



# साहित्योत्सव Festival of Letters

28 January - 2 February 2019

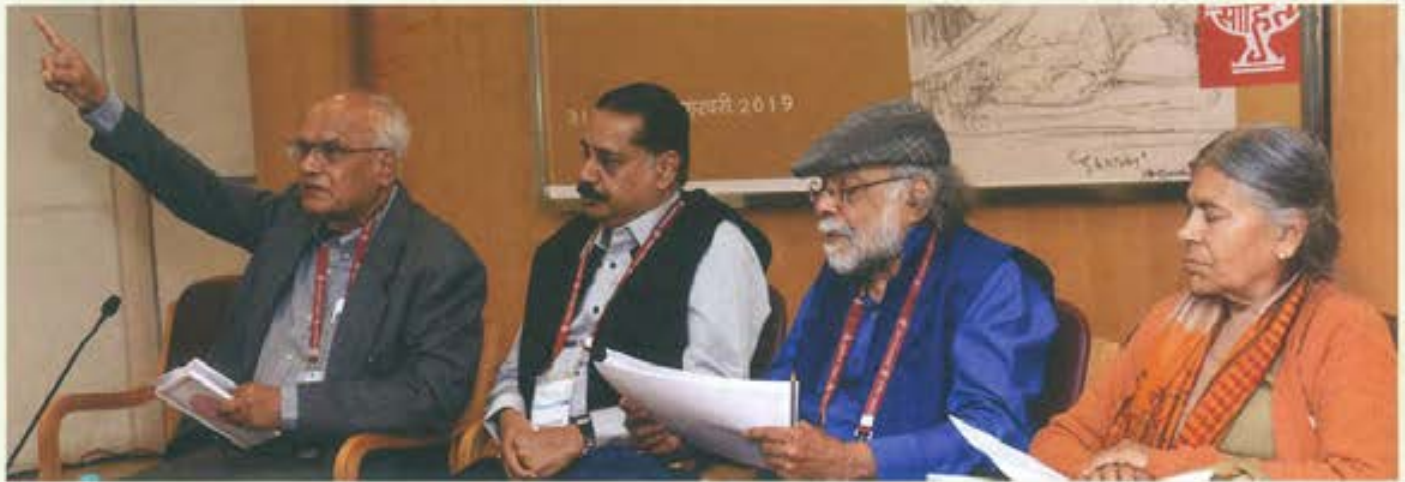


भाषाएँ अनेक • देश एक

Daily News Bulletin

Saturday, 02 February, 2019

## NATIONAL SEMINAR “GANDHI IN INDIAN LITERATURE” (Contd.)



The Seminar on “Gandhi in Indian Literature” continued for the second day on 1 February 2019 at the Akademi Auditorium in New Delhi. In the third session chaired by Dr S.L. Bhyrappa, distinguished Kannada writer and Akademi Fellow, four eminent scholars, Dr Sribhagwan Singh, author, critic, playwright and editor; Sri Maalan V. Narayanan, writer in Tamil and English; Sri Prabodh Parikh, Gujarati writer and painter; and Ms Jaiwanti Dimri, writer, critic and translator, presented their papers.

Dr Sribhagwan Singh in his paper on “Gandhi in North Indian Fiction,” said that though there is a lot written about Gandhi’s national role in connection with the khadi-charkha and social-welfare, yet there is comparatively much less written on his contribution towards reformation of sex-workers, which was also a part of his social-welfare works. Sri Maalan V. Narayanan in his paper “Gandhi in South Indian

Fiction” observed that Gandhi is a catalyst to a multitude of writers both in India and abroad. Speaking on the topic “Gandhi in Fiction of Western India”, Sri Prabodh Parikh stated that even a cursory glance at the index of various journals would show how some of the most talented writers, poets, dramatists and prose writers were responding with their best to negotiate the presence of Gandhi in their midst. Ms Jaiwanti Dimri in her paper on “Gandhi in Fiction of East and North East” said that the persona of Mahatma Gandhi reflected in the interpretations and interpolations of Gandhian ideology and values in the mind of the common man. Sri S.L. Bhyrappa from the Chair, concluding the session, narrated an incident of the freedom fighter Ramaswamy Iyengar’s sacrifice for India’s independence struggle, whose father did not shed tears saying that his son died for the country. But, just a month later, when Gandhiji was assassinated, he wept bitterly.

### Today's Events

**National Seminar :**  
**Gandhi in Indian Literature**  
Sahitya Akademi Auditorium, 10.00 a.m

**Spin A Tale : Programmes for  
Children**  
Rabindra Bhavan Lawns, 10.30 a.m

**Panel Discussion : Publishing in India**  
Rabindra Bhavan Lawns, 11.00 p.m.

**Transgender Poet's Meet**  
Rabindra Bhavan Lawns, 2.30 p.m.





In the fourth session, chaired by Prof. Sitanshu Yashaschandra, eminent Gujarati poet, playwright and critical theorist, four eminent writers and scholars—Prof. Chinmoy Guha, Bengali essayist, scholar and translator; Dr. Seema Sharma, writer and translator; Prof. Jancy James, former Vice-Chancellor of Mahatma Gandhi University, Kottayam and later, of the Central University of Kerala, Kasargode, author and editor; and Prof. C.N. Srinath, writer, translator and editor, presented their papers.



