

READING CORNER

HISTORY | LITERATURE | ART | CULTURE | HERITAGE | BIOGRAPHY | TRAVEL | WILDLIFE | RELIGION | SELF-HELP | FICTION | TRANSLATION | CINEMA | FOOD



Many Languages, Many Roadmaps...

'Kos-kos par badle paani, chaar kos par baani'

India is among the few countries in the world, which can boast of a multitude of languages and dialects. The eighth schedule of the Indian Constitution enlists 22 official languages, with the distinction of a classical language attributed to Tamil, Sanskrit, Kannada, Telugu, Malayalam and Odia due to their long history. More than 121 languages are spoken as mother tongues in India. Sahitya Akademi, India's National Academy of Letters, confers awards for literature in 24 languages, which not only includes the 22 official languages, but also English and Rajasthani. This prompted the eminent sociologist A.R. Desai to say, 'India presents a spectacle of museum of tongues.'

Given the rise of bilingual and trilingual individuals, linguistic capabilities are no longer limited to the geographies or diaspora. Having stated that, despite the oral entanglement of Indian languages, cross-language transfusion in literature within these languages has declined significantly over the last few decades. There was a time when Malayali readers would appropriate Bankim Chandra Chattopadhyaya, the father of Bengali novels, to be one of their own. However, with English on the literary scene, everything turned topsy-turvy.

The English language came to India with the Christian Missionaries and the East India Company. It gained significant footing in the country when, in 1835, Persian was replaced by English as the official language of the Company. As English became the language of the government, of the social elite and of the educated Indian, by the time of Indian Independence, English came to be the sole functional lingua franca in the country.

However, historically, a link language is never a language of the masses, but the language of governance, especially in a country with as much as linguistic diversity as India's. As of 2019, English is the official language of 55 sovereign countries and 27 non-sovereign territories. Thus, English is considered to have the largest base of speakers—a language of international connectivity. English is also essentially the mother tongue of Internet and computer technology. Thus, it was not unusual to see that it also became the language of aspirations. So much so, that there is a temple in Uttar Pradesh dedicated to the 'English Devi'. Since the first English novel by an Indian, *Rajmohan's Wife* by Bankim Chandra Chattopadhyaya, to the first Jnanpith Award to Amitav Ghosh, an Indian writer in English, English has also become a part and parcel of our life and literature.

In our restructured lives, digital media are also adapting and imbibing Indian languages as a part of their expansion strategy. The recent announcement of NITI Aayog collaborating with IIT Patna to develop an Indian language virtual assistant to interact with the users in 18 local languages, and Google India launching a Neural Machine Translation Technology to translate between English and the nine widely spoken languages—Hindi, Bengali, Marathi, Tamil, Telugu, Gujarati, Punjabi, Malayalam and Kannada, are indicative of the reality that these languages are not only well developed and established in India, but also, English is no more the only functional language.

For instance, Sanskrit, which flourished under the patronage of the rulers and the elite, became the language of learning, of intellectual discourse, scientific researches and belles lettres. Yet, it remained the language of a few. With the renaissance of Sanskrit, came the realization that writings needed to be

translated into other Indian languages, which have been termed as 'classical' languages today. A.K. Ramanujan wrote in his essay, *Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation*:

'No Hindu ever reads the Mahabharata for the first time. And when he does get to read it, he doesn't usually read it in Sanskrit. As one such native, I know the Hindu epics, not as a Sanskritist (which I am not), but through Kannada and Tamil, mostly through the oral traditions.'

Today, even though India is the third largest publisher of English books, and despite the presence of strong publishers in Indian languages, multinational publishers as well as the publishing start-ups are focusing on publishing in these languages. We too have joined the pursuit. However, we are perhaps among the first *independent* publishing houses to move from English publishing towards one of the official languages, that is, Hindi.

On the eve of World Hindi Day, 10 January 2019, as we launch our Hindi imprint, *Bahuvachan*, with our first set of Hindi books, a dozen of illustrated titles, we seek to hold up the banner for the multilingual nation that India is. Hindi, being one of the most spoken languages in the country, *Bahuvachan* endeavours to further consolidate our ethos of bringing fine publishing within reach.



TRISHA DE NIYOGI

09
JAN
2019

NIYOGI
BOOKS

requests your presence at the
launch of its newest imprint



(dedicated to publishing Hindi titles)

The first batch of a dozen Hindi
books will be released by

Dr KARAN SINGH

Former Member, Rajya Sabha &
Former Chairman, ICCR

&

ASHOK VAJPEYI

Poet, Essayist, Critic & former
Chairman,
Lalit Kala Akademi

Other Speakers

Prayag Shukla & Salma Husain

◆◆

9th January, 2019 | 6.00PM
Multipurpose Hall,
Kamala Devi Complex,
IIC, New Delhi



2 Face-to-face

Other Words, Other Worlds...

We approached celebrated writer Geetanjali Shree with certain questions in mind: How is a well-recognized Hindi writer faring in International languages? Do the translations enhance her readership in specific linguistic zones?

1 Hindi today is the third most widely spoken language in the world. How does it stand in the literary arena?

Immediately and impressionistically, Hindi may be the third most widely spoken language in the world, but it is very uneven in literacy and unity. It lacks the kind of united platform that a language like Bangla or Malayalam seems to have. When a language gets something resembling a united front, it is an advantage. It gives the literature of that particular language a powerful stage as well as visibility.

I have several friends writing in other Indian languages, and when they go abroad it is heartening to see that the people there know about them; they celebrate them and think the world of them. We crack jokes at each other about this and ask, 'What's taking you there?' And my writer friends say, 'The Malayali crowd,' or 'The Bangla diaspora'. But it almost never happens in Hindi, unless they are literary superstars. The *Hindiwallas*, here or outside, don't know their own writers the same way. A lot more is required to bring the Hindi stage together.

Another important point is that the Hindi-speaking population may be large, but it is also very dispersed. It is spread across a large area with many different 'dialects' feeding into it. The variety makes it a unique language indeed, but communication across them is more dispersed than in the other languages that I have mentioned. No doubt Hindi has wonderfully open borders. It is constantly growing. It is eclectic. But there have been so many other factors which have intervened in 'modern India', that there has not been enough of a movement and effort to make it more cogent and together. Thus, even though it is a rich language, it has its disadvantages.

2 Since you have been widely translated, what are your feelings as a translated author?

When I wrote *Mai* in Hindi, which was my first novel, it was liked and immediately accepted for publication. It was appreciated across the board in a way perhaps none of my subsequent works have been. All my other works have evoked more contrary responses. Some liked them a lot and some say they are difficult and convoluted, (which is perhaps why I liked them more!)—and not straightforward.

Within the Hindi world, it was a good beginning. Then, after some years, *Mai* was translated and published in English. English has another kind of vibrancy and a more dynamic link with the ways of publicity today. Suddenly, I was reviewed, interviewed, and photographed much more than I was earlier. The translation was shortlisted for the Crossword Book Award and got the Sahitya Academy Translation Prize. There was quite a bit of hype. But it didn't sustain for very long. English got busy with itself. But in Hindi, without all that hype and showcasing, it has endured better. It is quieter and seemingly more lackluster, but it is steady.

So in Hindi the book was doing well, but in a much more low-profile, spread-out manner. I had got the sense that English had given it a visibility and a fame which it did not have in Hindi. However, since then I have revised my opinion. Anglophiles are busy with their own affairs. They are not interested in translations unless they are very hyped. Actually, from English, over a long period, I have not got the same kind of response as I have from Hindi. In fact it is through Hindi that I have been discovered in India and even abroad.

3 Do you think people abroad are very interested in translating Hindi writing? If so, why?

I am often invited by Hindi departments, particularly in Europe, and a lot of them are using my writings in their coursework, and some of the works are translated. I have been translated and worked on in many European languages like Russian, Italian, Serbian, English, German, French, Polish, and a Spanish translation is in the pipeline. What is wonderful is that these are not fleeting fancies that make them pick up a book here and another there and then forget it. They take the author seriously enough to want to look at all her work, to have a deeper and meaningful sense of her craft and culture. They want to showcase writers of Hindi and a lot of their works. Of course they all think *Mai* is the right book to begin with!

Why is this happening? Europe has an old tradition of Indian studies. The downside of it is that you are all lumped together in something known as 'South Asian studies'. But the newer generations have begun to question why there is interest only in bhakti literature and Sanskrit studies. What about contemporary writers and literature today? They are the ones who have taken the initiative, and are promoting and reading contemporary literature.

4 Does that mean works in non-English Indian languages are gaining popularity abroad? How do people abroad react to translated Indian works?

Popularity? In actual numbers and proportions, there is a very small amount of attention that goes to Indian writers and even less to writers writing in non-English Indian languages. Given that, one can say that I have received a lot more attention than many other Indian writers. It feels good certainly and I am often amazed at how meticulously they work. They care less for the anglophile world and more for other languages, Hindi being a major player there. Is it because they themselves face, vis-à-vis English, some of the same lessened visibility in today's world, which makes them more interested in non-English writings?

I have travelled a fair bit in connection with my works being taught or translated in other languages. It has been a fun experience; sometimes you are required to be different and sometimes you are discovered to be the same. Two examples come to my mind. There was a reading organized in Kiel in Germany and a translation of one of my stories was read out. When the story came to its end, someone from the audience burst out, 'But what is Indian about the story?' An Indian must fulfill some expectation of writing something Indian, exotic, oriental, what!

Another time was in Berlin, where I met my interpreter who was to read out the German translation to the audience and conduct the discussion between them and me. He was youngish, and had recently read my book and we were conversing before the public event. He said, 'Geetanjali, I want to thank you for writing *Mai*. After reading it I learnt to respect my mother. I have grown up being impatient with her for being meek, looking like a subordinate, but I could see the other layers from your translation; it made me a more sensitive human being.' This reaction came from what we assumed is a completely different culture from ours. Yes, translation has brought me another world, a lot of connections. I have friends all over the world now.

