



HYDERABAD LITERARY FESTIVAL

ఖబర్ Khabar

HLF KHABAR

Quarterly Newsletter

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About

Khabar is HLF's latest initiative to keep in touch with its supporters and reach out to new audiences. Through this online medium, we hope to bridge physical distances and recreate the true spirit of *sahitya*. We look forward to your feedback and your contributions. (Please see [Submission Guidelines](#)).

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বন চান্দালির গাথা ৫

কল্যানী ঠাকুর

মৃত্যুঞ্জয়ী হবে বলে শবর সন্তান
ধনুর্বাণ হাতে নিয়ে হয়েছে উদ্ধত
স্পর্ধারে ক্ষুণ্ণ করে বসাবে আসনে
পূর্বসূরীবাং দ্রোণাচার্য শিষ্য যথা
তুমি তো কালের শিশু
না বুঝেই গিয়েছিলে রণে
এত পাপ জমে আছে
ইহাদের মনে
অসম যুদ্ধে তুমি পরাজিত শিশু
জ্ঞানগর্বি ঘৃণার শিকার
মহাকাব্য না হলেও
রয়ে যাবে কালের খাতায়
যাদু বাছাধন
এমন শোকের পর
বোবা হই
বক্ষ্য্য হয় লেখনি আমার
(রোহিত ভেমুলা স্মরণে)

বন চান্দালির গাথা ৪৬

কল্যানী ঠাকুর

যে শিশু ঘুমিয়ে ঐ পতাকার নিচে
ফুলো চোখি যেন তোমাদের ঘৃণার পাহাড়
হায়, অমৃত আজাদি ডুবে আছে
মৃত মহোৎসবে
দিয়েছ বটে রাষ্ট্রপতি এক
তবুও অচ্ছুং থাকে
মট্কির জল
তৃষ্ণার্ত শিশুর লাশের পাশে অমৃত উৎসবে
মেতেছে দেশ।

জুতো সমাজ

কল্যানী ঠাকুর

পা যেমন শক্ত চামড়ার নতুন
জুতোর মধ্যে অতি সন্তর্পণে
জায়গা করে নেয়
ও মেয়ে সমাজটাও তেমনি
টাইট জুতোর ভেতরটার মতো
তোমাকে খুব সাবধানে
জায়গা করে নিতে হবে
কপাল ভাল তো ব্যাণ্ড-এড্
মার্ক বাবা ভাই পেয়ে
যেতে পার
নচেৎ এই হার্ড-লেদার
সমাজেই তোমাকে ফোঁসকা
কড়া নিয়ে টিকে থেকে
পার হতে হবে আরও
কয়েক শতাব্দী

Bonchandalir gatha 5

Kalyani Thakur

(Translated from Bangla by Meroona Murmu)

The untouchable sabar child in his aspiration to be
immortal
With pride took up the bow and arrow
He dared to rightfully seize the seat like the disciple of
Dronacharya.
You being the child of the times unknowingly entered into
a combat
Centuries of sin lay stacked in their being
You were defeated in the unfair fight
A victim of knowledgeable hatred
Even if not in the epics
You remain immortal for times immemorial endearing
little one
Stricken by grief
I turn speechless
My pen becomes barren.
(Written after the institutional murder of Rohith Vemula)

Bonchandalir gatha 46

Kalyani Thakur

(Translated from Bangla by Meroona Murmu)

That child who lays beneath the tricolour with swollen eyes
Resembling the mountain of hatred that you possess
Alas Amrit Azadi
You remain submerged in futile festivities
Thank you nation for bestowing us with the Adivasi
President
Untouchable though
A pitcher of water
Beside the corpse of the thirsty child
The nation celebrates its Amrit Utsav

Shoe-Society (Juto-Samai)

Kalyani Thakur

(Translated from Bangla by Mrinmoy Pramanik)

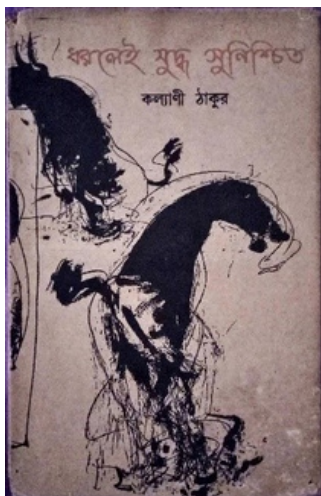
The way feet find their own space Inside the new shoe
Silently
Oh, lady, society is like a new shoe
You have found your space
Very carefully
Inside the tight shoe
If you have good luck
May find father or brother
Like a band-aid
Otherwise, you have to stay here
With all the wounds
In this society like a hard leather shoe
And you have to walk
Quite a few centuries more

শমুকধর্মী চিরকাল

কল্যাণী ঠাকুর

তুমি বড় শরীরী
শৈবাল, গহীনের মীন
চোরা স্রোত তোমার
দোসর

আমি যে শমুকধর্মী
চিরকাল, আঁকড়ে থেকে
ফিরে যাই আপন
খোলসে
যখন জোয়ার আসে।
**



Kalyani Thakur Charal is a Bengali Dalit feminist writer whose publications include four volumes of poetry; a volume of critical essays; a collection of short stories; and an autobiography, *Ami Keno Charal Likhi* (Why I Write Charal) for which she won the Sparrow Literary Award in 2017. The novel *Andhar Bil* (2022) is her latest publication. She has edited the volume *Dalit Lekhika: Women's Writing from Bengal*. Since 2003, she has been publishing a multilingual magazine Nir which contains recordings of folklore, poetry, plays, and fiction, as well as non-fiction writing focusing on Dalit experiences.

