



Fire and fury: Smoke billowing from a media van at Parivartan Chowk in Lucknow; Left leaders Sitaram Yechury and D. Raja taking part in a protest at Jantar Mantar; and activist Medha Patkar joins protesters in New Delhi



IN BRIEF



**Bihar bandh hits train, vehicular traffic**

**PATNA** The movement of trains and vehicles has been disrupted at several places in Bihar during the bandh called by Left parties on Thursday to protest against the Citizenship (Amendment) Act and the National Register of Citizens (NRC) here on Thursday. The bandh also received support from the 'mahagathbandhan'.

**Youth Congress, CPI(M) stage protests in Jammu**

**SRINAGAR** Youth Congress and CPI(M) workers on Thursday staged protests against the Citizenship (Amendment) Act in Jammu. The Congress said several of its leaders were arrested. The activists marched towards the Exhibition Ground but were stopped by the police.

**SP workers detained in Gorakhpur**

**GORAKHPUR (U.P.)** Hundreds of protesters, including Samajwadi Party workers and leaders, were detained in Gorakhpur and other cities of eastern Uttar Pradesh during anti-citizenship law protests on Thursday after they defied prohibitory orders, police said. In Gorakhpur, a large number of SP workers demonstrated at Laxmibai Park. Police detained over 300 protesters. PTI

# National capital goes offline amid protests

Telecom service providers cite govt. directive

700 flights delayed, 20 cancelled at IGI Airport

**SPECIAL CORRESPONDENT NEW DELHI**

In the wake of the protests against the Citizenship (Amendment) Act in the national capital, mobile services – including voice and Internet – were suspended for the first time in parts of Delhi on Thursday by telecom service providers on a government directive.

Thursday's shutdown took the number of internet shutdowns in India this year to 94. This is the seventh instance of blocking of data services in the past 10 days as a response to the anticipated protests against the Citizenship (Amendment) Act, ac-

**STAFF REPORTER NEW DELHI** Nearly 700 flights were delayed and at least 20 cancelled at Delhi's Indira Gandhi International Airport on Thursday as many passengers and crew members were stuck in traffic congestion en route to the airport due to security arrangements in view of the protests in the city against the Citizenship (Amendment) Act. Heavy security arrangement and barricading at Del-

hi's border with Gurugram and adjoining areas led to massive traffic snarls, delaying commuters by several hours, including IndiGo's crew members, who were unable to reach the airport for their flights, according to an airport official. The airline had to cancel 20 of its flights.

**Poor visibility** According to flightradar24.com, a total of 464 flights scheduled to depart,

and nearly 223 flights scheduled to arrive in Delhi, faced delays as poor visibility added to the misery of passengers. **Alternative flights** All airlines offered to accommodate the affected passengers in alternative flights for free, as well as free cancellations and rescheduling. In view of the traffic jams in the National Capital Region, Air India has decided to give a full refund on no-

show, and accommodate, on subsequent flights, all those who were unable to reach the airport on time. Passengers wanting to cancel on Thursday for this reason would also receive a full refund, Air India Chairman and Managing Director Ashwani Lohani posted on Twitter. IndiGo said in a statement that it had arranged for its crew to be put up in hotel rooms near the airport, so that they could be deployed at short notice.

According to digital rights organisation sflc.in. A spokesperson of sflc.in said this was the first time that such a shutdown of Internet services was seen in the national capital. While Bharti Airtel, Vodafone Idea and Reliance Jio declined to comment, customer service representatives of the first two, in separate tweets to their us-

ers, said voice, Internet and SMS services were suspended in some parts of Delhi, including Jamia Nagar, Seelampur, Mandi House and some areas of the walled city. The tweets were later deleted. The order to all telecom service providers was issued by the office of the Deputy Commissioner of Police, Special Cell, New Delhi.

Amid tight security, they gathered at a mosque in Sector 20 and shouted slogans. Protesters alleged that the NRC and the CAA were a desperate attempt to destroy the country's Constitution and spoil the peaceful atmosphere. Punjab Chief Minister Amarinder Singh said no democracy could work by suppressing people's voice.

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Are we in a totalitarian state, asks Punjab CM

**SPECIAL CORRESPONDENT CHANDIGARH**

Several people staged a sit-in against the Citizenship (Amendment) Act (CAA) and the National Register of Citizens (NRC) here on Thursday. Amid tight security, they gathered at a mosque in Sector 20 and shouted slogans. Protesters alleged that the NRC and the CAA were a desperate attempt to destroy the country's Constitution and spoil the peaceful atmosphere. Punjab Chief Minister Amarinder Singh said no democracy could work by suppressing people's voice.



Amarinder Singh

Taking to Twitter, he said: "No democracy can work by suppressing people's voice. I condemn the crackdown on peaceful CAA protests in Delhi & other cities. Preventive & penal measures should be used in proportion to the threat to law & order. Are we living in a totalitarian state?"

## One dead in firing as protests rock Lucknow

More than two dozen vehicles were torched at different locations and 16 policemen injured in violence



A policeman fires a tear-gas shell in Lucknow on Thursday. REUTERS

**SPECIAL CORRESPONDENT LUCKNOW**

A man died of an alleged firearm injury as protests against the Citizenship (Amendment) Act turned violent in Lucknow on Thursday, leading to the arrest of at least 55 persons in the State capital. More than two dozen vehicles, including a State bus, TV broadcast vans and police vehicles, were torched as parts of old

Lucknow witnessed chaotic scenes. At least 16 policemen were injured in the clashes and arson, the police said. Mohammad Waqel of Daulatganj, an auto driver, died of an "alleged firearm injury", a spokesperson for the King George Medical University said. Waqel's brother Taufeeq alleged that he was shot by a policeman, a charge denied by DGP O.P. Singh.

"It was an inspector who fired the bullet near the Hus-sainabad police outpost. There was firing from the police outpost. My friend, who was accompanying [my brother] saw it himself," said Mr. Taufeeq, adding that his brother was not a part of the protests. Mr. Singh said the firing was "not done from our side." "I don't know how the death occurred. I don't think

it has anything to do with this agitation or police action and police reaction," he told reporters. Two persons allegedly received gunshot injuries and were being treated at KGMU but there was no confirmation yet if the incident was linked to the protests. Four police station areas – Hazratganj, Thakurganj, Hasanganj and Wazirganj – were hit by violent protests.

## Badal for citizenship to all persecuted minorities

**SPECIAL CORRESPONDENT CHANDIGARH**

Sukhbir Singh Badal, president of the Shiromani Akali Dal, a constituent of the BJP-led NDA, said on Thursday that all persecuted minorities seeking sanctuary in India should be given citizenship. The Akali Dal had voted in favour of the Citizenship (Amendment) Bill in both Houses of Parliament, but its lawmakers had demanded that all minorities should be included.