5 Can you throw some light on the translation process you favour?

It has to be different for different languages. It is only in English that I can really see what is being done. I think my attitude has been a mix of detachment and concern. Detachment is perhaps necessary and it has stopped me from becoming obsessive and worried about where the translation is taking my text.

Once I have the basic faith that the translator understands my sensibility, I am reasonably flexible. Given my bias towards my original writing, I am unsure if I am the best judge of the translation. I think somewhere the flavour, tonality and the nuances of the original language must get lost in the target languages, hence I prepare myself for a little disappointment. However, I am also surprised and elated to know that my readers are pleased with the translation.

I have worked with Nita Kumar, Nivedita Menon and Rahul Soni, who've translated my writings into English. I have known Nivedita for a long time while I got to know the other translators though the process of translation.

For the English language translations, we had decided that we would sit together and look at the main draft at least once. With Nita and Nivedita, I sat with them, and with Rahul it was mostly over email.

After looking through the draft word-by-word and line-by-line, wherever there was a serious disagreement or misunderstanding, we talked it out. I remember, with Nita, one of the things which



was problematic was the ambivalent word '*hum*'. *Hum* can be 'me' and it can be 'we'. My narrator in *Mai* is sometimes the girl and sometimes the boy and the girl. So, when I wrote it in Hindi, this ambivalence gave it a body and a character, but defining it each time took away from this resonance and layering. The translator had to make clear choices and we worked on that.

With another novel, my translator thought some bits were very obtuse and wondered if it might not work better if we removed them in the English version. But I did not agree. As it happened, Alok Bhalla, who is also your author, had read the novel and had liked precisely those portions. One reader might question your decisions, but others may like them!

6 Are there more hurdles in translating Hindi writing into European languages? How do you go about translating words, phrases, etc., that have a specific Hindi/Indian context, without losing their meaning?

In other languages too, interestingly, the translations have mostly been done directly from Hindi. We have always had lots of discussions prior to the final translation, and the feel these translators have shown for language, cadence, style, Indian culture, etc., gives me confidence that they are doing a good job. They understand that my work is not at all straightforward or linear and it has a style which plays with language and form. It is not easy, but they are excited by the complexities. A translator in Germany once said to me that no sentence of mine means only what it seems to mean and that was precisely what he liked about my work—which is precisely what some Indian/Hindi writers and readers do not care for!

What is noteworthy is that these people are excited by something which is not obvious or accessible. My latest novel *Ret Samadhi* has also been appreciated by them. In India, people are slowly reading it. But, already from abroad, I have at least two people who are keen to translate it. The person who translated my first novel in French, Annie Montaut, an eminent linguist and translator, said, 'We will see about the publisher later, I am translating it.' Another translator, who worked on another novel of mine in French, joked that he took a long time to translate it, and when he started doing it he had a lot of hair which he lost over it. 'This is what you have done to me. I looked at every dictionary possible and did not find the words there. I don't know what you do, how you make your words or sentences.'

In French and German, translations were done by scholars of Hindi from those lands. We spent a long time with their list of questions. The way they approached my work, their knowledge of Hindi literature and language and the kind of questions they put forth, gave me enough faith in them. Annie and I had already met and she had translated other Hindi authors too. I knew she was very good. And the type of questions—I want to know the house of Mai. Can you draw it for me? Can you describe it for me?—and the conversations we had and the manner they went forward, gave me insight into their meticulous nature and curiosity for details.

These translators did not take anything for granted. Not only that, they often used to come to India and had lived here for long periods of time. They lived in the villages, in the hills or in Banaras or Agra and had enough sense of the lives, language and culture of the Hindiland. I could leave it to them, I could feel intuitively comfortable. The rest I could only guess at. But the responses from the audience after their readings also gave me some indication. The audience laughed at points where there was humour, often very subtle, and that was a sure sign the translators had done a good job.

7 Is it possible to overcome culture-specific or language-specific hurdles when it comes to translation?

A: Of course translations have to translate culture and not mere language. We imbibe ways of seeing and expressing from our culture without even knowing it. It comes to us intuitively by virtue of being part of a certain culture.

A Russian scholar of Hindi pointed out to me, '*Aapke kaam me chup ki badi bhumika hai.*' Annie once asked, '*Raakh ka aapke liye kya matlab hai?*' It was only then, it registered in my mind how indeed these are recurring motifs in my works. *Mai* is about *chup* (silence), *Khali Jagah* too is about *chup*. But *chup* and *khali* are not spaces that are empty with nothing in them. Even our *shunya* is not *khali*. Concepts such as *chup* are not about emptiness, but about spaces pulsating with possibilities. I took it all for granted, but the Russian scholar could see it consciously and clearly from her distance and separate cultural space.

In *Mai*, I have used the sentence, '*Aankh se raakh jhadi.*' In *Khali Jagah* there is a scene where everything is burnt out and *raakh raakh raakh*. *Raakh* is a very evocative word. It is forlorn, lonely, and refers to the precious remains. There are all kinds of evocations, and a good translator has to deal with them. It cannot be translated as dust or *dhoor*. Maybe ashes works better.

The English language tends to be precise while we are expansive and ambiguous. Our sky, for example, stands for infinity, blue, nakedness, shelter and much else, which is poetic and evokes different moods. Perhaps Shakespearean English has parallels but not modern English. Our cultural expressions still revel in roundabout-ness, imprecision and ambivalence, while languages such as English prefer a more exact and concise way.

8 If so much of your writing is culture or language-specific, why do you think people from different cultures and countries relate to your writing?

Isn't culture also just a way of expressing the same human predicaments and moods and emotions? We look culturally different in appearance but remain similar in our humanity. That is why a novel like *Mai*, with all its different, very Indian, tastes, scenes, and smells, is touching chords in different cultures.

During readings in Germany, France, and Italy, so many from the audience said they recognize Mai in their own society and history and so many women said that they were Mai!

The other thing is that we all belong to a contemporary world, which has opened up like never before. There is greater sharing and border-crossing and dialogue today. Winds from one place must always have blown in some way to other places on the globe, but today it is even more so. Dangers, we all know, are much the same for us all, and surely all this also makes us less of strangers to each other. My novel *Khali Jagah* deals with a bomb that goes off in a university café and destroys and warps the lives of the survivors and of course the victims. This can happen anywhere and is happening anywhere, in any part of the world.

Culture provides the rituals and materiality and the textures and a philosophy but leading to the same humanities and its follies, deviries and vulnerabilities. So culture is a route, which may be different in different societies, but the emotions it evokes are common to all and understood by all.

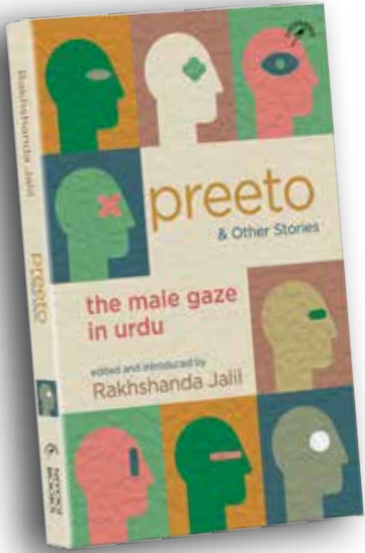
Cultural transference actually can make the same recognizable human scene more magical. I work with theatre too and we are often amazed at how magical it becomes when actors from another language and culture render speeches in Hindi. It is almost as if the same effect will not happen when a Hindi actor expresses in Hindi! I think it is the magic of becoming the 'other'. This is what cultural transference allows and what translation does— gives oneself to the other so that both are transformed!

But will I say translation has a magic that the original does not? Haha, no! Because the original is also a translation of sorts from the language and culture of the inarticulate, inchoate and unborn, to a coherent and fully-formed entity.

Niyogi Books has published English translation of Mai done by Nita Kimar

3 Translations

TRANSLATED FROM URDU



In a world where women are conquering more domains on so-called 'male' grounds, this short story collection seeks to explore how writers in Urdu present and represent women filtered through 'male gaze'. The book traces the history of 'writings on women' by both male and female authors, from the doyens of Urdu literature to contemporary writers.

TRANSLATED FROM HINDI



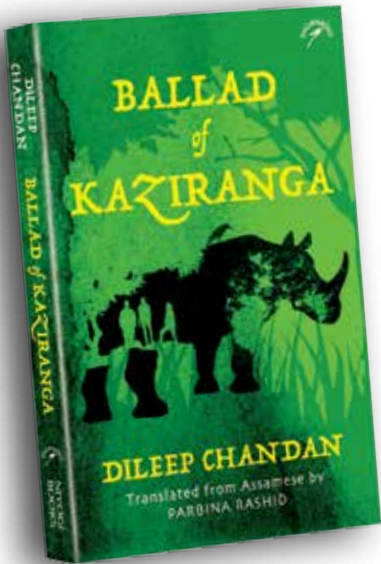
An outcome of the genre *nayi kahani* or new story in Hindi literature, *Hindi Short Stories* offers a treasure trove of 17 short stories translated. Each story represents, in narrative form, the desolation of the educated Indian during the period between 1960 and 1970—a highly eventful decade in the unfolding of the history of independent India.