Like Snail for Eternal (Shambukdharmi Chirakal)

Kalyani Thakur

(Translated from Bangla by Mrinmoy Pramanik)

You are a lusty moss
Fish in a deep water
A hidden stream is
Your ally

I am like a snail always
Forever, hold sometimes
I return to my own nest
When the high tides come!
**

Swallowing Silk

Sridala Swami

That fan again, dangerous and low
your voice beating the air
shaking the dust down upon us
these cane-backed chairs and art deco tiles.

The tea is orange, skinned over.
I coat my tongue with a thick silence
watch the world go by
out the two exits here.

You talk while I put on my listening face
the one I perfected in the first row
of every classroom I've ever been in.
A notebook would make me look even more
attentive.

There's a glass of water on the table.
The forensic light shows up
fingerprints. I run a finger down the side
erasing another person as I go.

Outside, cycles and scooters
tilt into each other
as if nothing more important
will ever happen to them again.

You wind down.
The fan beats in the silence.
I sip water from the glass.
It tastes of camphor.

I am swallowing silk
and the distance we unfurled today
I fold it all away
and put it in fragrant storage.

Blessing

– for Swayambhu

Sridala Swami

The year we became still and hid
in plain sight like river stones
ground grey
hoping nothing would touch us
good or evil
dreams walked hand in hand
with nightmares

and even you, who arrowed your way
back into this nest
must have dreamt of flight
since it also is an unsettling

We hunkered down
like roots in winter
we gathered together
like distressed trees
signalling for help we gave succour
to each other from the unseen places.

There will be a later.

There will be a later that holds hope
the way the screeching kite
is held aloft by all of the air.

When the time comes
even fledglings move from
effort into lightness

And you, for whom
I still dream of flight
when the time comes
though you are now tightly held

when the time comes
may you be slowly released

when the time comes
may you rise into hope

when the time comes
may you find the world
in that vast kindness.

The Tenderness of Being Two

after Sartre's letter to Beauvoir

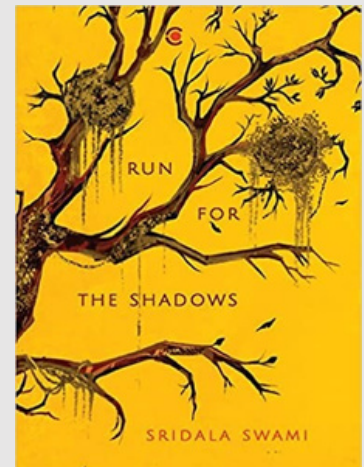
Sridala Swami

To know that
though far away
you are the reason I spin
in this direction
like this.

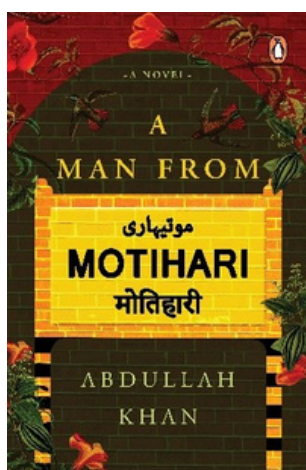
I am
aloneless
unstrung song
serial
like notes
not notation

never on the same page
but bookending silence
sometimes so small
we touch across
that time.

These poems are from **Sridala Swami's** third collection of poetry *Run for the Shadows* which was published by Context/Westland in 2021 and reprinted in 2022.



MEET MY BOOK



A Man from Motihari

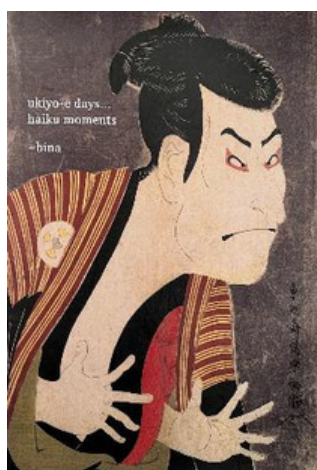
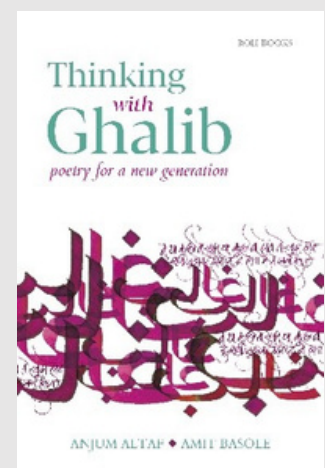
Some years ago, I discovered that George Orwell was born in Motihari, my home district town. Sometime later, I found myself standing in front of the old bungalow where he was born, wondering what if a boy from Motihari was also born in this house. How will it impact his life if he finds out that Orwell and he were born in the same bungalow? And, from these initial thoughts, I scribbled a brief synopsis which has now become a novel about Aslam, who believes that he has some supernatural connection with George Orwell and tries to become a writer. His literary ambitions bring him to America where he meets Jessica, an ex-pornstar, and now an actor and activist, and falls hopelessly in love with her. This novel is about these two unlikely characters and their journeys.

— Abdullah Khan

Thinking with Ghalib

Thinking with Ghalib pays tribute to a unique philosopher who dispenses pearls of wisdom in exquisite poetry with remarkable brevity and wit, inviting his audience to examine and question every aspect of their lived realities. In the tradition of Socrates, Ghalib asks all the big universal questions and leaves the reader to grapple with the answers. The book selects and explores thirty of Ghalib's most meaning-laden couplets to rediscover the excitement of an examined life and to see our contemporary world anew. It finds the Ghalib who was always there, had we but known where to look. With authors from Pakistan and India, the book is also a unique collaboration across the border.