'Sarbat Da Bhala (welfare of all)'. We want all persecuted minorities seeking sanctuary in India to be given citizenship & equal rights. Unity in diversity is our greatest strength & I reiterated this in Parliament also."

# Section 144, a vestige of colonial rule

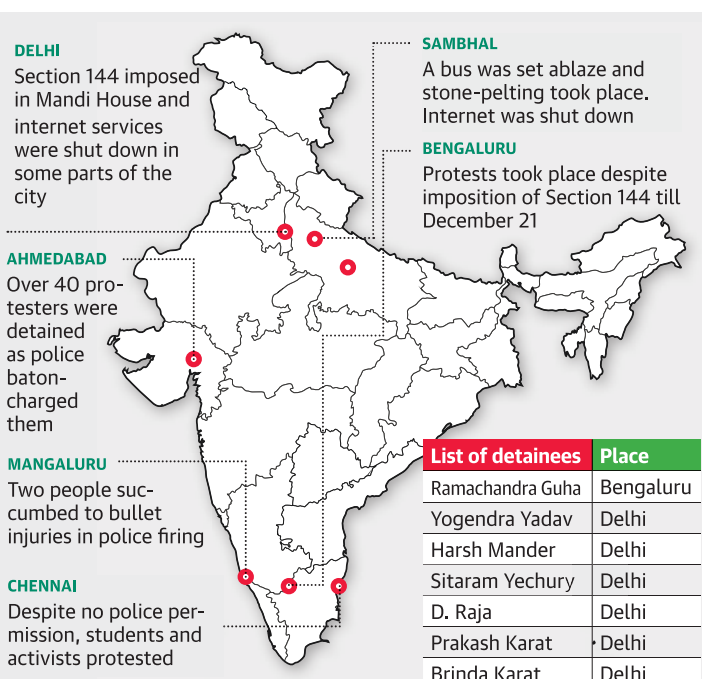
It is targeted as an insidious provision as it confers almost unbridled powers upon executive officers

**ABHINAV SEKHRI**

India's criminal justice architecture continues to reflect its colonial heritage, both on paper and in practice. This is perhaps reflected best in the vibrant and unfettered invocation of Section 144 in the Criminal Procedure Code, 1973 ["Cr.P.C."], which confers upon executive officers such as executive magistrates or sub-divisional magistrates, unimaginable powers for passing orders to tackle any urgent cases of "nuisance" or "apprehended danger" that may arise in their territorial jurisdiction, where such orders will "prevent or are likely to prevent" any adverse impact upon human life, health, safety, or prevent "a disturbance of the public tranquillity."

**Wide-spread dissent**

On Thursday, several cities witnessed anti-CAA protests, with incidents of violence and Internet shutdown. In many places, students and others defied Section 144 to voice their dissent. Several prominent people who joined the protests, including Left leaders and intellectuals, were detained by the police



**BACKGROUNDER**

In theory, Section 144 embodies very noble ideas. It is a manifestation of the idea that exceptional times call for exceptional measures, something very few of us would disagree with. But rather than simply conferring a *carte blanche* upon executive officers, Section 144 circumscribes these powers by stipulating conditions that must be complied with before any order can be passed [clause (1)], while also fixing spatial and temporal limits to ensure that the exception does not overwhelm the norm [clauses (2) through (4)]. Thus, as a rule, an order under Section 144

must be passed after giving prior notice and a hearing to the persons whose rights will be adversely affected, and only "in cases of emergency" can this requirement be waived. Further, Section 144 also incorporates within itself the idea of an aggrieved person challenging the exercise of such power, or even the state itself reviewing its actions [clauses (5) through (7)]. So, even where persons may not have been heard prior to passing of a notice, they can be heard subsequently. Thus, when one hears of "144 order" being imposed in times of riots or demonstrations, what that actually refers to is an order passed under this section, which

then specifies certain things that shall be done, because the officer considers that these steps will prevent damage to life and property, or a disturbance to public tranquillity; most common among these being an order passed by the local Police Commissioner (who will be an executive magistrate) directing that the police take steps to prevent any associations of people within an area, because the officer considers this necessary to prevent violence. If Section 144 is so wonderful, why has it been consistently attacked over time, both before and after Independence, as being one of the more insidious provisions on our statute books?

There are twin reasons for this criticism. The first is that in the bid to legislate for all kinds of emergencies, Section 144 ends up conferring almost unbridled powers upon executive officers. The only check placed upon the officer before passing any order under Section 144 is whether or not it satisfied his conscience, about there being a need for such orders which will almost certainly entail curbs upon the rights of persons. And even though there are powers to challenge such orders in appeal or in a writ before constitutional courts, even they cannot substitute their appreciation of the facts for what the officer himself thought. At best,

they can make sure that the procedure was correctly followed, but they cannot substitute their judgment for that of the officer on the ground. Furthermore, the extreme breadth of powers conferred upon executive officers by Section 144 is not specifically tailored towards the kinds of dangers that are sought to be prevented. Let's unpack this further. Section 144(1) confers these powers for achieving certain goals, i.e. preventing any damage to life or property, but frames these objectives as widely as possible given the logic of emergencies. However, there is nothing in the statute itself that says that the executive officer can only do A, B, or C to, say, prevent any "disturbance of the public tranquillity", where this did not suggest any active threats to life or property. But given that some link between the remedy and the illness will appeal to any rational observer, appeal courts are willing to interfere where the link is far too tenuous. Thus, to sum up. Section 144 is a useful tool to help deal with emergencies. However, absence of any narrow tailoring of wide executive powers with specific objectives, coupled with very limited judicial oversight over the executive branch, makes it ripe for abuse and misuse. (Abhinav Sekhri is a lawyer practising in New Delhi)



# Trump in trouble

In a historic vote, the U.S. House of Representatives on Wednesday impeached President Donald Trump for the abuse of power and obstruction of Congress

The voting was largely along party lines in the Democrats-controlled House

Total strength of House: 435

## ARTICLE I, ABUSE OF POWER

230 voted for impeachment  
197 against

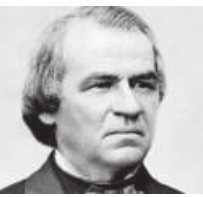
## ARTICLE II, OBSTRUCTION OF CONGRESSIONAL PROBE

229 voted for impeachment  
198 against

Now, the President's trial will go to the Republican-controlled Senate, where a two-thirds majority is needed to convict him

BEFORE TRUMP, THREE OTHER U.S. PRESIDENTS FACED IMPEACHMENT PROCEEDINGS. NONE WAS OUSTED FROM OFFICE

### 1868: Johnson survives by one vote



Democrat President Andrew Johnson's push for reconstruction after the American Civil War put him in conflict with Congress

Congress started impeachment proceedings after Johnson fired his Secretary of War