TRANSLATED FROM TELUGU



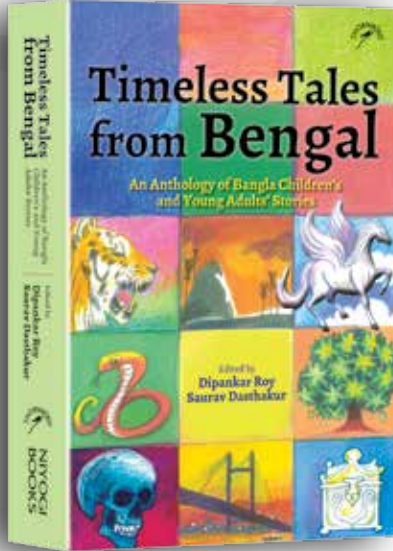
A collection of 28 stories, *Moisture Trapped in Stone* presents the works of 17 Telugu short story writers, translated by K.N. Rao. It is his tribute to the language Telugu, which is his mother tongue. 'I believe this book has the power to... make people say "English is the Telugu of the West"'—Mini Krishnan, Foreword.

TRANSLATED FROM ASSAMESE



This is a riveting story of the love that three friends share for the beautiful and majestic Kaziranga. It also throws light on the current state of affairs in the national park and the problems plaguing it.

TRANSLATED FROM BENGALI



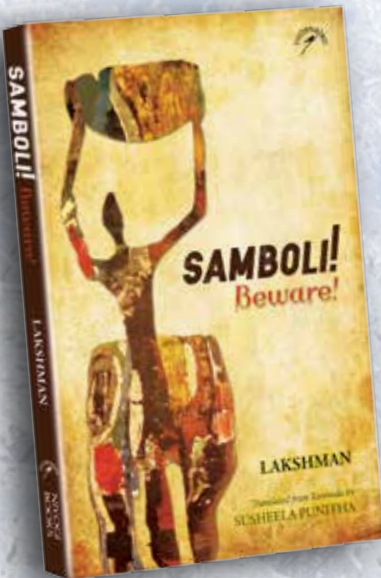
This unique anthology of 34 translated stories invites the reader to a feast that offers most of the sub-genres of comic tales, detective fiction and adventure and suspense stories to ghost stories, historical narratives, sports narratives and tales of social consciousness.

TRANSLATED FROM BENGALI



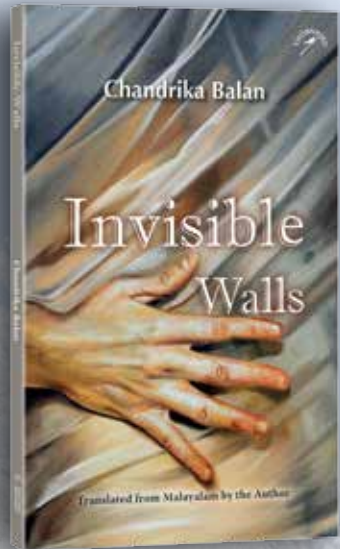
The *kasad's* bloody, headless body... lay... On the floor, streaks of blood wrote... "Yazid, this is not the end"... *Ocean of Melancholy* presents the Bengali novel *Bishad Sindhu* in translation—the epic tragedy that led to the historical day of the battle of Karbala which is today observed as Muharram.

TRANSLATED FROM KANNADA



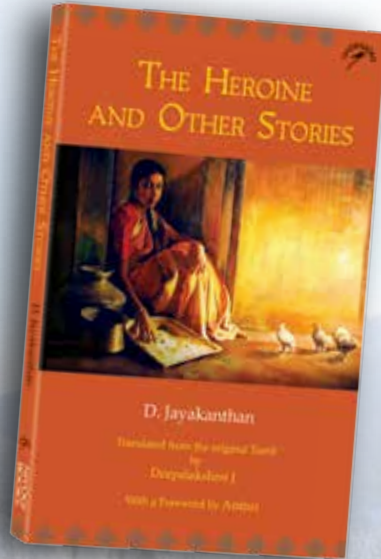
I understood why people of the upper castes do not permit Dalits to enter... the problem was larger than what had happened to me as a person—is a telling comment by Lakshman on how modernity sits on the shoulders of our cities, even a big city like Bengaluru. *Samboli!* is a distinct addition to the genre of 'self-writing' in Dalit literature, emerging from the lived experiences of Lakshman, a Madiga, belonging to the lowest of the low castes in Karnataka.

TRANSLATED FROM MALAYALAM



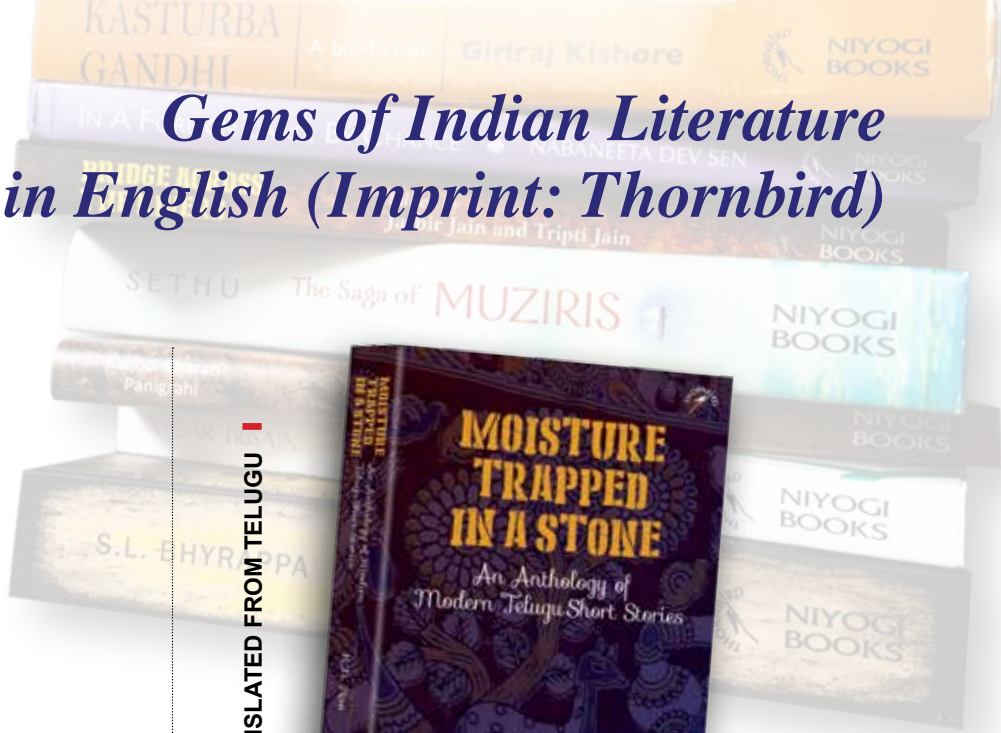
This book is Chandrika Balan's novel *Aparnayude Thadavarakal*, *Aswathy-yudeyum* translated, from Malayalam to English. In a railway compartment, the venue and the vehicle of this chronicle, Kamala reads about Aparna's life story in *Invisible Walls* while travelling back to Delhi. And a story within a story unfolds... Balan's characters endorse a 'gentle feminism' within the family structure and in a middle-class milieu, and portray the struggles of a traditional, bourgeois woman.

TRANSLATED FROM TAMIL



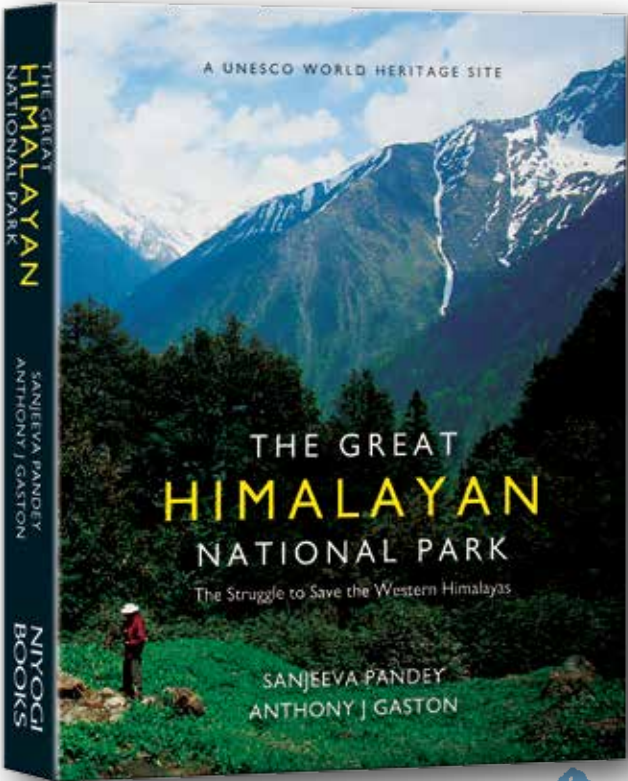
This collection presents timeless Tamil classics from the works of D. Jayakanthan, handpicked and translated by his daughter Deepalakshmi J. In her own words, 'Jayakanthan... is best known for his ability to explore a myriad of sensitive emotions in human relationships; especially of women...' Portraying the lives of common people and their many dimensions, this collection reminds us of the richness of our regional literatures and holds up a mirror to our inner selves.

Gems of Indian Literature in English (Imprint: Thornbird)





4 New Release

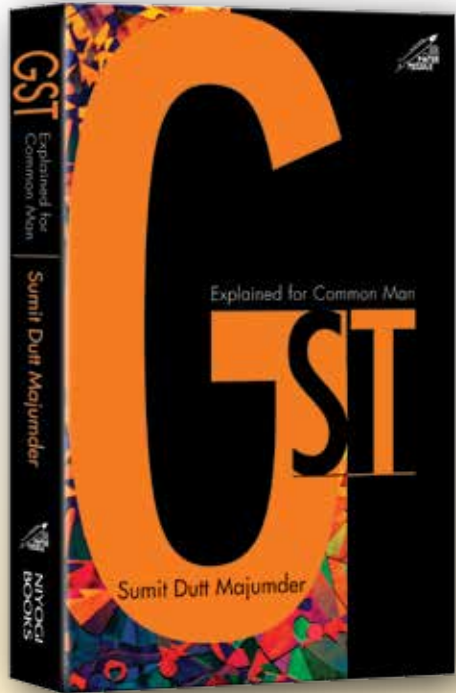


This book is intended both as a history and an ecological overview of the park as well as a plea for continuing the fight to protect the ecology of the greatest mountains on earth.