Prof. Chinmoy Guha in his paper on "Gandhi and Romain Rolland" quoted the great novelist and thinker Romain Rolland: "It is not the man Gandhi that is at stake or even India...it is the Cause he represents, whose outcome, victorious or disastrous, may shape the destiny of Europe for a century or more." Dr. Seema Sharma's paper "Gandhi as seen by European and American Writers" dwelt on how Gandhi had utilized both Indian and Christian ideas of non-violence, but fashioned his own arsenal of concepts and practical techniques of action. In her presentation on "Gandhi in Asian Literature" Prof. Jancy James said that Gandhian literature in India has inevitably become intense or sometimes cruel critiques of what India has made of Gandhi and Gandhism, and that the decline of ethics and morals is a universal phenomenon in the current era. Speaking on "Gandhi in Indian Fiction in English" Prof. C.N. Srinath said that Gandhi himself was a writer of excellent prose. In this context he quoted Gandhi who had said, "I use the English language prayerfully."

#### Gandhi in Autobiographies

The fifth session was chaired by Sri Giriraj Kishore, eminent novelist in Hindi. Prof. Udaya Narayana Singh, Prof. Badri Narayan, Prof. Jaindra Nayak and Prof. Madhu Singh presented their papers. Prof. Udaya Narayana Singh in his paper on "Gandhi as Reflected in Tagore's Biographical Sketches" dwelt on the different perceptions of the two giants of Indian public life of that time. "Tagore's farsighted condemnation of state-sponsored 'Nationalism' in all forms," and his perceptions of Gandhi's 'non-cooperation' as being negative formed the crux of the paper.

Prof. Badri Narayan in his paper on "Gandhi in the Autobiographies of North India," narrated many anecdotes related to Gandhi with his other contemporaries. One of them was that some people believed and also spread the word that people who will not participate in his struggle for freedom will be



cursed in one way or the other. Prof. Jatindra Nayak in his paper on "Meeting the Mahatma: Gandhiji in Odia Autobiographies" said that the records of intimate encounters with Gandhiji serve to show how, in all his political engagements, he eschewed empty

abstractions and sought to connect avidly with the local and the individual. Prof. Madhu Singh in her paper titled "Between Beethoven and Mahatma: Revisiting Madeleine Slade's Autobiography *The Spirit's Pilgrimage* (1960)," said before Madeleine Slade became the disciple of Gandhi, she was a devotee of Beethoven, one of the greatest musical composers of the West. Romain Rolland the philosopher, humanist and mystic, introduced Madeleine Slade, blessed with "a certain sign of spiritual giftedness" to Gandhi. Sri Giriraj Kishore from the Chair recalled an incident, when he was 11-year old, of a public gathering which was being addressed by Gandhiji after India's Independence. He said in the meeting Gandhiji uttered three sentences—1. The country is Independent now, (2) you all are Gandhi and (3) now work for the country with even more devotion. Concluding the session, he said Gandhi has worked selflessly all through his life and he has always been projected in literary works of writers, scholars and researchers.

#### Gandhi and Bhakti Literature

The sixth session was chaired by Prof. Harish Trivedi, well-known academic, writer, editor and translator. Prof. S.R. Bhatt, and Sri Mohammad Azam, presented their papers.

Prof. S.R. Bhatt in his paper on "Gandhi on the Redemptive Philosophy of Bhagavad Gita" said that Gandhi follows the maxim that work is worship. One must be fully engrossed in the work one does. It must have a symbiosis of sadhya, sadhana, itikartavyata and phala. Bare informative knowledge without devotion runs riot. Dr. Mohammed Azam in his paper titled "Gandhi and Revival of Bhakti Literature in the 20th Century" said that Mahatma Gandhi was a God-fearing person. Devotion was an integral part of his life. His daily routine started with prayer to God. Gandhiji was a very experimental thinker. He considered devotion as truth. Gandhi experimented with truth in his life. Prof. Harish Trivedi concluding the session said that Gandhi had a profound knowledge of Bhakti literature in Sanskrit and also in many modern Indian languages. He knew this literature as a believer and a Bhakta himself. His range of devotion extended from the Upanishads and the Gita to Rama and Krishna and also to Islam and Christianity.



## PANEL DISCUSSION PRESENT SCENARIO OF PLAYWRITING



Sahitya Akademi organised a panel discussion on present scenario of playwriting as a part of the ongoing Sahityotsav. Sri Anupam Tiwari, Hindi editor, co-ordinated the programme.