February 24, 1868: The House votes 11 articles of impeachment  
In May, the Senate acquits him

### 1974: Nixon resigns before impeachment



impede the impeachment process — after the Watergate scandal

August 9: Before the articles could be considered by the House, Nixon announces his resignation

### 1999: Clinton acquitted



December 12-13, 1998: The House Judiciary Committee approves impeachment over the Monica Lewinsky scandal

December 19: The House votes for impeachment

Feb. 12, 1999: He is acquitted in the Senate

### July 30, 1974: The House Judiciary Committee approves three impeachment articles — obstruction of justice, abuse of power and attempt to

impede the impeachment process — after the Watergate scandal

August 9: Before the articles could be considered by the House, Nixon announces his resignation

### December 12-13, 1998: The House Judiciary Committee approves impeachment over the Monica Lewinsky scandal

December 19: The House votes for impeachment

Feb. 12, 1999: He is acquitted in the Senate

It is tragic that the President's reckless actions make impeachment necessary. He gave us no choice

I got impeached last night without one Republican vote being cast with the Do Nothing Dems on their continuation of the greatest Witch Hunt in American history. Now the Do Nothing Party want to Do Nothing with the Articles...

How the House voted? It was certain before the vote that the impeachment resolution would go through the House of Representatives, which is controlled by the Democrats. In the 435-member House, the Democrats have 233 members, while the Republicans have 197. The House voted on the impeachment articles largely along the party lines. The first article got 230 votes. The tally on the second article was 229-198. Two Democrats — Reps. Jeff Van Drew of New Jersey and Collin Peterson of Minnesota, both from districts that backed Mr. Trump in the 2016 presidential election — voted against both articles. Rep. Jared Golden of Maine, whose district was also carried by Mr. Trump in 2016, voted for the first article but against the second. Rep. Tulsi Gabbard (D) of Hawaii voted to "present" on both votes.

# What's next for President?

Americans are split by half on sacking Trump, says a poll

STANLEY JOHNY

Donald Trump became the third President in American history to be impeached on Wednesday night when a majority of Representatives voted in favour of the two articles of impeachment drawn up by House Democrats. The articles, essentially the charges against the President, accuse Mr. Trump of abuse of power and obstruction of Congress, both related to the Ukraine scandal.

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### On what charges?

Both articles of impeachment are related to the Ukraine scandal, which means the Democrats did not consider the Robert Mueller report on Russia's alleged interference in the 2016 election and Mr. Trump's handling of the issue for the impeachment. The first article, on abuse of power, is



about Mr. Trump's conduct in the Ukraine scandal. The Democrats allege that the President abused his power by putting pressure on Ukraine's President Volodymyr Zelensky to launch a probe against Joe Biden, the former Vice-President and a Democratic presidential candidate for the 2020 presidential election, and his son Hunter Biden. The President is accused of withholding both a White House meeting and military aid to Ukraine. The article states Mr. Trump "corruptly solicited the government of Ukraine to publicly announce investigations" into Mr. Biden and into "a discredited theory" that Ukraine interfered with the 2016 presidential election.

House Representatives have approved the articles raised against the President, setting the stage for his trial in the Senate. After the trial, the Senators will vote on his conviction. A President can be convicted and removed from office with support of at least two-thirds of Senators (that is 67 in the 100-member U.S. Senate). In the current Senate, the Republicans have a majority with 53 seats, while the Democrats have 47 (including two independents). This means for Mr. Trump to be convicted, the Democrats have to make sure that none of their Senators crosses the party line and at least 20 Republicans do that and vote for the conviction — an impossibility given the partisan mood in the Capitol. So far, the Republicans have rejected the charges against the President. So it's almost certain that Mr. Trump will be acquitted in the Senate.

### Then why impeachment?

Democrats say it is their constitutional duty to start the impeachment proceedings as the President's actions threaten the Constitution. The underlying message is that as next election is less than a year away, the voters can decide whether they want to re-elect a President who's impeached by the House. It's also about bad legacy for Mr. Trump. He's gone down in history as the third President to be impeached in the U.S. But it is not clear how the impeachment would impact the 2020 election. A Wall Street Journal/ NBC News survey, released on Wednesday, suggests that Americans are split 48-48% on whether to sack Mr. Trump from office. Some 90% of Republicans oppose the impeachment, while 83% of Democrats support it.

### EXPLAINER

The second article, on obstruction of Congress, alleges that Mr. Trump obstructed the Congressional impeachment inquiry by refusing to cooperate with it. The President, who has denied all charges, urged several witnesses not to testify before the House panel and asked the White House and other departments not to comply with House subpoenas. President Trump "has directed the unprecedented, categorical and indiscriminate defiance of subpoenas," states Article II.

### Is Trump out of office?

No. Impeachment by the House doesn't remove an American President from office immediately. Impeachment means a majority of

# Impeached Trump faces trial in Senate

This lawless, partisan impeachment is a political suicide march for the Democratic Party, says President

REUTERS WASHINGTON

The impeachment of President Donald Trump in the U.S. House of Representatives on charges of abuse of power and obstruction of Congress sets the stage for a historic trial next month in the Republican-controlled Senate on whether he should be removed from office.

But it was unclear on Thursday how or when that trial would play out after House Speaker Nancy Pelosi said she might delay sending over the articles of impeach-

ment to the Senate in order to pressure that chamber to conduct what she viewed as a fair trial.

Mr. Trump said the ball was now in the Senate's court. "Now the Do Nothing Party want to Do Nothing with the Articles & not deliver them to the Senate, but its Senates call!" Mr. Trump said on Twitter. "If the Do Nothing Democrats decide, in their great wisdom, not to show up, they would lose by Default!"

Representative Steny Hoyer, the No. 2 House De-

mocrat, said on MSNBC that Democrats would like the Senate to first approve a \$1.4 trillion spending plan and a trade agreement with Canada and Mexico before turning to impeachment.

The mostly party-line votes on Wednesday in the Democratic-led House came after long hours of bitter debate that reflected the partisan tensions in a divided America, and made Mr. Trump the third U.S. President to be impeached.

Mr. Trump is certain to face more friendly terrain

during a trial in the 100-member Senate, where a vote to remove him would require a two-thirds majority. Ms. Pelosi said after the vote she would wait to name the House managers, who will prosecute the case, until she knew more about the Senate trial procedures. She did not specify when she would send the impeachment articles to the Senate.

Mr. Trump, who is seeking another four-year term in the November 2020 presidential election, has denied wrongdoing and called the

impeachment inquiry launched by Pelosi in September a "witch hunt."

At a raucous rally for his re-election in Battle Creek, Michigan, as the House voted, Mr. Trump said the impeachment would be a "mark of shame" for Democrats and Ms. Pelosi, and cost them in the 2020 election.