Sanjeeva Pandey An officer of the Indian Forest Service (1982 batch). Director of GHNP, 1998–2006, he engaged in biodiversity conservation through livelihood-based natural resource management.

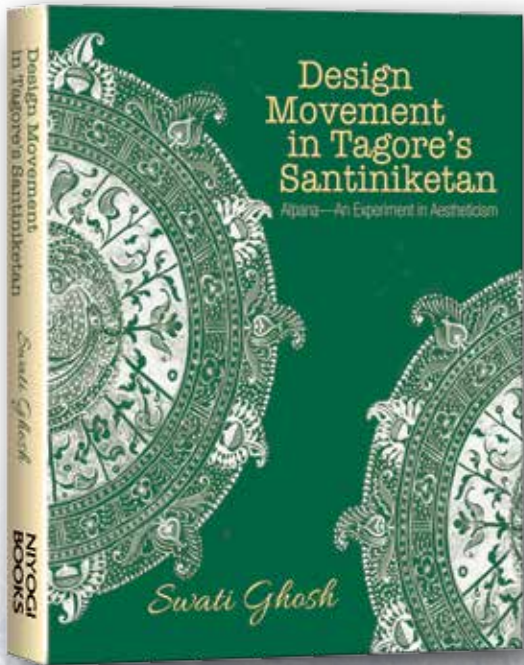
Anthony J. Gaston Wildlife researcher, especially of birds, with a Ph.D from Oxford University. He headed the Himachal Wildlife Project, 1980 and 1983. He also played a major role in supporting the GHNP to get its World Heritage status.



What is GST? How is it applied? Updated till August 2018, this book does explain it all—the concepts of supply, Input Tax Credit, IGST for inter-state trade, Business Processes and more. Narrated simply, often in a story telling style, it is also a guide for beginners among consultants, GST officers and students.

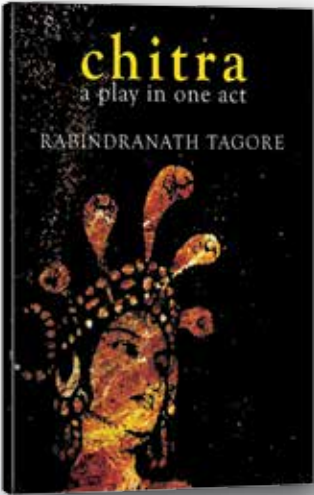


Sumit Dutt Majumder, former Chairman, Central Board of Excise and Customs. He has written several books on GST.



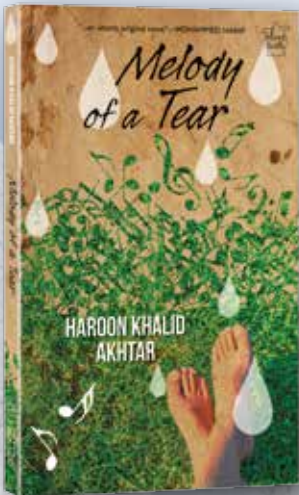
This book chronicles the evolution of hand-drawn designs across nations, cultures, and time; narrates the journey of Bengal's traditional *alpanas* from a folk art to a symbol of cultural identity, from a medium of aesthetic expression to a medium of learning.

A teacher, researcher and writer, **Swati Ghosh** is an expert in translation and transcription.



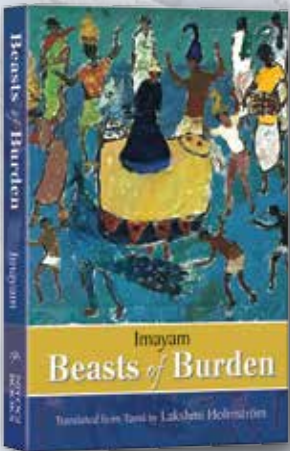
First published in English in 1913 by the India Society of London, Rabindranath Tagore's *Chitra* is a one-act play adapted from a story from the *Mahabharata*. *Chitra* tells the tale of Chitrangada, a warrior princess, who falls in love with Arjuna and begs the Gods of Love and Spring to help her win Arjuna's heart. It is one of the three *nritya natyas* or dance-dramas created by Tagore to enact stories through dance and music. Tagore imagines Chitrangada as the ideal, exemplary woman, whose desire is to be equal with the man of her choice while still retaining her own identity. In exploring Chitrangada's struggle to come to terms with her identity in the eyes of others as well as in her own eyes, Tagore offers a lyrical portrayal of the emotions of a woman—a portrayal that is still relevant even today.

Rabindranath Tagore, sobriquet *Gurudev*, was a Bengali polymath who reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries.



Zara, the suicidal protagonist of ambiguous gender raised as a son by her father, has never been able to cry. When she sees a tear on Zaid's face, she is immediately curious. Thus begins a quest to understand this wondrous facility of easy tears. With elements of magic realism, this book takes imagination to another level. 'This is a story of passion and compassion. HKA has brilliant imagination and an utterly original voice.' —Mohammed Hanif, author of *A Case of Exploding Mangoes* (winner of the Commonwealth Prize for Best Book)

Born in Lahore and an MBA from LUMS, **Haroon Khalid Akhtar** was raised amidst books that his father, a distinguished Urdu writer and avid reader, filled the house with. he has written over a hundred articles and short stories for Pakistan's top daily *Dawn*.



This book is Imayam's *Koveru Kazhuthaigal* translated. Dalit literary writing in Tamil translated into English, it's a story of decline and change located in the early 1970's, seen through the eyes of Arokkyam, a washerwoman who serves a Dalit community.

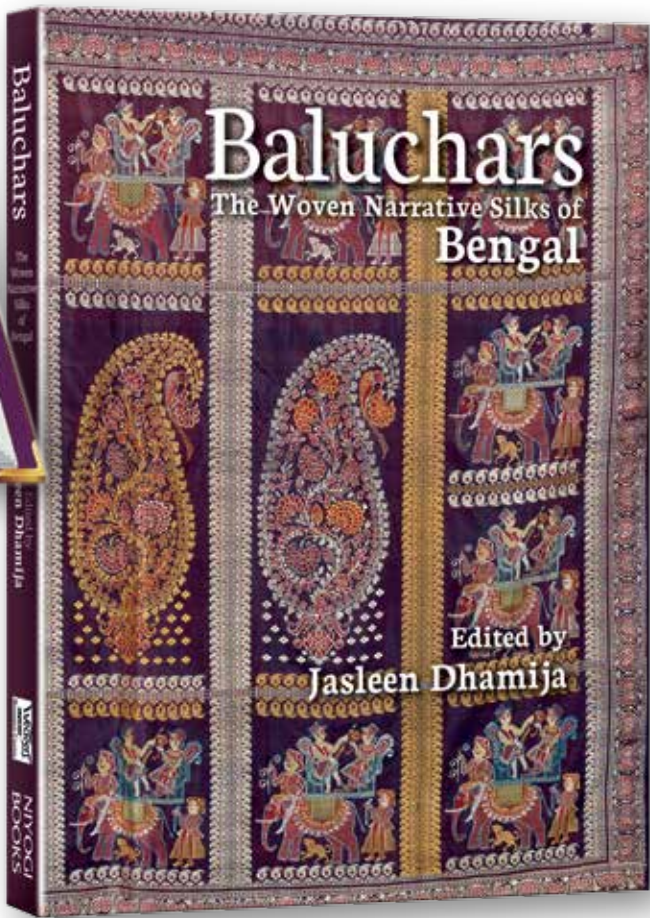
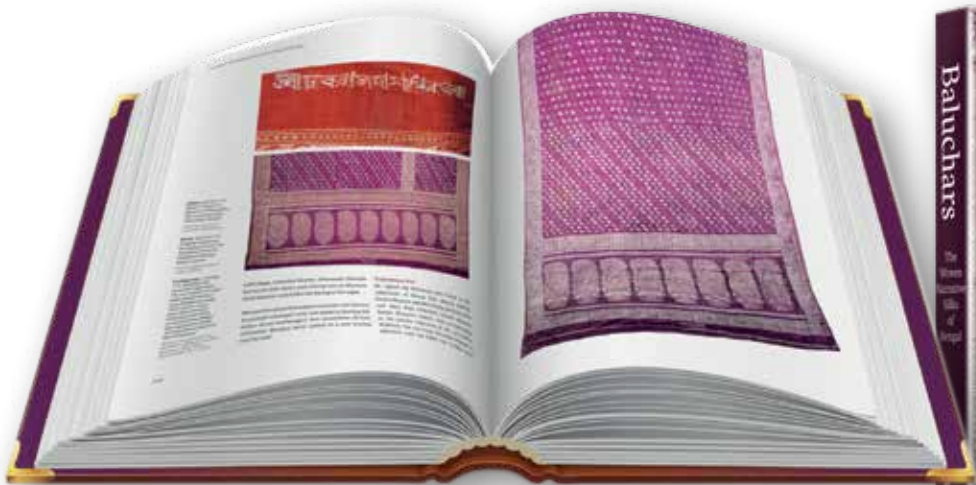
Imayam (pen name of V. Annamalai) is a prominent Indian novelist writing in Tamil. *Koveru Kazhuthaigal* (*Beasts of Burden*), his first novel, highlighted issues like the role of a Dalit writer in the context of oppression seen on Dalit community and won him many awards.

Lakshmi Holmström was an Indian-British writer, literary critic, and translator of Tamil fiction into English.