— Anjum Altaf and Amit Basole



Ukiyo-e Days... Haiku Moments

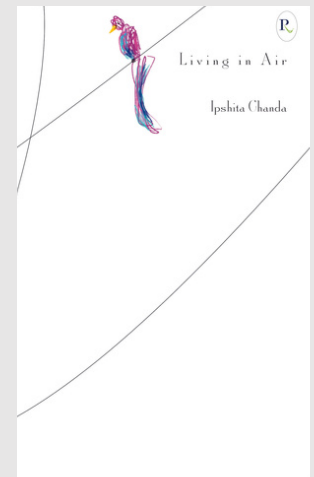
Haiku and Ukiyo emerged in 17th century Japan, seemingly in creative camaraderie. My book is essentially a collaborative effort where the artist, carver, printer, and publisher engage in a division of labour. In the seminal days of woodblock printing, while ukiyo-e images depicted the transitory world of pleasure quarters and its hedonistic consumers, they also contextualized themes from classical, literary and historical sources, through the two and a half centuries of its evolution. Having lived in Japan for five years, I was immersed in its aesthetic culture. *Ukiyo-e Days... Haiku Moments* is a sharing of my mesmeric interest in these two traditional Japanese gifts to the world.

— Bina Sarkar Ellias

Living in Air

Living in Air is a set of stories that happen when air becomes habitable, creating ways of living away from earth – whether in cubes of space called apartments or across the airways. So all creatures, birds, humans, even inhabited concrete structures are characters in these fictions. Sometimes they look out of their windows or peek from their nests and see earth floating up to meet them, whether in imagination or in reality. Sometimes they look down upon earth-bound creatures, or across the void towards where other creatures live in the neighbourhood of the air. Kites, whether of paper or of feathers, could not enter these stories due to the writer's inability... There are still stories to be told, then – about what we see and what we do not see in the air.

— **Ipshita Chanda**



The Education of Yuri

The Education of Yuri
JERRY PINTO



Walking past Elphinstone College—the institution that shaped me and where I made many life-long friends—I conceived of Yuri Fonseca, a young man, on his first day of college. Yuri had materialized before with another name and identity and then vanished into the black hole of unfinished novels that is at the heart of every writer's universe. I had thought at first that this would be a short story but he just kept growing until I discovered I had written a novel. Yuri taught me a lesson in form. You think you are taking some words for a walk. But the words form a wave, they sweep you up and sometimes they simply evaporate and leave you high and dry, and sometimes you fetch up on the far side, drenched but exhilarated.

— **Jerry Pinto**

Song of the Golden Sparrow

This book was written during the pandemic and the lockdown. Suffocating though the imprisonment was, it set my mind free in ways that I had not experienced before. It also got me thinking about what being free really meant, and my thoughts meandered to India's 75-year-old journey as a free country and what we had gained and lost in the process. And so my overly ambitious novel began its own journey, starting at the dawn of India's independence when an errant yaksha, Prem Chandra Guha, arrives in Bharatavarsha on a punishment posting. It ends 75 years later: by then, Shri Guha has written the "Song of the Golden Sparrow", his own rather spicy version of the history of modern India. This is the story of free India, 1947-2022, and some extraordinary Indians.

— **Nilanjan P. Choudhary**



NEW INITIATIVES

Anandanilayam

<https://youtu.be/-dUnWV0JrnQ>

Anandanilayam is a place of convergence for all to seek and share knowledge initiated by Life-Health Reinforcement Group, a non-profit established in 1999 to enquire into and address key community issues. To deal with hunger, Open House/Andari Illu was set up in 2006. People can come, freshen up, cook themselves a meal (rice, vegetables, etc. are provided), and rest. In 2011, a parallel initiative, Spreading Light Books/Andari Pustakam, promoted reading. An initiative to set up little libraries was started in August 2020. Of the 100 units established across southern India so far, 74 are in the twin cities. COVID times encouraged people to share books and furniture. So Anandanilayam became the hub for books, and it now has around 10,000 books. Anandanilayam regularly conducts sessions where people talk about their lives or share their knowledge, and spiritual discourses. It also fosters self-employment initiatives by imparting tailoring and embroidery skills for women. Anandanilayam is for learning, reflecting, and sharing thoughts about life and living.

Contact person: **Surya Prakash**, Life-Health Reinforcement Group. Tel: 9849020242, [<lifehrg@gmail.com>](mailto:lifehrg@gmail.com).



Story Box

Story Box is a unique dispenser of reading content, printing short pieces at the press of a button. A standard Story Box houses thousands of enriching short stories, poems, interesting facts, puzzles, and large books. Story Boxes are currently used at many locations in Hyderabad—as libraries or for reading activities in schools, universities, bookstores, and even in the Telangana Secretariat. The product can be customized to meet specific client requirements. For example, Story Boxes were used to dispense participating poets' copyrighted works and event schedules at the Hyderabad Literary Festival, and speaker bios at the India Science Festival. It is being customized to print subject-related content at the PJT State Agricultural University. The product is easy to install and use, with limited maintenance required. It was created by Library Solutions (www.librarysolutions.co.in), a social enterprise. The team at Library Solutions believes that easy access to engaging short content will encourage more people to read, people who otherwise are unlikely to borrow or purchase books.

Contact person, **Aparna Vishwanatham**, Tel: 8897204422, <aparna@librarysolutions.co.in>

SouthSide Books

Hyderabad Book Trust (HBT), a 42-year-old publishing house and a not-for-profit collective, is branching out into English language book publication and announces the launch of an imprint dedicated exclusively to material relating to and emanating from the Telugu/Dakhni/Urdu-speaking states. This, we believe, is the first English language imprint by a publishing house to focus on material pertaining to a particular linguistic region. The imprint is branded SouthSide Books in order to clearly signal the inspiration behind this initiative. SouthSide Books' first list of six titles will be launched in 2023 and will include a memoir, short stories, historical readings, a novel, a travelogue, and a biography. SouthSide Books will cater to readers who are interested in good literature—both fiction and non-fiction—pertaining to their region, culture, and politics, but are unable to read fluently in their mother tongues.