"This lawless, partisan impeachment is a political suicide march for the Democrat Party," Mr. Trump said. "They're the ones who should be impeached, every one of them."

### ELSEWHERE



### Drag Musharraf's body, hang it for 3 days: court

ISLAMABAD Pakistan's special court that sentenced former military ruler Pervez Musharraf to death has said that his body should be dragged to the central square here and hanged for three days if he dies before his execution. In a detailed judgment, authored by Peshawar High Court Chief Justice Waqar Ahmad Seth, the court directed law enforcement agencies to "apprehend" Gen. Musharraf and ensure that the punishment is carried out; if he is found dead, his corpse be dragged to the D-Chowk, Islamabad, and be hanged for three days. PTI

## Scottish leader steps up battle for referendum

'All options open if Johnson says no'

REUTERS LONDON

Scotland's nationalist leader Nicola Sturgeon will consider "all reasonable options" if Prime Minister Boris Johnson tries to stop her from holding a referendum on Scottish independence, she said on Thursday.

Ms. Sturgeon's pro-independence, anti-Brexit Scottish National Party (SNP) won 48 of Scotland's 59 parliamentary seats in last week's U.K.-wide election, which she said showed overwhelming support for her agenda to hold such a referendum.

As things stand, a referendum cannot take place without the U.K. government's



Nicola Sturgeon

consent. "The question is often posed to me: 'What will you do if Boris Johnson says no?' As I've said before, I will consider all reasonable options to secure Scotland's right to self-determination," she said in a speech.

## Sikh cab driver assaulted in California

PRESS TRUST OF INDIA NEW YORK

A 57-year-old Indian-origin Sikh taxi driver has been brutally assaulted and hit with a barbecue grill cover on the head in California, U.S., media reports said, in the second such attack in less than a fortnight.

Baljeet Singh Sidhu was parking his car outside his home in Richmond, California, SFGate.com reported, when a man asked him for a lighter. Mr. Sidhu said he didn't have one and the man left, but returned later asking for a ride for \$5. He told the man his shift was over. Then the suspect came back a third time and hit him on the head with a barbecue grill cover.

## 'Sri Lanka will develop Mattala airport'

Gotabaya says no discussion with India on the project, indicating it is off the table

MEERA SRINIVASAN COLOMBO

Sri Lanka's civil aviation authority will develop the southern airport in Mattala, near the strategically located Hambantota port, President Gotabaya Rajapaksa said on Thursday, ruling out earlier proposals of a joint venture with India. However, he invited Indian companies, especially in the IT sector, to invest in Sri Lanka.

New Delhi — with known strategic interests in the airport adjoining the Chinese-run Hambantota port — has in the past discussed a possible joint development plan with Colombo, to upgrade the loss-making facility in Mattala built by former President Mahinda Rajapaksa.

However, the project did not take off despite multiple rounds of negotiations.

"There is no discussion with India on this project," President Rajapaksa said, indicating that the project was now off the table. On the other hand, a small country like Sri Lanka welcomed foreign investment focusing on training Sri Lanka's human resources, he said. "There is a lot of worry about Chinese involvement in this region... the best thing is for other countries like India, Singapore, Japan, Australia, and ASEAN countries to invest here... that is how you can counter, just complaining won't do," he said, addressing foreign journalists.

Responding to a range of



Gotabaya Rajapaksa

questions in his first interaction with foreign media since assuming office, President Rajapaksa said his government is focussing on rationalising the taxation system in order to improve the economy and restructuring the security apparatus to ensure enhanced national security.

Mr. Rajapaksa said he would dissolve Parliament early March, signalling the

likely conduct of general elections in late April.

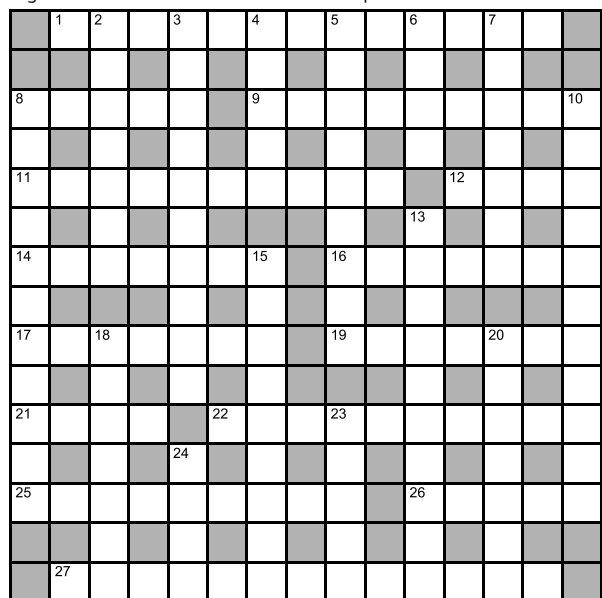
### 'I am the victim'

On the diplomatic controversy with the Swiss government, following the alleged abduction of a local staffer of the Swiss Embassy in Colombo, President Rajapaksa said: "In this case, I am the victim," adding that available evidence showed the abduction claim "is not true."

"It was a planned thing to discredit me and my government... I want to clear my name and the government's... the legal side has taken over," he said, days after the staffer was arrested for "making a false accusation" that she had been detained and threatened.

## THE HINDU CROSSWORD 12811

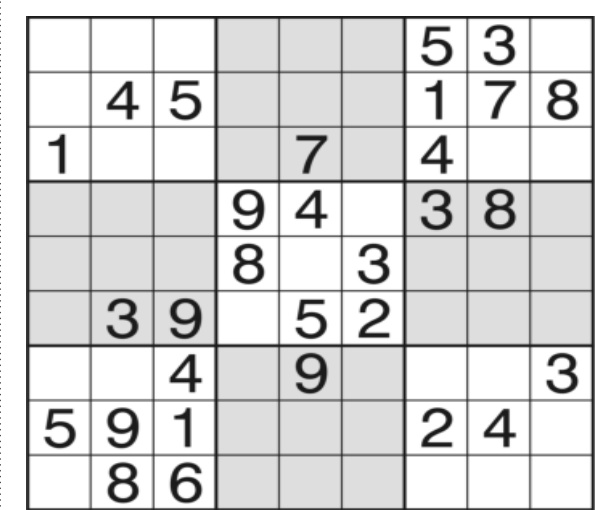
Log on to crossword.thehindu.com for more puzzles



(set by Dr. X)