5 Forthcoming

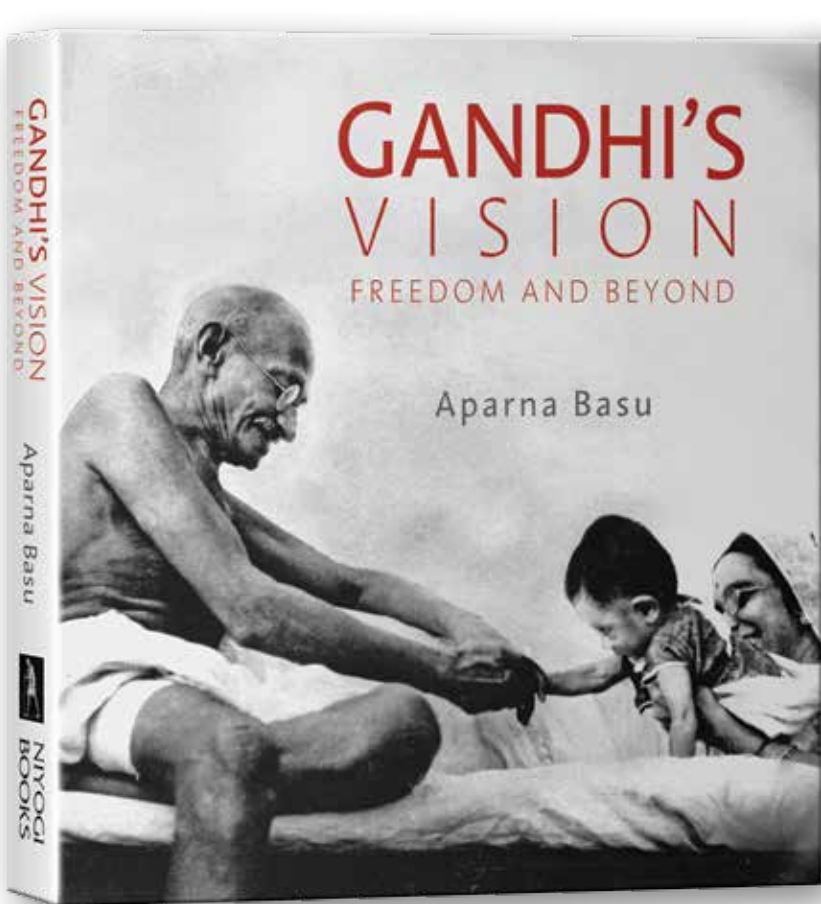


The transition from Nawabi to Colonial rule in Bengal has been beautifully documented in the weaves of the Baluchari textiles of Bengal, especially saris.

Baluchars, richly illustrated, traces how this unique art form travelled from Murshidabad to Bishnupur, to Benares (in India), and to museums all around the world.



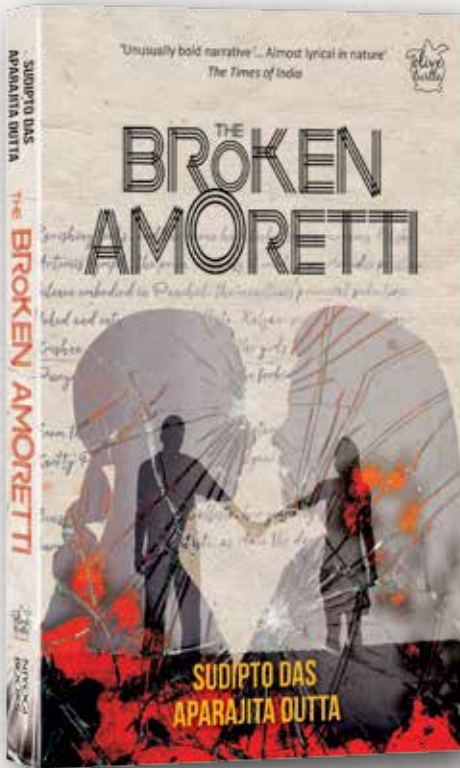
Studying, documenting and reviving Indian textile and handicraft traditions for nearly six decades, **Jasleen Dhamija** is internationally renowned in the field of world textiles and costumes.



This book chronicles the principal events leading to India's independence under Gandhi's leadership and his vision of a free India and commemorates 71 years of Indian independence.



Dr. Aparna Basu, Chairperson of the National Gandhi Museum, New Delhi, was on the Advisory Board of the *Indian Journal of Gender Studies*.



Why didn't Sairandhri want Parush to marry Bitasta? Why was Bitasta the only person she wished to see on her death-bed? Why had she been nothing more than a beautiful but lifeless mural at home? The cryptic poem has all the answers. Join Saoli and Parush in their journey to decode the past and discover their real identities, where love can never be chained by stereotypes. It's time to set love free!



Sudipto Das An alumnus of IIT KGP, Sudipto is a successful entrepreneur, author, musician, columnist and a speaker at TED events.

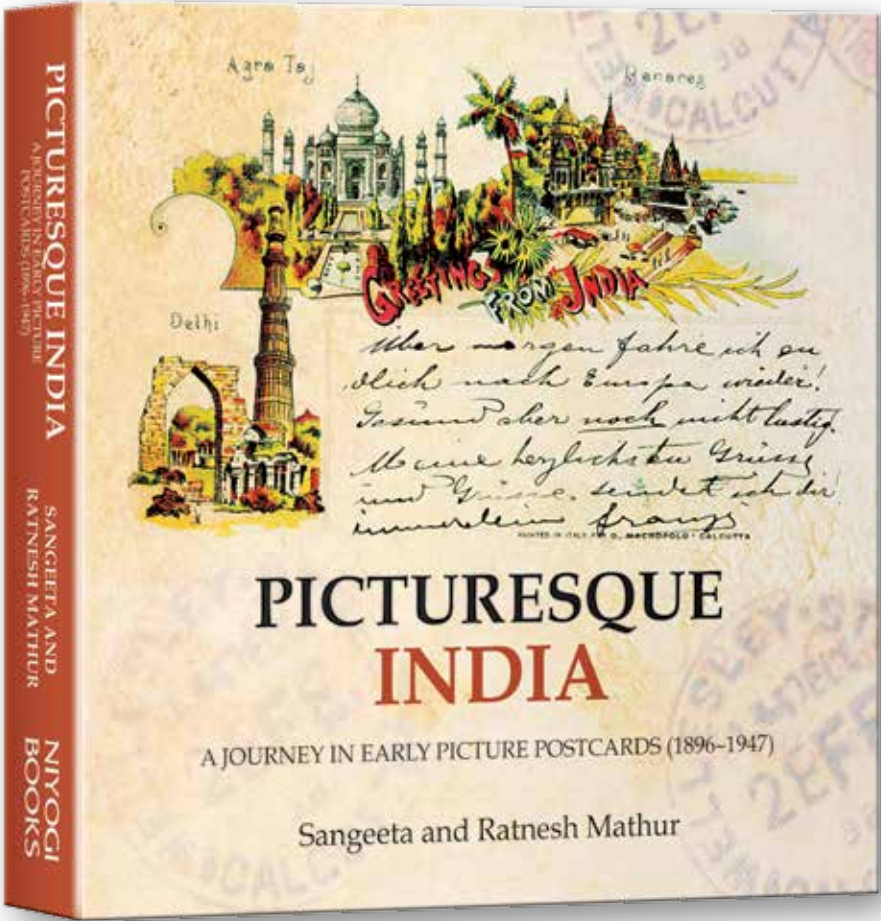


Aparajita Das An M Phil in Comparative Literature from Jadavpur University, a PhD student at Louisiana State University, Aparajita is a writer and social activist.

Collect postcards? Interested in time travel? Featuring 500 picture postcards, this book documents all the significant changes in the Indian landscape—development of new capital cities, towns and ports, creation of cultural, educational and trading centres—all that took place at the dawn of the 20th century.

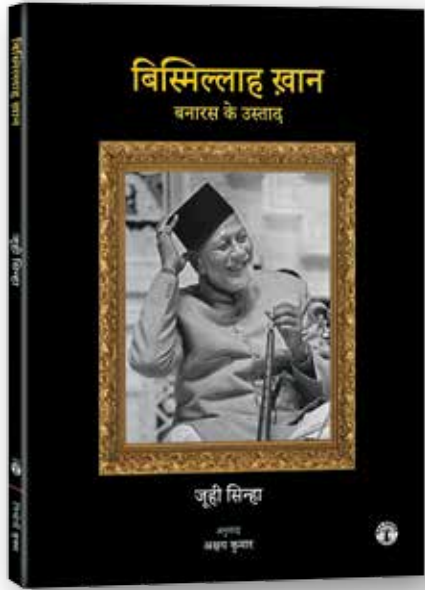


Sangeeta and Ratnesh Mathur began building a personal collection of Indian comics, books, maps, stamps, posters, picture postcards, lithographs, antiques, coins, and much more. Their focus remained on the visual history of India and its towns.