The Good Talk Factory

Instagram: [@thegoodtalkfactory](https://www.instagram.com/thegoodtalkfactory)

TheGoodTalkFactory started with a dream that every individual should get an opportunity to share their story without any sort of trivial restrictions. Inspired by his own rejection by a popular talk show platform, Mr. Raghu Duth D, a sports psychologist, and a life-skills trainer decided to create a space where a commoner could share experiences of struggle, courage, and determination. Widely known as TGTF, the organization has brought together the city's youth to pursue creative journeys and work as a team. Founded in 2018, TGTF members meet for regular events, internships, outreach programmes, and collaborations. TGTF's first-ever event was launched by a class VIII student Aafiya from a low-level income school. TGTF aims to reach out to the outskirts of Hyderabad and create a platform for storytelling.

REPORTS

At the Hyderabad Literary Festival 2023

(Excerpts from <http://harimohanparuvu.blogspot.com>)

It is the 13th edition of the HLF, and it has grown every year despite the many issues it faces in terms of finding space, finances, and other stuff that organizing such events entails. But it chugs on and this year it seems to have somehow acquired its own distinct flavour too, a certain velocity that seems to have moved it from a wannabe to one that has found its place.

I am doing some work this time—as a moderator for a session on 'Women in Sports' which has two debut authors: Aayush Puthran, who works for Cricbuzz and wrote a fine book called *Unveiling Jazbaa—A History of Pakistan Women's Cricket* and Madhavi Latha Prathigudupu, a paralympic champion and sports administrator for swimming and wheelchair basketball for the disabled, who wrote her life story, *Swimming Against the Tide*.



Lots of interesting stuff I noticed, as I looked at the schedule online, none more interesting than finding Deepti Naval on the list. She is in conversation with Sathya Saran on Day 1 and she's reading poetry on Day 2 with Jerry Pinto. I attended the poetry session on day 2. Kalyani Thakur writes in Bengali and she read her poetry and their translations. Powerful stuff. She wrote a poem about Rohith Vemula which was very poignant. Jerry seized the show and was brilliant with his energy and reading. Deepti Naval read her poems—one where she wrote to Smita Patil about their lives as celebrities.

The venue Vidyaranya High School is good despite its lack of parking facility, (generally space), but it more than makes up with its character, its setting at the foot of Birla Mandir, the trees, the hustle, and the location which is central. The lack of space makes the entire activity seem more energetic.

As the HLF drew to a close and the suppliers began taking away the chairs etc, I suddenly felt this wave of gratitude wash over me—for HLF, for those who put it together, for the effort that went into it.

— Harimohan Paruvu



'The Vigil,' Batik Art Exhibition by Maria Clara

Venue: State Art Gallery, Madhapur, Gallery Number 3, 3-9 February 2023

www.mariaclarabatiks.com

Artist Maria Clara displayed a range of batik paintings at the exhibition titled 'The Vigil'. The exhibition, organized by the Department of Language and Culture, Government of Telangana was inaugurated on 3 February 2023 at the State Art Gallery, Madhapur.

Batik is an art form done on fabric and wax is used to draw the outlines and also arrest colour. Maria Clara is a Hyderabad-based batik art practitioner, who has been pursuing her art

since 2008 in different mediums. She holds a certificate in Art and Critical Appreciation from JNAFAU, Hyderabad, and completed a certified course from the Weavers' Service Centre, Ministry of Textiles, Hyderabad. She loves to share her experiences of god's goodness. "I feel art is a very visual way to express oneself and inspire others through the clothes one wears and paintings," says Maria. Maria chose batik as it is the most relatable art form to her. She explains, "the places we are challenged more, broken or hurt when healed adds gentleness, wisdom, and understanding to life. Just the way the cracks make the batik beautiful." The show 'The Vigil' is inspired by her experiences during the pandemic. The message of the show is adopting a lifestyle where one does not take life for granted and lives mindfully; the creation's Vigil/Jaagan for its Creator.

— Jhila Chattaraj

HUMARA HYDERABAD

Aate kya, Numaish?!

Every January, Hyderabadis look forward to a 45-day extravaganza—the Numaish, where traders from different parts of India set up stalls. From clothes to crockery, handbags, kitchen stuff, jewellery, electronics, etc.—you get them all, that too at reasonable prices. There is a variety of street food—kababs, chat, Chinese food, petha and other sweets, ice cream, popcorn, and cotton candy! Dry fruits from Kashmir are much in demand.

Amusement rides, skill games, and the mini train are great attractions. 'Maut ka kuan' (well of death) is a very popular show where bikes and cars are driven at high speed on the walls and ceiling of a globe. It is always thrilling to watch these heroes perform their daredevil acts. Then there are stalls by government departments. The Roads and Buildings department showcased models of popular buildings in the city, which drew huge crowds in 2023. There are music and dance shows and competitions alongside. The colours, sounds, smells, and the buzz of Numaish are exhilarating and worth braving the crowds!

There is a noble side to it too—the money raised by Numaish is used for children's education. Numaish-e-Masnuaat-e-Mulki began in 1938 to promote locally produced goods. It was an idea by a group of graduates from Osmania University. The 7th Nizam, Mir Osman Ali Khan, inaugurated the first Numaish. In 85 years, Numaish could not be organized only thrice—in 1947 and 1948, due to the turmoil after India's independence, and in 2020, due to the Covid-19 pandemic.