- 12 Animation when ball reverses, trapping Kohli at last (4)
- 14 Renowned poet shot around foreign isle (1,1,5)
- 16 Shrinking Asian lake further shortened in size (4,3)
- 17 State ultimately backing plan to bar most wine shops (7)
- 19 President is wearing different fur-lined cloak (7)
- 21 Free content found online (4)
- 22 Remember marine struggling in difficulty (4,2,4)
- 25 Wise guy in hill achieves insight and nirvana at last (4-2-3)
- 26 Broadcasting suave socialite girl leaving (2-3)
- 27 Fanatics start to take part in rally (13)
- 5 Maiden in tape with character — it's seen on digital images (9)
- 6 Bit of free booze lifts spirit (4)
- 7 Ones fleeing from horrific regimes? (7)
- 8 Idiot involved in spraying ketchup, beginning to braashly evade responsibility (4,3,4)
- 10 Fool facing ruin and end of marriage enters seedy bar to drink a lot of alcohol (2,2,1,6)
- 13 Rescuing from a tight spot when indisposed during fight (7,3)
- 15 Dealers incorporating detailed strategy for tariff-related economic conflicts (5,4)
- 18 Pack beginning to rob solitary Italian innkeeper (7)
- 20 Fuss after suits sent back Greek dish (7)
- 23 Figure lurking around grabbed head of state (5)
- 24 Manipulate retrogressive, old system of transferring money (4)

## SUDOKU



DIFFICULTY RATING: ★★★★★

**Solution to puzzle 12810**  
 APPLICATION  
 PROTEST SEVERAL  
 TREAT CHALLENGE  
 TOPIC ESTABLISH  
 SWALLOWED RURAL  
 PASSPORTS HATES  
 ULLS EDEI  
 BENEATH ALARMED  
 SGCISYPPE  
 EXPRESSIONS

**Solution to yesterday's Sudoku**  
 762819345  
 548273196  
 913465287  
 256194738  
 874352961  
 139687452  
 395728614  
 421536879  
 687941523

## FAITH

### Dangers of attachment

Srimad Bhagavatam has a story that shows the danger of over attachment to one's family, said P.T. Seshadri in a discourse. A male and female pigeon doted on their babies and looked after them well. One day, when both the adult birds were away looking for food, a hunter trapped the baby birds in a net. The mother bird tried to rescue them and was caught in the net too. The male bird flung itself against the net in a vain bid to save them, but it also got trapped in the net. Ultimately, familial attachment only brought sorrow to the two birds. Being attached to one's family also keeps one from thinking about moksha. Like the birds, we too spend our lives providing for our families, and worrying about them. This leaves no time for us to even think about moksha, leave alone seeking it.

But those with jnana do their duties, but remain unattached. Andal was the wife of Kooratazhvan, the disciple of Ramanujacharya. Andal survived her husband, and lived with her two sons, one of whom was Parasara Bhatta. One day, when Parasara Bhatta went to the Srirangam temple, Lord Ranganatha said to him, "I now give you the boon of moksha. Prepare to come to Paramapada." Parasara Bhatta was delighted at the prospect of departing for Sri Vaikuntha. But how was he to convey this to his aged mother? He went home hesitantly. But Andal knowing what had happened, welcomed her son and told him she was happy for him. Her son was blessed to go to Paramapada, and she was going to willingly and happily part from him.

Andal's jnana was such that she did not let maternal affection cause grief to her, for she knew that being in Sri Vaikuntha was what one should aspire for. Now that that prospect had come to her son, she was not going to weep.



To play an interactive version of this crossword online, scan the QR code



MARKET WATCH

	19-12-2019	% CHANGE
Sensex	41,674	-0.28
US Dollar	71.03	-0.08
Gold	38,804	0.03
Brent oil	66.37	0.00

NIFTY 50

	PRICE	CHANGE
Adani Ports	369.65	-4.85
Asian Paints	1803.10	24.65
Axis Bank	742.55	0.70
Bajaj Auto	3218.40	4.75
Bajaj Finserv	9270.75	-91.85
Bajaj Finance	4091.85	-27.50
Bharti Airtel	449.45	11.15
BPCIL	489.95	0.70
Britannia Ind	3112.75	13.55
Cipla	467.60	-0.20
Coal India	196.90	-0.85
Dr Reddys Lab	2869.55	-3.90
Eicher Motors	22427.15	691.30
GAIL (India)	117.70	0.35
Grasim Ind	742.95	-11.25
HCL Tech	569.50	4.80
HDFC	2411.90	-33.25
HDFC Bank	1288.80	-3.55
Hero MotoCorp	2363.70	51.75
Infoc	216.30	2.65
Hind Unilever	1951.10	22.55
ICICI Bank	540.20	-1.20
Indusind Bank	1489.90	-10.90
Bharti Infratel	251.80	1.50
Infosys	730.85	-1.60
Indian OilCorp	127.40	1.35
ITC	244.35	-0.80
JSW Steel	264.85	0.45
Kotak Bank	1729.50	5.15
L&T	1311.75	-7.60
M&M	535.40	12.75
Maruti Suzuki	7240.65	0.00
Nestle India Ltd.	14285.40	94.30
NTPC	114.05	-0.10
ONGC	125.70	0.60
PowerGrid Corp	186.40	-0.80
Reliance Ind	1609.95	34.10
State Bank	328.15	1.20
Sun Pharma	433.60	-6.15
Tata Motors	179.15	4.35
Tata Steel	446.75	2.00
TCS	2229.05	61.30
Tech Mahindra	782.75	-3.90
Titan	1159.05	-0.05
UltraTech Cement	4037.85	-27.55
UPL	562.75	-3.50
Vedanta	149.35	-3.45
Wipro	249.20	0.90
YES Bank	49.90	3.15
Zee Entertainment	279.75	0.25

EXCHANGE RATES

Indicative direct rates in rupees a unit except yen at 4 p.m. on December 19

CURRENCY	TT BUY	TT SELL
US Dollar	70.83	71.15
Euro	78.82	79.18
British Pound	92.67	93.09
Japanese Yen (100)	64.67	64.96
Chinese Yuan	10.10	10.15
Swiss Franc	72.23	72.57
Singapore Dollar	52.25	52.49
Canadian Dollar	53.99	54.24
Malaysian Ringgit	17.10	17.19

BULLION RATES CHENNAI

December 19 rates in rupees with previous rates in parentheses

Retail Silver (1g)	47.5	(47.7)
22 ct gold (1g)	3629	(3634)

# Firms for more ease of doing business

India Inc. makes suggestions on mergers and acquisitions, last mile issues at pre-Budget meet with FM

PRESS TRUST OF INDIA  
NEW DELHI

India Inc. leaders, including Bharti Enterprises chairman Sunil Bharti Mittal, CII president Vikram Kirloskar and Assocham president Balkrishan Goenka, on Thursday asked the government to take measures to augment ease of doing business to "create more freedom for the industry to perform."

In a pre-Budget meeting with Finance Minister Nirmala Sitharaman, the corporate leaders highlighted several issues, including certain income tax (I-T) matters coming in the way of mergers and acquisitions (M&A) or slowing them down.