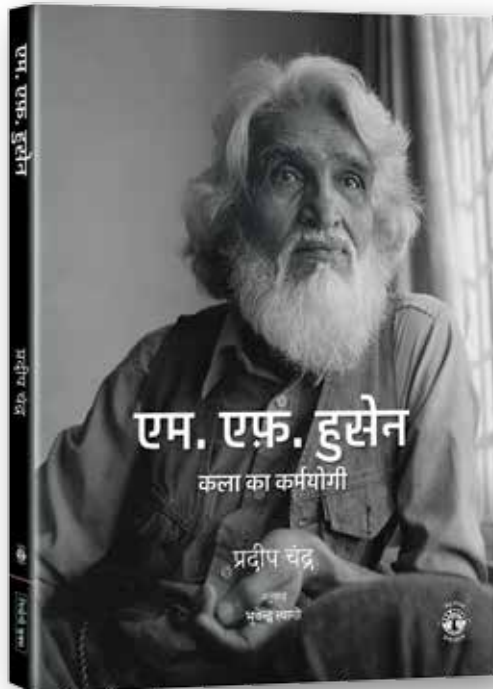




नियोगी बुक्स अपने नवीनतम् श्रृंखला 'बहुवचन' के माध्यम से अपने देश के विविध भाषाओं को संबल प्रदान करना चाहती है। अंग्रजी के पश्चात हम हिन्दी को राजभाषा के रूप में मनाते हुए, अन्य भाषाओं के प्रति अपना समर्पण व्यक्त करते हैं, जो कि मील का पत्थर साबित होगी।



“बिस्मिल्लाह खान - बनारस के उस्ताद” पुस्तक डुमरांव जैसे छोटे कस्बे से बनारस और समस्त विश्व तक के बिस्मिल्लाह खान के सफर को बयां करती है। बिस्मिल्लाह खान की असाधारण प्रतिभा किसी का मोहताज नहीं है। प्रस्तुत पुस्तक बिस्मिल्लाह खान के शुरुआती दौर में एक कार्यक्रम का पारिश्रमिक पाँच रुपए से हर पेशकश के लिए पाँच से दस लाख रुपए के बीच कुछ भी लेने तक की उनकी पूरी कहानी बताती है। बिस्मिल्लाह खान के सनकी मिज़ाज एवं उनकी कमजोरियों को भी बड़ी खूबसूरती से बताया गया है।



एम.एफ. हुसेन दुनिया के महानतम चित्रकारों में से एक हैं। प्रस्तुत पुस्तक में उनके विविध आयामों एवं उनके पीछे के शख्स को सामने लाने की कोशिश की गई है। पुस्तक में उनके चित्रों, रुचियों, निजी जीवन व दुखों पर प्रकाश डालने वाली अनेक घटनाएं वर्णित हैं। सही मायने में एम. एफ. हुसैन रंक से राजा बनने की एक प्रेरणास्पद कथा है। वैसे तो हुसैन की कला को समझने के प्रयास में कई पुस्तकें लिखी गई हैं, मगर यह पुस्तक कुछ अलग हटकर है जिसमें उनके विविध रचनात्मक शैलियों का बखूबी रोचक ढंग से चित्रण किया गया है।



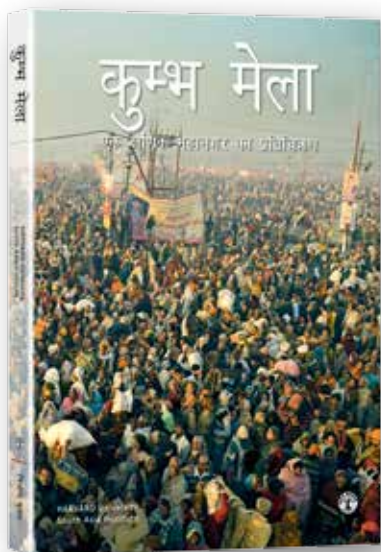
जूही सिन्हा एक फिल्म निर्माता-निर्देशक और लेखिका हैं। भारत के प्रमुख समाचार पत्र-पत्रिकाओं में लेखन के अतिरिक्त, उन्होंने बच्चों और सामान्य पाठकों के लिए कई लघु कथाएं भी लिखी हैं, जिन्हें अंतरराष्ट्रीय ख्याति भी मिली है।

अनुवादक: कानपुर में जन्मे **अक्षय कुमार** की शिक्षा-दीक्षा कानपुर एवं लखनऊ में हुई। विगत 30 वर्षों से ये पत्रकारिता से जुड़े हैं। विभिन्न विषयों पर इनके लेख प्रायः प्रकाशित होते रहते हैं।



प्रदीप चंद्र एक नामचीन छायाकार है। इन्होंने कई नामी राष्ट्रीय समाचार पत्रों के साथ कार्य किया है।

अनुवादक: **भुवेन्द्र त्यागी** वर्तमान में नवभारत टाइम्स, मुंबई में न्यूज एडिटर हैं।

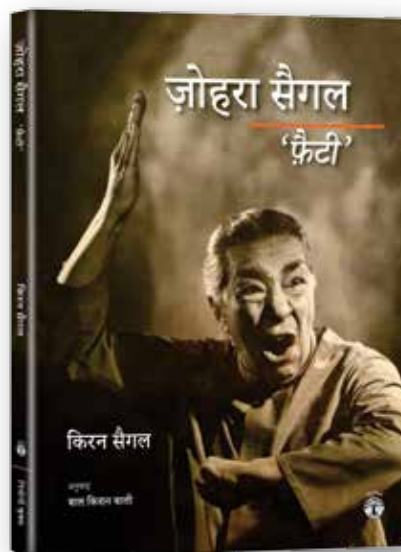


कुंभ मेला एक धार्मिक समारोह है जिसमें विशाल जनसमूह इकट्ठा होता है। इस अवसर पर कुंभ नगरी में जनसमूह 55 दिनों तक एक साथ रहते हैं। इसके अतिरिक्त लगभग एक करोड़ से दो करोड़ की संख्या में ऐसे लोग यहाँ आते हैं जो स्नान वाली 6 प्रमुख तिथियों को 24 घंटे तक का प्रवास करते हैं। प्रस्तुत पुस्तक में कुंभ नगरी के नक्शे, इसकी हवाई तस्वीरें, विस्तृत रेखाचित्र एवं विहंगम तस्वीरें दी गई हैं जो कुंभ मेले के दौरान बनने वाले इस अल्पकालिक महानगर की भव्यता का परिचायक हैं। वर्ष 2013 में हार्वर्ड यूनिवर्सिटी की एक टीम ने इस महाआयोजन की तैयारियों तथा इसमें होने वाले समारोह पर शोध भी किया है।



राहुल मेहरोला एक आर्किटेक्ट और एजुकेटर हैं। वर्तमान में वे मुम्बई में हार्वर्ड यूनिवर्सिटी के ग्रेजुएट स्कूल ऑफ डिजाईन में अध्यापक हैं।

फिलीप वेरा 'सेंटर फॉर इकोलॉजी, लैंडस्केप एंड अरबनिज़्म' के निदेशक हैं और वर्तमान में चिली की डिजाईन लैब ऑफ यूनिवर्सिटी डेड एडॉल्फो इबानेज में एक एसोसिएट प्रोफेसर हैं।

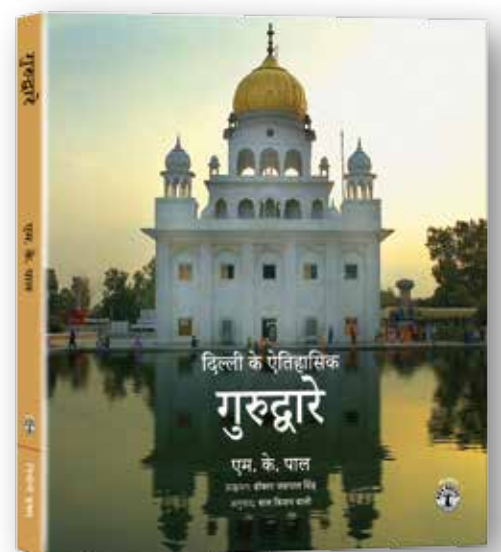


प्रस्तुत पुस्तक सौ वर्ष की अवस्था पार कर चुकी ज़ोहरा सैगल के प्रति एक श्रद्धांजलि है। ज़ोहरा के जीवन के जीवन के प्रारंभिक दौर से लेकर उनके विवाह, लंदन में उनका जीवनचर्या, पुनः लौटकर दिल्ली, जहाँ वे अब रहती हैं, की संपूर्ण यात्रा का वर्णन इस पुस्तक में है। उल्लेखनीय है कि मंच एवं स्क्रीन दोनों पर ही उनका अभिनय व प्रदर्शन अत्यंत स्मरणीय रहे हैं। उनका समस्त जीवन रोचक दास्तानों से परिपूर्ण है। दुर्लभ स्केच व चित्रों से युक्त यह पुस्तक पाठकों के लिए संग्रहणीय है।



किरण सैगल ओडिसी नृत्य की नवीनतम एवं अतीव प्रतिभाशाली नृत्यांगना तथा नृत्य-निदेशिका हैं। अपने व्याख्यानों, प्रस्तुतियों, कार्यशालाओं और वार्ताओं के माध्यम से इस प्राचीन नृत्यकला को भारत के कोने-कोने में ले गई हैं।

अनुवादक: **बाल किशन बाली** लेखक, अनुवादक, गीतकार व स्वतंत्र पत्रकार हैं।



दिल्ली शहर के विभिन्न हिस्सों में सिखों के कई गुरुओं के चरण पड़ने से पिवत्र हुए गुरुद्वारे विद्यमान हैं। प्रस्तुत पुस्तक “दिल्ली के एतिहासिक गुरुद्वारे” से कई रोचक दंतकथाओं एवं प्रत्येक गुरुद्वारे के निर्माण से जुड़ी हुई कहानियों का पता चलता है। सिख गुरुओं द्वारा अपने धर्म व आस्था के लिए किए गए संघर्ष और कठिनाइयों के बारे में इसमें बताया गया है, जो आज भी सिख धर्म की आत्मा की जीवन्त रखने में सहायक है।