— Sadhana Ramachander



BOOK REVIEWS

Hyderabad: The Partition Trilogy Part II by **Manreet Sodhi Someshwar**, HarperCollins, 328 pages, Rs 499.

After independence, the princely states that were aligned with the British had to choose whether to merge with India or Pakistan. India wants Hyderabad to accede, but the Nizam of Hyderabad, Mir Osman Ali Khan, Asaf Jah VII, has his own ideas. He resists becoming part of India, writing letters to the Queen to appeal for a "free" Hyderabad, one where he remains sovereign.

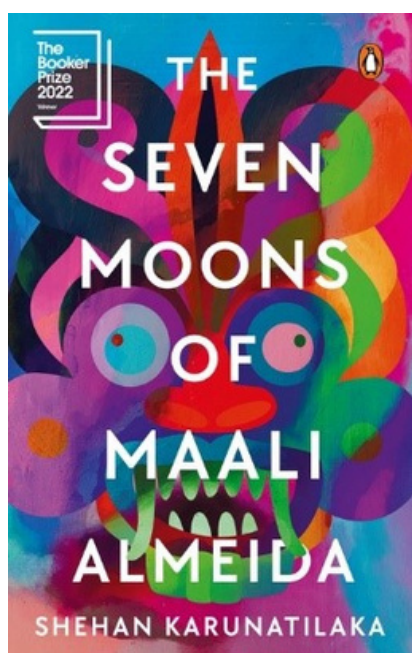
In New Delhi, Nehru, Vallabhbhai Patel and Mountbatten refuse to countenance a state located in the centre of India, yet not a part of it. The Nizam, while hoping to somehow remain independent, keeps jewel-laden trucks ready for flight, heavy enough to make wheels deflate and the chassis sink several inches into the earth. Meanwhile, the Communists react by mounting a state-wide uprising. Violence escalates and lawlessness mounts. There is intrigue within intrigue as a chess-like scenario unfolds, with Hyderabad as the pawn.

There are several unforgettable players: Syed Kasim Razvi, founder of the Razakar militia, who wants a "free Hyderabad for Hyderabadis", denying citizenship to all others; Jaabili, the daughter of bonded parents who runs away and joins the Sangham, part of the Telangana People's Struggle, a peasant revolt led by the Communists; Uzma, personal attendant to Princess Niloufer, the Nizam's daughter-in-law, who switches allegiance and passes on information to the communists; and the Nizam, the world's richest man, full of contradictions, wearing torn clothes and working out of a filthy office while boasting of an income of about three million pounds a year.

In popular imagination, the story of India's partition only brings up places like Lahore and Delhi. Manreet Sodhi has filled a critical gap by narrating the story of Hyderabad to the common reader: a story that needs to be heard, and the author narrates a fine one.

— Shubha Menon





***The Seven Moons of Maali Almeida* by Shehan Karunatilaka.** Penguin, 400 pages, Rs 399.

Maali Almeida, a gay photographer who has been documenting the Sri Lankan civil war and its aftermath, wakes up to find himself dead. His soul has seven moons (seven days) in the In Between, a part of the afterlife where ghosts mingle with the living. That gives him seven days to find out how he died and who was responsible. But more important is his mission: to contact the two people he is closest to—his lover DD and his best friend, Jaki—and guide them to a stash of photographs hidden in his home, photographs that he believes will “rock the country” if published. These are images not only of the massacre of innocents but ones that prove the complicity in the massacres of those now in power.

Maali is surrounded by the ghosts of the dead, many of whose corpses he photographed. He can go anywhere his name is spoken, and, as he moves around Colombo, remembering his past and eavesdropping on present conversations, the pieces of his life start to coalesce.

Karunatilaka makes no attempt to sugar-coat the brutality of war. The In Between is packed with ghosts, victims of the war and the post-war settling of scores. You get an overwhelming sense of the waste of lives and the impunity of those responsible. Karunatilaka also captures the murky post-war politics and the way vested interests—including the government, the Tamils, the foreign powers, NGOs and the UN—are all competing for the country. All this comes laced with plenty of black humour.

— Suroor Alikhan

***Worn: A People's History of Clothing* by Sofi Thanhauser.** Vintage, 400 pages, Rs 907.

Worn is a history of clothing, from animal skins around 170,000 years ago to the present day. It provides a broad vision of the world of fabrics, the art and trade of sewing, and most powerfully, the politics behind the history, mostly carried via women. Chapters are dedicated to linen, cotton, silk, synthetics and wool.