"I have come here today to discuss only one thing - make doing business easy in the country. That was what my thrust was," Mr. Mittal told reporters after the meeting.

He said some suggestions



Finance Minister Nirmala Sitharaman chairs a pre-Budget meeting with industrialists, in New Delhi on Thursday. •PTI

about M&A, demergers, NCLT process, certain sections of I-T that were coming in the way of M&A or slowing them down were made.

"The idea is to create more freedom for the industry, for them to perform. I think the Finance Minister received them very well with her associates and secretaries. What we look forward to this Budget is that they unleash the energy of the Indian entrepreneurs to do more," Mr. Mittal said.

Echoing similar views, Mr. Goenka said for "ease of doing business, States have to play an important role" and last mile issues are there, which need to be resolved.

RP-Sanjiv Goenka Group chairman Sanjiv Goenka said the discussions "centred more around what can be done to stimulate growth, to facilitate the ease of doing

business. I think the Finance Minister and her team were extremely open to all suggestions," Mr. Goenka said, adding "it is the first time I have seen this kind of response from the government."

On the current slowdown and its impact on capacity utilisation, he said, "We all recognised that it is going to take a couple of quarters, three quarters, four quarters, before this capacity gets utilised. We understand that, and that is the reality of the situation."

**Reducing I-T**  
FICCI president Sandip Somany said the industry representatives gave suggestion to the Finance Minister "to reduce I-T for those who earn less than ₹20 lakh a year so that there is more disposable income in the hands of consumers and the economy benefits."

He further said, "We have

also asked the Finance Minister to take measures to reduce EMIs, which can happen only if the banks reduce the interest rates on loans."

Stating while the RBI had cut 135 bps in rates, banks had reduced them by only 45 bps, Mr. Somany said, "If there can be more transmission of RBI's rate cut to consumers, then the EMIs will reduce and it will also improve consumption."

A Finance Ministry statement said, "During the interactive session, prominent industrialists spoke about improving regulatory environment to safeguard investments through ease of doing business, increasing export competitiveness, reviving private investment and kick-starting growth measures."

Industrialists also suggested ways to boost rural economy, especially to increase consumption, the statement added.

# RBI to conduct 'Operation Twist' to manage yields on Dec. 23

Bank to simultaneously buy and sell government securities

SPECIAL CORRESPONDENT  
MUMBAI

The Reserve Bank of India (RBI) will simultaneously buy and sell government securities worth ₹10,000 crore each on December 23 under its open market operations - a move aimed at managing the yields.

"On a review of the current liquidity and market situation and an assessment of the evolving financial conditions, the Reserve Bank has decided to conduct simultaneous purchase and sale of government securities under Open Market Operations (OMO) for ₹10,000 crore each on December 23, 2019,"

The central bank will buy and sell securities worth ₹10,000 crore

the RBI said. The RBI will purchase the longer-term maturities, that are trading at a spread of 150 bps (basis points) over the repo rate, so that the yield of these papers will soften and sell the shorter duration ones.

The central bank said it will buy ₹10,000 crore of 6.45% government bonds maturing in 2029 and simultaneously sell ₹10,000 crore of short-term bonds maturing in 2020.

"The action of Operation

Twist by the RBI today is encouraging. There is indeed a need to bring down the term premium because that remains the driving factor for long-term economic activity and addition of new investment stock," said Madhavi Arora, economist, FX & Rates, Edelweiss Securities.

Market experts had suggested unconventional steps by the central bank as policy rate cuts are unable to bring down the bank lending rates proportionately.

Operation Twist is a move taken by U.S. Federal Reserve in 2011-12 to make long-term borrowing cheap-

# Jet Airway's lenders may invite EoI afresh

CoC to vote on decision in two days

SPECIAL CORRESPONDENT  
MUMBAI

Jet Airways' resolution professional Ashish Chhawharia on Thursday informed the National Company Law Tribunal (NCLT) Mumbai that the Committee of Creditors (CoC) of the grounded airline were considering to float an advertisement to invite Expression of Interest (EoI) from some new interested parties.

He said the CoC would vote in two days on whether a fresh EoI would be invited. The NCLT, which was hearing the case on Thursday, directed the CoC to take all aspects into consideration and decide on the fresh

EoI process. Thursday's hearing was mainly to provide the Synergy Group of Brazil the opportunity to clarify its stance to submit a binding bid for Jet Airways.

According to lawyers, the representative of Synergy Group had said that they would be interested if Jet Airways would be handed over to them without any liabilities. They said all the domestic and international slots of Jet Airways, including those at London Heathrow, must be made available. However, the NCLT made it clear that Synergy cannot be given any special treatment and it should expedite the process.

# TRAI urged to protect telecom sector

PRESS TRUST OF INDIA  
NEW DELHI

Bharti Airtel chairman Sunil Bharti Mittal on Thursday said a combination of rock-bottom tariffs and high consumption is killing the telecom industry and sector regulator TRAI needs to urgently intervene to strike a balance between the needs for protecting investments and consumer interest.

"But, I think we need to have a balance between requirement of investments and consumer on the other side," Mr. Mittal told reporters after a pre-Budget meeting between Finance Minister Nirmala Sitharaman and corporate leaders.

The industry needed to get to that balance, he said adding that TRAI needed to work on this as the industry "has not been able to have an orderly mechanism to get to that point."

# Yamaha forays into 125 cc scooter segment in India

Firm to discontinue 110 cc scooters

SPECIAL CORRESPONDENT  
CHENNAI

Japanese major Yamaha on Thursday forayed into the 125 cc scooter segment with BS-VI compliant vehicles.

The company's India arm India Yamaha (IYM) Pvt. Ltd. launched the Fascino 125 FI and Ray ZR 125 FI and Street Rally 125 FI scooters.

The price of Fascino 125 cc variants ranges from ₹66,430 to ₹69,930, ex-showroom Delhi. The price of Ray ZR variants was not disclosed. Production of the new products will be starting from January 2020.

The company said it will move out of the 110 cc scooter segment and work aggressively to fortify its market in the 125 cc scooter segment along with the motorcycle line-up.

"India has got a huge aspiring young population and the company is optimistic that the demand will re-



Yamaha chairman Motofumi Shitara and actor Anirudh at the launch of Yamaha Fascino 125 FI. •BUIJOY GHOSH

live soon. The young generation is looking for premium products with differentiation," Motofumi Shitara, chairman, Yamaha Motor India Group of Companies, said. He also said company was targeting to double its market share in Indian two-wheeler market to 10% in 2025, which would require it to clock in about 2.3 million unit sales.

# Market may revive in second half of next year, says Kim

Hyundai Motor India to grow in single digit in 2020: MD

SPECIAL CORRESPONDENT  
CHENNAI

Hyundai Motor India MD and CEO S.S. Kim said the firm is hoping the market would revive by the second half of next calendar year.