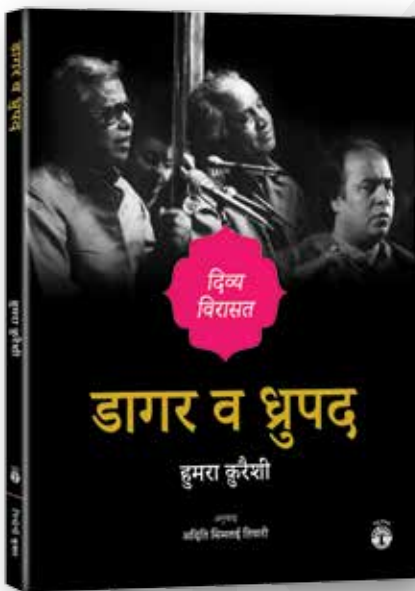


एम.के. पाल एक संग्रहालय विशेषज्ञ के रूप में राष्ट्रीय हस्तशिल्प और हथकरघा संग्रहालय, नई दिल्ली में अपने कार्यकाल के दौरान कई परियोजनाओं पर कार्य किया और उन्होंने इंग्लैंड और अमेरिका में 1982 और 1985 में आयोजित भारतीय प्रदर्शनियों में भाग लिया।





7 बहुवचन

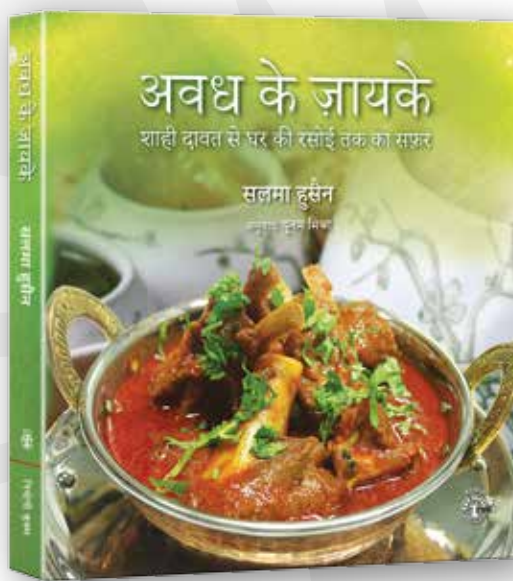


“डागर और ध्रुपद” प्रस्तुत दिव्य विरासत संगीत के इस प्रेतबाधित रूप की समृद्ध विरासत की झलक है। यह ध्रुपद गायक की 20 पीढ़ियों के माध्यम से डागर परिवार के शानदार इतिहास से अवगत करता है। साथ ही संगीत के इस अद्वितीय रूप के लिए उनके विशिष्ट दृष्टिकोण को भी दर्शाता है। पुस्तक में दी गई दुर्लभ तस्वीरें पुस्तक की रोचकता में चार चाँद लगाती हैं। उल्लेखनीय है कि ध्रुपद अत्यंत पुरानी व सबसे प्रभावशाली धाराओं में से एक है जिसने हिंदुस्तानी शास्त्रीय संगीत में अपना अमूल्य योगदान दिया है।



हुमा कुरैशी दिल्ली की जानी-मानी लेखिका-संभकार-पत्रकार हैं। उन्होंने खुशवंत सिंह के साथ दो पुस्तकें सह-लेखन की हैं ‘द गुड, द बैड एंड द रिडिंकुलस एंड एक्सोल्स्यूट’। वर्ष 2014 उनकी लघु कहानी संग्रह, मोर बैड टाइम टेलस, जारी किया गया था 2014 में।

अनुवादक: **अदिति सिमलई तिवारी** एक शिक्षिका, स्वतंत्र लेखिका, ब्लॉगर, संपादक और अनुवादक हैं। इन्हें अंग्रेजी शिक्षण में कई वर्षों का अनुभव है व आपने हाल ही में ब्रिटिश काउंसिल का प्रतिष्ठित सेल्टा (CELTA) कोर्स भी पूर्ण किया है।

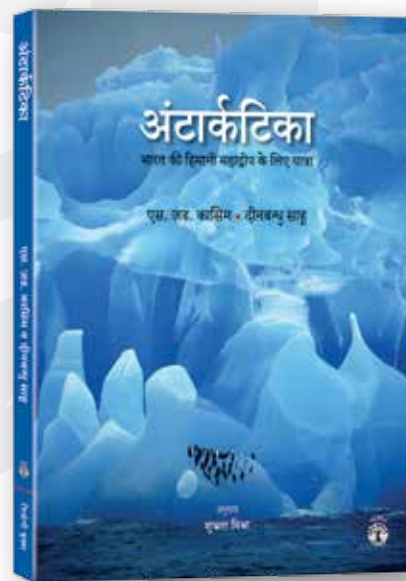


उत्तर भारत के हरे-भरे गंगा के मैदान में स्थित अवध क्षेत्र के भोजन का दरबार बहुत ही विशाल और विविध है और यहाँ की राजधानी लखनऊ के अपने बहुत ही खास अदब है। शाही दावत से घर की रसोई तक, राजमहलों से लेकर सड़क किनारे भोजन और खाना पकाने की कहानी है।



सलमा हुसैन एक जानी-मानी पर्सियन स्कॉलर एवं कुक हैं जिन्होंने खाद्य पदार्थों के विषय-क्षेत्र में ऐतिहासिक उपलब्धियाँ प्राप्त की हैं।

अनुवादक: **पूनम मिश्रा**, भारत सरकार के सार्वजनिक उद्यम में अधिकारी रह चुकी हैं। अब वह स्वतन्त्र रूप से लेखन और अनुवाद करती हैं। उन्होंने भारत सरकार के विज्ञान और टेक्नोलॉजी विभाग से सम्बद्ध “विज्ञान प्रसार” और अन्य पत्रिकाओं के लिए कई अनुवाद किये हैं।



रहस्य एवं रोमांच से भरपूर अंटार्कटिका तकरीबन 50 लाख वर्ष पूर्व विविध जीव-जंतुओं व वनस्पतियों से युक्त एक सदाबहार वन था, जो वर्तमान में सफेद रेगिस्तान में परिणत विश्व का सबसे ठंडा ध्रुवीय क्षेत्र है। ऐसे महाद्वीप के रहस्य-रोमांच की रोचक गाथा को जानने के लिए आज मनुष्य की जिज्ञासा दिनोंदिन प्रबल होती जा रही है। प्रस्तुत पुस्तक में अंटार्कटिका की यात्रा एवं रोमांच का बखूबी चित्रण किया गया है।

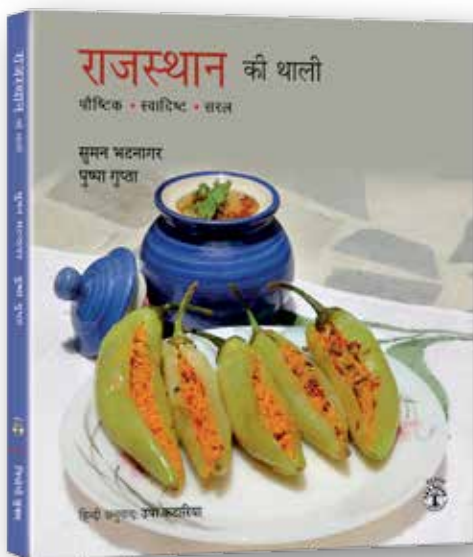


डॉ. सैयद जहूर कासिम ने दिसंबर 1981 में अंटार्कटिका के भारत के पहले अभियान का नेतृत्व किया और 1988 तक सात अन्य अभियानों को भी सफलतापूर्वक निर्देशित किया। ये ‘ओशन मैन ऑफ इंडिया’ और ‘अंटार्कटिका हीरो’ के नाम से जाने जाते हैं।

डॉ. दीनबंधु साहू 1987-88 के दौरान अंटार्कटिका के सातवें भारतीय वैज्ञानिक अभियान में अंटार्कटिका जाने वाले प्रथम भारतीय छात्र थे। उन्होंने आर्कटिक में दो यात्राएं की हैं। डॉ. साहू को राष्ट्रीय पर्यावरण विज्ञान अकादमी, भारत ने कई पुरस्कार से नवाजा है।



अनुवादक: **डॉ. शुभ्रता मिश्रा** राजभाषा व विविध पुरस्कारों से सम्मानित एक स्वतंत्र विज्ञान लेखिका हैं। आकाशवाणी से भी जुड़ी हैं।



प्रस्तुत पुस्तक “राजस्थान की थाली: स्वस्थ-स्वादिष्ट-सरल” में प्रत्येक रेसिपी के पोषक मूल्यों का आंकलन, अनुसंधान एवं संदर्भ के आधार पर अत्यंत बारीकी से किया गया है। इसमें अद्वितीय पारम्परिक व स्वादिष्ट व्यंजनों की सरल एवं घरेलू विविध पाक विधियाँ दी गई हैं।



सुमन भटनागर 20 वर्षों तक कॉलेज ऑफ़ होम साइंस तथा डॉक्टरेट ऑफ़ एक्सटेंशन एजुकेशन, एग्रीकल्चर यूनिवर्सिटी, उदयपुर से सम्बद्ध रहीं। वे बाल अधिकारों एवं महिला सशक्तिकरण को सुनिश्चित करने के लिए अपनी सेवाएं देने को प्रतिबद्ध हैं।

पुष्पा गुप्ता 39 वर्षों तक कॉलेज ऑफ़ होम साइंस से सम्बद्ध रहीं तथा कॉलेज ऑफ़ होम साइंस की डीन भी रहीं। उन्हें कृषि महिला सशक्तिकरण के लिए राष्ट्रीय पुरस्कार से नवाजा गया है।