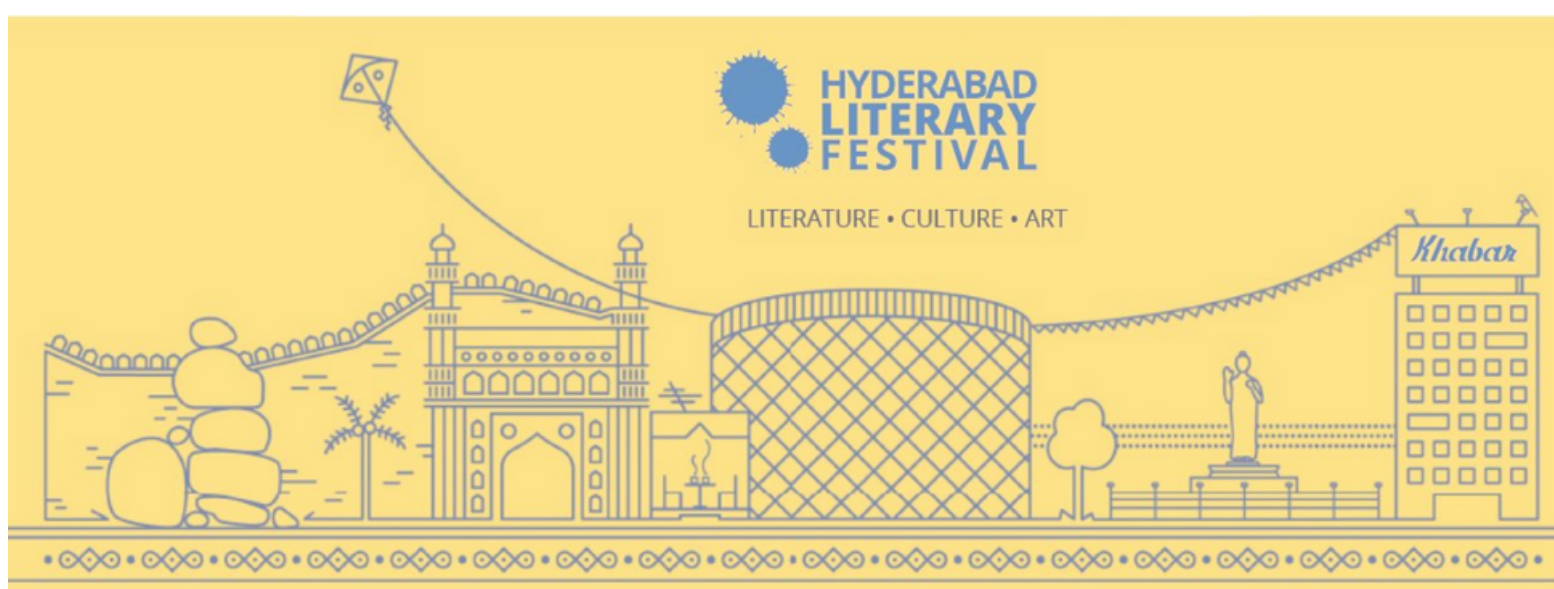
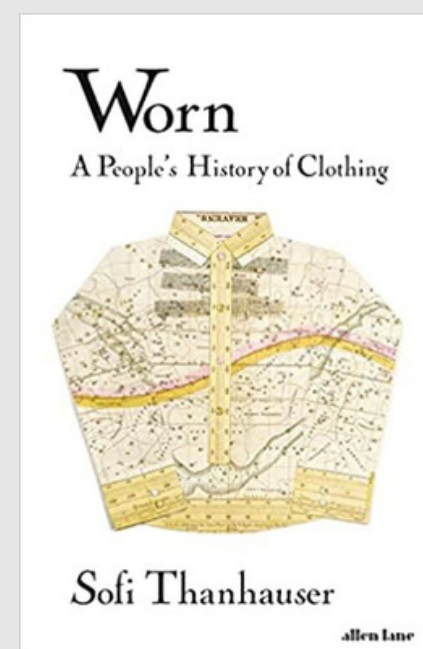
For centuries, a fierce but deliberately secretive battle has been underway to find newer and more economically profitable fabrics and technologies with which to clothe peoples, at the expense of irreparable damage to workers and to the land, food, and water.

Worn becomes more political with the population growth in both the Western world and the Far East. Cotton became the favoured clothing fabric. And cotton meant workers, which coincided in the USA with the need for a large and readily available supply of unpaid or low-paid workers. Thus, the devil's pact with the slave trade.

Thanhauser writes about the never-satiated fashion industry that feasts upon the distinction between clothing as necessity and as an ever-changing billboard for status. As you can imagine, the political implications, the need for highly skilled workers, and the power dynamics also undergo a sea change with the social upgrading of functional garments to fashion. Thanhauser pulls no punches in her depiction of the fashion industry.

A particularly appealing draw of this book is Thanhauser's attitude; she loves clothes. The book certainly has its scholarly appeal but is saved from being a strictly serious tome by the author's delight and fascination in her findings as she burrows deeper into her material.

— Susan T. Landry



FILM REVIEWS

Other Kohinoors: The Rocks of Hyderabad

This is not the kind of film we can react to right away. It lingers on like a beautiful poem and affects one deeply.

I have not seen a film like this. The best thing about it is the use of music like a thread to weave the narrative. It's a unique approach which makes this film very vibrant and emotional instead of being merely informative and instructive, a general danger into which some documentary films fall.

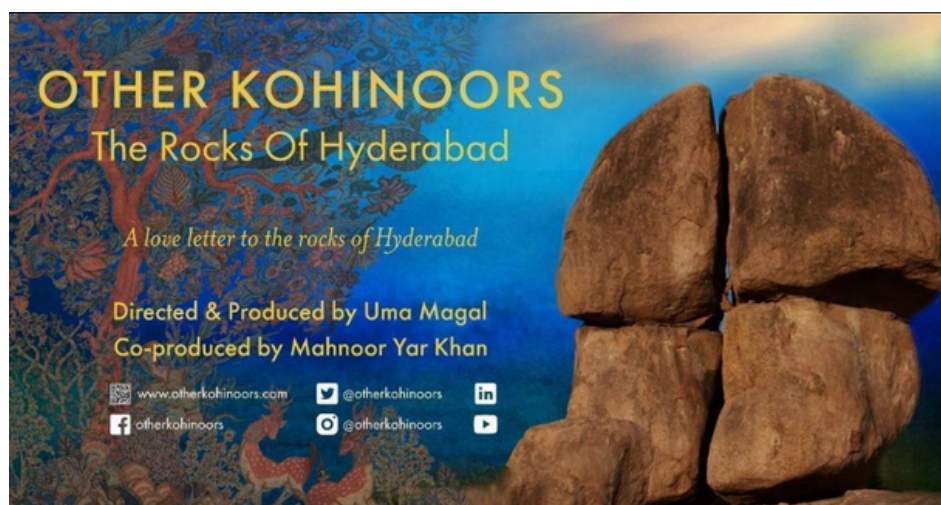
I did my MA and MPhil in English Literature at the University of Hyderabad. UOH has always been the hub of rock lovers. It introduced me to this world and the beauty of rocks. Much of my Master's education happened around the rocks and the discussions we had there in HCU laid the foundations for our intellectual pursuits and enthusiasm. Songs were sung, proposals were made and, thanks to the romantic ambience, most were accepted, including mine!