The domestic car industry was down 13% in 2019 while Hyundai's sales contracted by about 7%, he said at an event for unveiling the company's new sedan Aura. However, Hyundai's exports grew 20%. Mr. Kim expected the growth to be in single digit next year, since the first half will continue to see pressure on demand.

He said company will be in a better position compared with its peers as it will have a wide range of products, on which it has been investing despite the slowdown.

The new Sedan 'Aura' will take on Maruti's Dzire and



More choice: Aura will take on Maruti's Dzire and Honda's Amaze and hit the market in early 2020. •BUIJOY GHOSH

Honda's Amaze and will hit the market in early 2020.

Aura will be its first sedan equipped with Kappa 1 litre BS VI T-GDI petrol and 1.2 litre BS-6 ECOTORQ diesel engine, offering superior power, superior performance and fuel efficiency. "With modern design, powerful performance and 12-segment unique features along with best service warranty

package for complete peace of mind, we are confident that it will meet the aspirations of millennials," said Mr. Kim. The company has invested about ₹1,000 crore in the product.

On capacity utilisation, Mr. Kim said the company had the capacity to produce about 7.65 lakh units and was producing about seven lakh units.

# MPC members cite rise in inflation for rate pause

Some see signs of growth recovery

SPECIAL CORRESPONDENT  
MUMBAI

Rise in headline inflation as well as an inadequate monetary policy rate transmission were cited by members of the monetary policy committee for keeping interest rate unchanged during the first bimonthly monetary policy review in early December, minutes of the meeting showed.

After cutting rates in five consecutive policy reviews, the Reserve Bank of India (RBI) decided to keep the repo rate unchanged at 5.15% in the December review.

RBI Governor Shaktikanta Das cited uncertainties around the growth inflation dynamics, observing that even as spike in food inflation could be looked through, there was some uncertainty about the outlook of prices of certain items such as cereals, pulses, milk and sugar.

Telecom charges

"It is also not clear at this stage as to how the recent increase in telecom charges will play out even as CPI inflation, excluding food and fuel, has moderated," Mr. Das said. "The impact of past policy rate reductions on monetary transmission, however, is still unfolding," he added.

M.D. Patra, another internal member of the MPC, who is the executive director of RBI in-charge of monetary policy, sees inflation rising over the next three months.

"It is prudent to expect higher than current readings over the next two or three months."

This warrants a pause in the sequence of rate reductions that began in February



2019," Mr. Patra said. Interestingly, R.H. Dholakia, known as the most dovish member of the committee, also voted for a pause, along with all the other five members.

"The forecast of inflation by RBI for the four quarters up to Q2 of 2020-21 is based on certain assumptions where considerable uncertainties are involved. I, therefore, take the RBI forecast of the headline inflation of 3.8% for Q2 of 2020-21 with some reservation at this point," Mr. Dholakia said, adding that inflation expectation could shoot up, and stressed the need for a wait-and-watch approach.

He also said there were some green shoots of growth recovery during the third and fourth quarters in response to the counter-cyclical measures on the fiscal and monetary policy fronts, but those needed to be confirmed with more data.

The RBI also highlighted some positive signs for growth like Rabi sowing and the increase in storage capacity of reservoirs.

"Passenger vehicle sales, domestic and international air passenger traffic, foreign tourist arrivals, and finished steel consumption showed higher growth in October in comparison with the previous month," he said.

# Tata Motors unveils Nexon Electric SUV

Prices it between ₹15 lakh and ₹17 lakh

SPECIAL CORRESPONDENT  
MUMBAI

Tata Motors has unveiled the Nexon Electric Vehicle (EV), which will be commercially launched in January 2020.

Targeted at personal car buyers, this EV is powered by Ziptron technology and is expected to be priced between ₹15 lakh and ₹17 lakh. The company calls it 'India's own Electric SUV'.

Bookings will open from Friday on deposit of ₹21,000 and the vehicle will be sold in 22 cities to begin with, executives said. It will be available in three variants namely XZ+ LUX, XZ+ (both in 2 tone) and XM (single tone), and in three colour options - Signature Teal Blue colour, Moonlit Silver and Glacier White.

The EV will come with a warranty of eight years or 1,60,000 kms, whichever is earlier, on battery and mo-



Gunter Karl Butschek with Shailesh Chandra, president - Electric Mobility Business, Tata Motors. •PAUL NORONHA

tor. It will have a range of 300 km in a single charge.

Speaking at the unveiling ceremony on Thursday, Guenter Butschek, CEO & MD, Tata Motors said, "The Nexon EV is a high performance, connected vehicle that is uniquely suited to address the aspirations of Indian customers and break all barriers for EV adoption."

# Mistry free to sell \$17 bn stake in Tata Sons

NCLAT order has set aside the conversion of the firm into a private concern

PIYUSH PANDEY  
MUMBAI

The National Company Law Appellate Tribunal (NCLAT) had set aside the Registrar of Companies' (RoC) decision to change Tata Sons Limited from a public company to a private company, terming it illegal and ordered the RoC to make a correction in its records showing Tata Sons as public company.

It has also said the company cannot exercise its powers under Article 75, under which the board can transfer anyone's shares by passing a special resolution.

Seen together, this means that former Tata Sons chairman Cyrus Mistry, who owns 18.4% stake in Tata Sons valued at over \$17 billion, is



Cyrus Mistry

free to sell his stake.

Confirming this, a lawyer in the know of the development told *The Hindu*, "Controversial Article 75 relates to company's power to transfer shares."

"Under it, the minority shareholder could not transfer or sell his shares without the permission of

the majority shareholder. Conversion into a private limited company meant erosion in the value of Mr. Mistry's investment."

According to Article 75, Tata Sons can transfer 'ordinary shares' of any shareholders, including that of SP Group, without notice through a special resolution in the general meeting of the ordinary shareholders of the company in the presence of nominated directors of 'Tata Trusts.'

"In view of 'prejudicial' and 'oppressive' decision taken during last few years, the company, its board of directors and shareholders, which has not exercised its power under Article 75 since inception, will not exercise

its power under Article 75 against appellants and other minority members," said the NCLAT order adding such power can be exercised only in exceptional circumstances and in the interest of the company, but before exercising such power, reasons should be recorded in writing and intimated to the concerned shareholders whose right will be affected.

"Tata's have converted Tata Sons into a private limited [concern]. This conversion was very serious as as the provisions of public limited company would not apply on Tata Sons and Mr. Mistry would have been forced to sell his stake to Tata's at peanuts," investment adviser S. P. Tulsian told *The Hindu*.

# ICRA downgrades Yes Bank

SPECIAL CORRESPONDENT  
MUMBAI

Rating agency ICRA has downgraded several debt instruments of Yes Bank due to uncertainties around its capital raising plan.

