all.
Being an unborn child
How can she speak?

When I grow a poem inside me

When I grow a poem inside me
I go on fasting for a few days
I do not sleep either
Like the sick
I stay in quarantine
Now and then
I pat my belly with affection
And ask tenderly—
Has the right moment come?
Has it, my dearest one?

He comes one day with silent steps
To sooth my heart
To fill my lap
To fulfill my life
He pulls my hair
Plays in my lap
Claps my neck with one hand
Nibbles at my cheek
And how he smiles!
I can die for it, my love
In which vase shall I put

This ray of joy!

I bring him up in sun and wind
Clasp him to my bosom
Wiping beads of sweat from his brow
With the border of my riha
When on his tiny leaps
The word 'ma' blossoms forth
I am on this side
And the whole earth is on the other

The words of love hate
Animosity and forgiveness
Sing in a chorus like spring birds
But I shut the door
And stroke the hair
The poem is my son, my baby
My life
With a maddening zeal
I love the
The budding leaf like fragrance
Of his hair

LOKRANG

Folk Dances of India

India has a rich tradition of folk dances.

These folk dances are performed to mark auspicious/important occasions like coming of age, marriage, good crop, harvest etc.

The North Western part of the country comprising of states of Haryana, Punjab and Rajasthan is particularly rich in folk art-songs and dances.

The dances of this region like Bhangra, Kalbelia, Ghoomer, Fag and Giddha are world-renowned for their color, energy and catchy beats.

This portion of the Festival of India comprises of Ghoomer and Fag dances of the state of Haryana which are sure to catch the imagination of the viewers and remain a colorful part of their memories for a very long time to come.

Ghoomer Dance

- Haryana



Ghoomer is a dance performed by the girls of Haryana. It is performed at various festivals like Holi, Gangor Puja and Teej. The girls form semi-circle and start singing and clapping. The dancers then form a circle and the tempo of the dance is accelerated. The movements are made by holding the weight on one foot and moving forward. The main steps consist of turning round gradually in a circle. As the tempo increases towards the end of the dance, the dancers whirl around in pairs. The accompanying songs are full of satire and humour.

Phag Dance

- Haryana

As the name of the dance suggests it is danced to celebrate the mellow month of "Phagun". Making the colourful festival of "holi". The sounds of "Tasha""Nagara" and "Dhol" preceed the men who come running and singing. They dance in a circle acting out the spirit of "holi" with "gulal"and "pichkaris".Then the women come in carrying "Koraras" which are knotted lengths of cloth. Then run about among the men hitting them with the "Koraras" while the men defend themselves as best as they can with "shuntis".

Tropical Tattoos

Menhdi Art

- Sakuntala Sharma

The Menhdi Plant, also known as 'Henna' belongs to the genus Lythracea of the flowering plants. Its botanical name is Lawsonia inermis. The leaves of the plant contain a deep red dye which tends to be more towards maroon than towards red. It grows all over India and is commonly grown as a hedge plant.

The leaves of the plant are crushed into a smooth paste and the paste is applied on the hands and the feet in intricate designs and left to dry. During the drying process, lemon juice mixed with sugar is applied to the hands and feet in order to enrich the color that the henna paste will leave on the wearer. Once dry the paste is scraped off and the hands and feet are protected from water for some time. Eventually the design drawn on the hands and feet becomes deep maroon in color and appears as an attractive temporary tattoo.

The use of Henna on auspicious and festive occasions is widespread in India. Both women and men wear henna tattoos at the time of marriage while the women also wear the tattoos on other festivals like 'Teej'. It is said that the intensity of the Henna color on the palms of the bride signifies that intensity with which her husband will love her in future. Henna paste is also a wonderful natural dye for the hair and is said to have medicinal and conditioning properties the improve the hair growth and luster.

All in all, Menhdi or Henna is an integral part of Indian culture and we are proud to bring it to Latin America to apply a bit of India on the palms of Latin Americans.