We tend to think human-made things are a part of our heritage and legacy, but nature is very much part of our heritage. This film showcases that and emphasizes it beautifully.

This film is more like a poem and has great repeat value for me. It's also like listening to a lovely piece of nostalgic music that reminds me of my responsibility for the future of this city in particular and this planet at large.

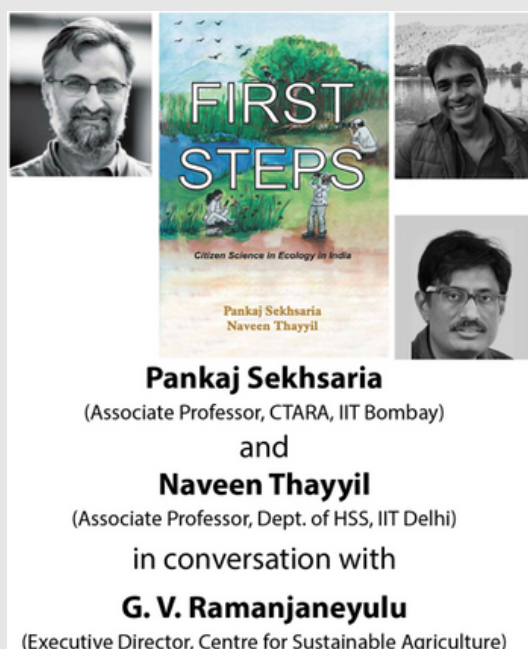
Many congratulations to Uma Magal and her entire team for this excellent film and I wish you make many, many more like this.

— Mohana Krishna Indraganti



HLF ONLINE SESSIONS

For updates on HLF online sessions, subscribe to HLF YouTube channel <[youtube.com/c/hlf-India](https://www.youtube.com/c/hlf-India)>



4 November 2022

First Steps: Citizen Science in Ecology in India

Pankaj Sekhsaria, Associate Professor, TARA IIT Bombay and **Naveen Thayyil**, Associate Professor, Dept of HSS IIT Delhi, in conversation with **GV Ramanjaneyulu**, Executive Director, Centre for Sustainable Agriculture.

Naveen Thayyil: "On one level you have radical scientists of various kinds who work outside the traditional extension, and then you have a rich history of people science movements in our country and elsewhere in the world, where folks outside the establishment really push through particular scientific methods and also, through particular democratic political agendas, to push the establishment towards particular kind of scientific change in research... These two seem to be almost ideal tags. When you look more carefully, you can see other kinds of collaboration where the platforms are somehow mixed. So we were intrigued about the talk about citizen sciences."

Pankaj Sheksaria: "You can see a lot of interesting information analysis data beginning to emerge but where the question or method is concerned, that's what we are trying to understand ourselves and problematize it in that sense: what is the central tenet of a citizen science project? How does it happen? If you look at the literature and if you talk to people, without really going into great detail, the first reaction and response for most people is of a voluntary contribution of data by citizens. So voluntariness is almost like the de facto response of the method of the whole thing, but when you start to scratch the surface we see that there's a lot of complexity in the idea of voluntariness."

Catch the conversation at <https://www.youtube.com/watch?v=VR3m004GmMw&t=1462s>

2 December 2022 The Slightly Foxed Podcast

Hazel Wood, Gale Pirkis and Stephanie Allen, the founders of The Slightly Foxed Podcast, in conversation with **Usha Raman**, Professor, Media Studies, University of Hyderabad.



Hazel Wood, Gale Pirkis and Stephanie Allen

(The founders of 'The Slightly Foxed Podcast')

in conversation with

Usha Raman

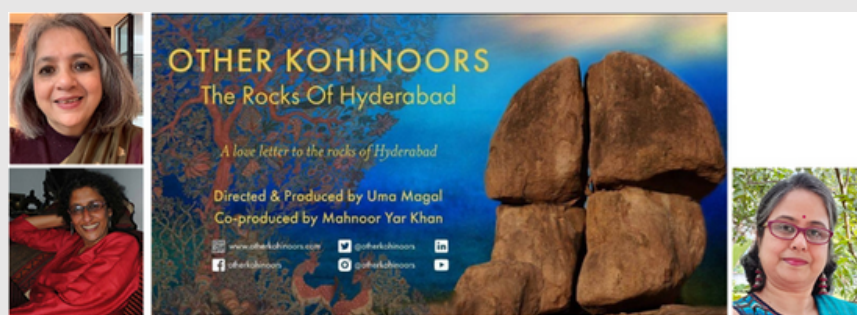
(Professor, Media Studies, University of Hyderabad)

Hazel Wood: "We wanted to do something different ... [to be] about the pleasures of reading than to have to exercise one's critical judgement. We wanted to produce something friendly and enthusiastic but not uncritical. ... We don't really think of ourselves as feminist but perhaps we run [Slightly Foxed] in a feminine way [or maybe] in a female way."

Gale Pirkis: "We felt quite strongly there was this enormous backlist to investigate and books to celebrate that have clearly lasted the test of time. But also a lot of good books published but not being reviewed...and small presses doing interesting stuff that were not being stocked by the big chains."