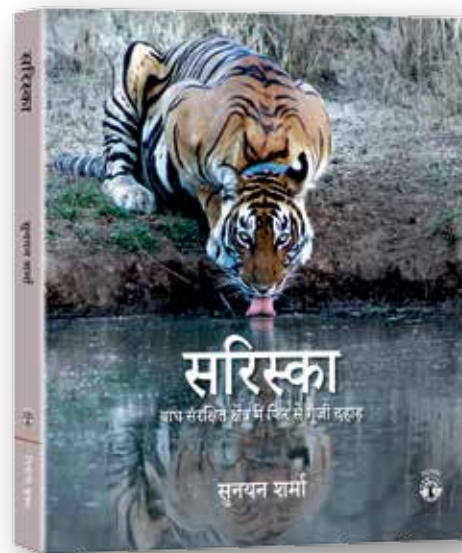


प्रस्तुत पुस्तक “अपने बच्चों को कैसे खिलायें?” में लेखिका ने शैशवकाल से लेकर धीरे-धीरे बच्चों के बड़े होने न स्कूल जाने की अवस्था तक के बच्चों के प्रति एक माँ की रसोई की कल्पना को पुनः साकार कर दिया है। यह पुस्तक वर्तमान आधुनिक परिवेश में आज की कामकाजी माताएँ, जो अति व्यस्त होते हुए भी अपने बच्चों को पौष्टिक आहार देने का महत्त्व जानती हैं, के लिए अत्यंत उपयोगी साबित होगी।



डॉ. ताबिन्दा जे. बर्नी ने लेडी हार्डिंग मेडिकल कॉलेज में चिकित्सा का अध्ययन कर श्वसन चिकित्सा में विशेषता प्राप्त की है।

अनुवादक: **मंजु खन्ना** 37 वर्षों तक सरकारी सेवा में कार्यरत रहने के साथ-साथ विगत 30 वर्षों से प्रकाशन जगत से भी जुड़ी रही हैं।



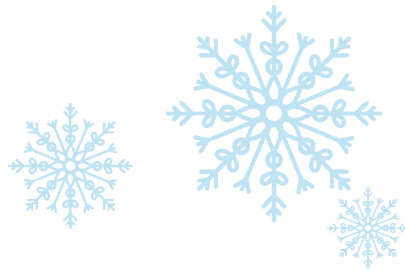
सरिस्का राजस्थान में देश के सर्वाधिक बाघ संरक्षित क्षेत्रों में से एक है। वर्तमान में यहाँ एक दर्जन से भी अधिक बाघ हैं। प्रस्तुत पुस्तक में लेखक ने स्वयं के द्वारा किए गए अनुभवों का वर्णन अत्यंत रोमांचक शैली में किया है। यह माल वन्यजीव प्रेमियों व प्रशासकों, विशेषकर वन्यजीव अभ्यारण्यों / राष्ट्रीय उद्यानों के प्रबंधकों, बल्कि पर्यावरण तथा सामाजिक सरोकारों से संबद्ध संस्थाओं एवं विप्रार्थियों के लिए भी एक अमूल्य निधि साबित होगी।



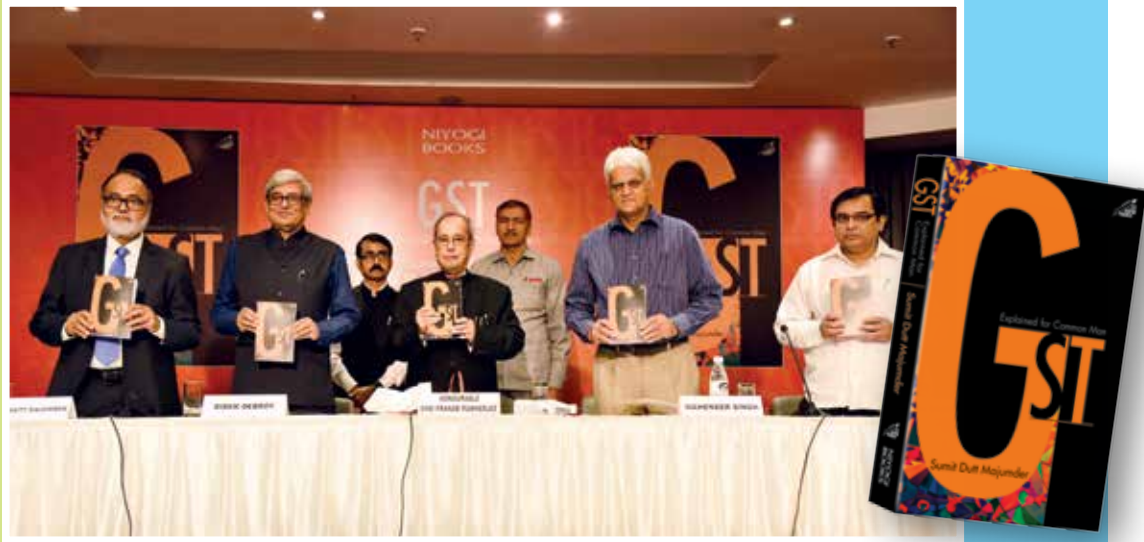
सुनयन शर्मा, भारतीय वन सेवा के एक सेवानिवृत्त अधिकारी, ने 1986-88 में मरु क्षेत्र के वन्यजीवों की सुरक्षा व प्रबन्ध हेतु वन्यजीव प्रतिपालक के रूप में सेवाएं दीं। सुनयन शर्मा वर्तमान में सरिस्का टाईगर फाउण्डेशन के अध्यक्ष हैं।



8 Events



GST: Explained For Common Man



L-R: Author Sumit Dutt Majumder, Bibek Debroy, Hon'ble former President Pranab Mukherjee, Mahender Singh & Indvijal Dhasna at the book launch, *India International Centre, New Delhi*

Adda Session II Enough about Ram, Let's talk of Sita

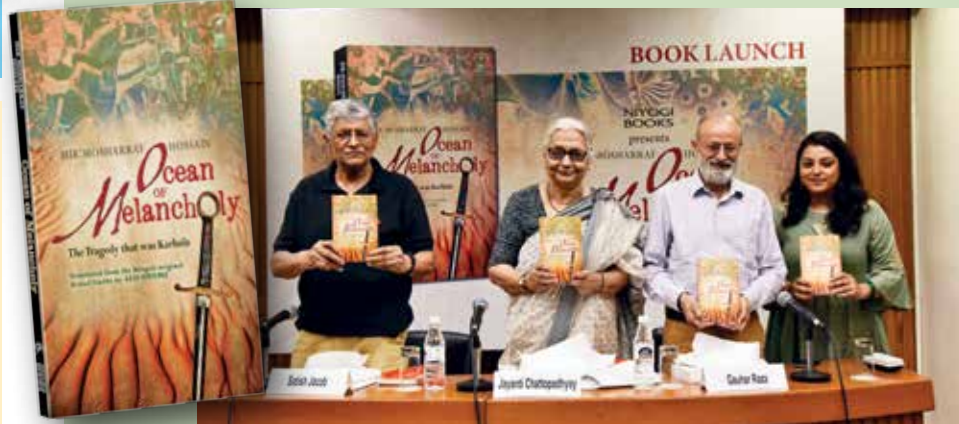


L-R: Trisha De Niyogi, Charu WaliKhanna & Mishika Singh



Niyogi Books organised an open house on women's empowerment at *Kunzum Travel Cafe, Hauz Khas Village, New Delhi*

Ocean of Melancholy: The Tragedy that was Karbala



L-R: Satish Jacob, Jayanti Chattopadhyay, Gauhar Raza & Trisha De Niyogi at the launch, *Indian International Centre, New Delhi*

Samboli! Beware!



L-R: Parvatheesa Bilidhale, Jaibheem Lakshman, Vasundhara Bhupati, Kamala Lakshman, Lalita Naik, Nirmal Kanti Bhattacharjee, Sushila Punitha, Maruti Gokhale & C.G. Laksmipathi at the launch in *Krishnaraja Parishat Hall, Bengaluru*

FORTHCOMING EVENTS

JAN 5-13
NEW DELHI

NEW DELHI
WORLD BOOK FAIR
Hall: 9 Stall: 4 & 5
Venue: Pragati Maidan

KOLKATA
INTERNATIONAL BOOK FAIR
Hall: 3 Stall: 85
Venue: Central Park, Salt Lake

JAN 31 TO FEB 10
KOLKATA

AUTHOR'S CORNER
Story of Jodhpur Lancers
Saurav Jha in conversation with Brigadier MS Jodha

JAN 6
NEW DELHI

FEB 9-10
NEW DELHI
VASANT VIHAR LIT FEST
Venue: Vasant Vihar Club

JAN 18-20
KOLKATA

APEEJAY KOLKATA LITERARY FESTIVAL
Venue: St Paul's Cathedral

ODISHA BOOK FAIR
Venue: Exhibition Ground

FEB 20-28
BHUBANESWAR

The Bag

Dhruba Hazarika in conversation with the author at the *North-East Book Fair 2018, Guwahati*



L-R: Gaurav Chaudhury, author Arup K Dutta, Nirmal Kanti Bhattacharjee, Former Governor of Nagaland & Kerala, Nikhil Kumar & Krishna Sharma at the launch in *Cafe Turtle, New Delhi*

In Remembrance



Professor Aparna Basu, who chaired the National Gandhi Museum in New Delhi, passed away on 3 December 2018. Apart from her books on women and education, she authored a unique and challenging book on the Sarabhai family, *Times Change*.

Former professor of history, she obtained her university education and Ph.D from the University of Cambridge, UK and the George Washington University, USA.

Endowed with great clarity of vision and an eye for perfection, Aparna di was a happy person to work with. I miss her warm, lovable personality and deeply grieve her loss. May her soul rest in peace.

TULTUL NIYOGI

Fifteen years of association with **Prof Mushirul Hasan** has left me with enough treasures to remember him for the rest of my life. Visiting the *kasbas* in and around Lucknow city with him, celebrating his birthday, spending time together in IIC or at home, discussing various subjects at Jamia Millia University or at the National Archives are memories that I will forever cherish.

Mushirul Sahib, you have left us all in grief. I wish to cry out and declare to the world, 'What a wonderful person you were and still are, for me!' We, in millions, will be missing you.

BIKASH D. NIYOGI



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