The inaugural session began by the welcome speech delivered by Dr. K. Sreenivasarao, Secretary Sahitya Akademi. Welcoming Dr. Ram Gopal Bajaj, the distinguished theatre personality, Sri Arjun Dev Charan, Chairman, National School of Drama and Dr Chandrasekhar Kambar, President Sahitya Akademi and eminent Kannada playwright, poet and novelist, Dr. Rao said: "The contemporary Indian drama has unearthed and produced enormous talent across the country; especially young playwrights have brought in innovation creativity in their ability to fuse technology and tradition. Dr. Ram Gopal Bajaj in his inaugural address asked how a play can be a Bengali play or Punjabi play. It is just a play written in Bengali or Punjabi. Sri Arjun Dev Charan said that a play

may be written in any century but when enacted it belongs to the present. Dr Chandrasekhar Kambar said the genre that appealed to him the most is drama. Beginning from being a part of his village theatre as a child, he has worked across global theatre, he said.

In the panel discussion on 'Present Scenario of Playwriting', Prayag Shukla, the moderator, said that Mohan Rakesh wrote not in his language but in the language of playwriting which is different from other genres of literature. The first discussant, N. Ahanjao Meitei gave an insight on the past and the present scenario of playwriting in Manipuri language. He concentrated on the times before the Second World War and the changes which took place thereafter. He said that many historical plays have been staged in Manipur and a number of Bengali plays have been translated into Manipuri. Dharmakirti Y. Sumant, the second discussant, discussed his views about cinema, image and theatre. Comparing cinema and theatre he said that while cinema distorts the reality the latter brings light on the reality of the moment. Ajit Rai said that the present generation doesn't like traditional playwrights. He mentioned that today, plays are based more on real issues of the society rather than focusing on a fantasy world. Balwant Thakur spoke about the beginning of his journey into the world of theatre as an actor. He stressed that the role of theatre and a playwright are being undermined nowadays. Atamjit, eminent playwright, was the last discussant who started by raising a question as to how playwriting has affected the culture of Punjab. He said that the earlier playwrights by picking the intricacies of playwriting from the rest of the world have laid a very strong foundation and have given the present writers a good platform. The session ended with a lively interaction among the participants and the audience.

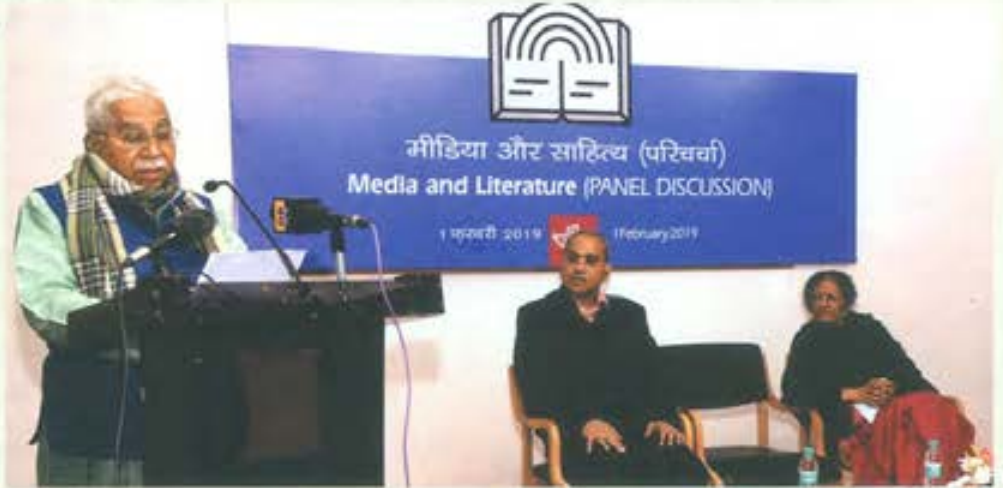




## MEDIA AND LITERATURE

On the occasion of Festival of Letters 2019, Sahitya Akademi, organized a Panel Discussion on 'Media and Literature' at Rabindra Bhawan Lawns on 1 February 2019.

Dr. K. Sreenivasarao, Secretary, Sahitya Akademi, addressed the august gathering and said that in today's times authors and readers interact heavily and often shape each other's paradigms. Dr. Chandrashekhara Kambar, President, Sahitya Akademi said that as someone who has worked



with media like film, theatre and TV, he has always been fascinated by both the connections and the differences between the verbal and visual media. Eminent writer and journalist, Vaasanthi, chaired the discussion wherein she spoke about the decision made by literary scholars that the study in literature cannot be done while ignoring its medium of transmission. The discussant, Ravindra Tripathi, said that throughout the world, newspapers and magazines during the early phase of journalism comprised many literary genres like short-stories, fiction with reportage and profiles presented side by side. A Krishna Rao spoke about the role of Telugu literature in Telugu media and the overall impact of literature in the media. Madhusudan Anand spoke about Hindi literature and journalism which has a history of more than a 100 years. Both were an integral part of Gandhiji's fight for India's independence. It was a time when there was no bifurcation between a writer and journalist.

Avanijesh Awasthi said that media and literature have both encroached each other's space. Media is doing what literature was supposed to do i.e. give a story more flesh and bones.

Anant Vijay said that there was no problem between media and literature. He contradicted Avanijesh by saying that only a good writer can become a good journalist. Sanjay Kundan said that there is a problem between media and literature. Media works on the basis of market but literature does not.

## CULTURAL PROGRAMME

### Indo Fusion Music by Violinist & Vocalist Sunita Bhuyan and Troupe



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