Stephanie Allen: "It's interesting in the last 10 years how many other publishers have suddenly started to look at their backlists and say actually maybe we'll hang on to that. ... Reissuing titles has become a much bigger part of publishing life now. I like to think that we were...there at the beginning."

Catch the conversation at <https://www.youtube.com/watch?v=LX3ZukSeUB0&t=353s>



Uma Magal and Mahnoor Yar Khan

(Director/Producers of *Other Kohinoors – The Rocks of Hyderabad*)

in conversation with

Nikhila H

(Professor and Head, Department of Film Studies, EFLU, Hyderabad)

6 January 2023 *The Other Kohinoors*

Uma Magal and Mahnoor Yar Khan, Directors/Producers of *Other Kohinoors: The Rocks of Hyderabad* in conversation with **Nikhila H.**, Professor and Head, Department of Film Studies, EFLU.

Uma Magal: "I think anyone...who lives in Hyderabad will have...connections and ties to the city and the rocks. The city just does that, you know. ... This is a unique city with a unique landscape and a unique culture. ... I thought what we really need is a way to touch people's hearts, just capture their imagination, just sort of

reconnect them to this wonderful landscape. And the best way that appeared was through the cultural connections. Because the culture itself celebrates the rocks in such beautiful ways and shows so much affection, so much respect for the landscape and the rocks. So it just flowed in visualizing the film. I must say I'm very proud of how successful it is."

Mahnoor Yar Khan: "I think also during our research we met some really amazing people who were very culturally rooted in Hyderabad. ... Whether it was Jagdish Mittal and his miniature paintings and talking about the dakhani paintings, to Shakib saab himself who is an archaeologist and a historian, and his knowledge of Urdu poetry and with the landscape and what it has to offer, [and] Sajad Shahid himself who is with Intach [Indian National Trust for Art and Cultural Heritage]."

Catch the conversation at <https://www.youtube.com/watch?v=J9qXutid9Xk>

NEW PUBLICATIONS

Chandausi Junction by **Shankar Sahay** and **Preeti Sahay**. Notion Press, 168 pages, paperback, Rs. 499.

Short stories set in pre-Independence and newly independent India. Although named after the city of Chandausi, it contains stories from various places like Rishikesh, Agra, Champaran, Tilhar, Sambhal, Kanpur, Banaras, Lucknow, and many others.

Museum of the World by **Christopher Kloeble**. Translated by Rekha Kamath Rajan. HarperCollins, 464 pages, Rs 599.

Set in the late 1800s, this is the story of Bartholomew, an orphan, who wants to create the first museum of India, a project for which he is willing to risk his life. Based on the true story of a huge scientific undertaking by three Bavarian brothers, and brilliantly translated by Rekha Kamath Rajan, this is a fantastic adventure that will change the way we see the history of colonialism.

Not Quite a Disaster After All by **Buku Sarkar**. Harper Collins, 212 pages, Rs. 499.

Six vignettes that follow Anjali, the daughter of a wealthy family, who grows up in Calcutta and moves to New York. Her friend Anita, meanwhile, is dealing with marriage and motherhood in Ohio. Deceptively simple in its telling, and gently ironic, a nuanced narrative of depth and power, this novel marks the arrival of an outstanding voice in fiction.

On Savage Shores: How Indigenous Americans Discovered Europe by **Caroline Dodds Pennock**. Knopf, 320 pages, Rs 1804.

After 1492 and the “discovery” of America, Native Americans travelled to Europe, which they saw as “savage shores”, filled with marvels and riches but also with disparities and brutalities. A landmark work of narrative history that shatters our previous Eurocentric understanding of the Age of Discovery by telling the story of the Indigenous Americans who journeyed across the Atlantic to Europe after 1492.

The Song of the Cell: An Exploration of Medicine and the New Human by **Siddhartha Mukherjee**. Simon & Schuster, 496 pages, Rs 516.

This is the story of how scientists discovered cells, began to understand them, and are now using that knowledge to create new humans. Told in six parts, laced with the Pulitzer Prize-winning author’s experience as a researcher, doctor, and prolific reader, the book is both panoramic and intimate.

Victory City: A Novel by **Salman Rushdie**. Penguin Random House, 352 pages, Rs 699.

In the wake of an unimportant battle between two long-forgotten kingdoms in fourteenth-century southern India, a nine-year-old girl becomes a vessel for divine powers and creates a city, Bisnaga (Victory City). Over the next 250 years, her life is intertwined with the city.

SUBMISSION GUIDELINES

Friends

Thank you for your overwhelming response to our call for submissions! We could not reply to you individually. But rest assured that every submission will get due attention, and will be considered for publication in future issues.

We invite

- Original, un/published poems (two or three poems; 40-50 lines in all; in English or Indian languages, along with their English translation).
- Reviews of recent books, films, web series, podcasts etc (in not more than 300 words).
- Reports on literary and cultural events in and around Hyderabad (in not more than 250 words).
- Write-ups on book and literary clubs and societies and their activities (in not more than 100 words).
- Authors’ introduction of their recent books (in not more than 100 words).
- Information about recent publications (in not more than 50 words).
- Announcements of forthcoming events (in not more than 50 words), and so on.

Submission Guidelines (Only for new submissions. Those who have already sent, NEED NOT resend).

- All submissions should be sent only as MS-Word documents. If you are worried about the formatting going awry in transmission, you may also send a PDF as an additional document for reference.
- In the Subject field of the email, describe your submission as: Poem, Review, New Publication, etc.
- Follow the word limit. Submissions that are far beyond the word limit will not be considered.
- Give a one-line description of yourself—your designation, or occupation, etc.

There is no deadline for sending submissions.

All submissions should be sent to <hlfkhabar@gmail.com>.