"The rating downgrade considers the continued uncertainty regarding the timing and quantum of capital raise by Yes Bank Limited (YBL). The level of investor interest amid the correction in the stock price and the receipt of regulatory approvals also remain key monitorables," the rating agency said.

The bank had said it had received a proposal for investment of \$2 billion.



# The regained looms

Kerala's design community got together to bat for Chendamangalam handloom in 2019. The revival of the tamarind leaf border sari is a case in point



SHALINI JAMES

"Do you want the sari woven by the silver sun, the sari with the tamarind leaf border?" says the Malayalam song rendered by Yesudas from the 1974 movie *Nellu*.

In August 2018, the tiny handloom village of Chendamangalam was left reeling from the deluge that devastated Kerala. Looms, yarns and finished goods had been destroyed and in one handloom society, stock worth more than ₹40 lakh stood forlorn and damp with mildew creeping up the tall piles.

I stood amid the destruction with the society's secretary P. A. Sojan and decided to buy some of the stock to convert into a collection of garments. As I sifted through the mess, an eager Sojan dropped sari after sari and *mundu* after *mundu* onto an old, dry bed sheet.

Then, out of the blue, he asked me, "Have you seen the *puliyilakara* border?" and pointed

## FOR THE ROYAL HOUSEHOLD

It is widely believed that weaving in Chendamangalam was introduced by the Paliyam family. Called the Paliath Achans, these hereditary prime ministers to the Maharaja of Kochi have been associated with Chendamangalam from the 16th century onwards. The Devanga Chettiars settled in this region at their behest to serve the family's sartorial needs. The cotton muslin dhotis they wove were so fine that it was said they could pass through a ring. Both men and women of noble families wore these gossamer-like, unbleached cotton dhotis hemmed by borders of pure gold threads. The elegant and simple off-white and gold theme has always been the sartorial leitmotif of Kerala's aristocratic and royal households. Except for stripes and checks of different widths and a few extra-weft designs, very little has been added over the years to this craft's design vocabulary.

As time passed and Paliyam patronage diminished, the handloom products of Chendamangalam suffered. From catering to the luxury market in the time of the Achans, their products now mostly served the masses, so they lost out to cheaper power loom products.



to a narrow black border named after the tamarind leaf, running parallel to the sari's selvage. "There are only two or three persons left in this village who can weave this border," Sojan said wistfully, as he explained that the *Puliyilakara* and the forked, extra-weft *Chuttikara* were part of the traditional design repertoire of Chendamangalam handloom.

These *karas* or borders demand a high degree of skill. Most of the weavers who knew these complex weaving techniques are either too old or no longer alive. The current generation of weavers are used to weaving only simpler styles because they have been co-opted into this craft without sufficient training or skill upgradation.

The Co-operative Society Act of 1969 only just saved this craft from near extinction. Though debt-ridden and floundering in semi-obscure before the floods, many of these societies have to be credited with upholding traditional weaving practices against the grinding wheels of change. The quality of the end product, therefore, re-



**Warp and weft** (From left,) The designer's Marupiravi collection using the handloom, Shalini James, the Chendamangalam saris and a loom, a garment from the handloom fabric ■ THULASI KAKKAT, SELWYN D DAWSON & SPECIAL ARRANGEMENT

mains more or less sacrosanct even today. Indeed, the sari with the *puliyilakara* border that I took home that day passed the ring test.

Much water has flowed under the bridge since that evening in August last year. Quite literally. Kerala's design community got together to bat for Chendamangalam handloom. In the juggernaut of worldwide interest that they generated, the entire Onam stock was sold out, the looms repaired, and showrooms renovated in record time.

However, for Chendamangalam to stand on its own feet, a lot more remains to be done. Markets have to be recaptured and more avenues for sales generated. Design development must be actively pursued. The government's and societies' efforts have so far been rather desultory. A three pronged design and marketing strategy is necessary to address the needs of the local, national and international markets. Societies must gear up their units with facilities for sampling, merchandising and quality control.

Added to these measures, government aided representation in relevant trade fairs and fashion weeks in India and abroad, will give Chendamangalam the much needed impetus to turn their accidental brush with fame into a more permanent legacy. If not, the likes of the tamarind leaf border will be consigned to the forgotten annals of history.

**A series that looks back on the year that 2019 was.**

(The writer is a fashion designer and founder of the design label Mantra)

## PEOPLE

### Tales of the Italian son-in-law

Through his new novel, Carlo Pizzati tells of how he came to India looking for a cure and found love

A man, his broken back and a long journey, complete with epiphanies and self-introspection to find a cure — *Bending Over Backwards*, written by author Carlo Pizzati, is, in his own words, a 'memoir': a memoir that reads like a novel.

A prequel to his recent work *Mappillai*, which chronicles his years in India, *Bending Over Backwards* is everything that happened to Pizzati, which ultimately brought him to India. Now settled as an overseas citizen — the journey and its documentation, he says, lent to a lot of self-introspection. The book gives the perspective of a Westerner's initial idea of the country, replete with speculation, says Pizzati. "I was one of the people who arrived with a portable water purifier in my pocket," he recalls adding, "which is why I thought it would be interesting for Indian readers to have that point of view of someone who is being honest of his shortcomings; who now by being an overseas citizen, can be frank about his transformation."

This narrative has been woven over the years, with some new chapters and additions, that joined in after Pizzati settled in India — there is a thread, laced with subtle humour, that runs through the work, which compares his earlier perception of the country to his realisations, today.

The narrative revisits the time when Pizzati was going through a "mid-life crisis" around 2007 — this was also the time when professionally he was rethinking his career as a journalist. At the same time, he was stubbornly trying to finish his first novel. "Out of all this, I realised that I had a more serious issue to deal with — a physical pain in my back which I had been dragging from the age of six," he says, adding, "so I decided that before I fixed my spirit, my mood and professional situation, I had to fix my body."

This led him to try multiple ways of treatment. After many failed attempts, a friend suggested a visit to a posturologist. Now, this is where the memoir opens. After many attempts at "walking like a fox with chin up in the air" — suggestions picked up from Boulder, Colorado and an American professor, who is a student of Ashtanga Yoga — he headed to Los Angeles, where he "was hooked up onto this strange machine" and was told that he had committed a social crime in his prior incarnation. "Being an atheist, this led me to think about whether there is such a thing as a 'soul' and can a machine photograph, measure or detect whether it is suffering. It opened an avenue to explore the relationship between spirituality and rationality."

Transcendental meditation, was another option, and this, Pizzati says, worked to an extent — "that is when I opened my mind to the idea of visiting India. I decided to go to Mysuru to learn under Pattabhi Jois for a month before he passed." In India, he explored the relationship between technology and spirituality and the future of it. Laced with subtle humour and elaborate metaphors, the narration is done in such a way that it often plays with reality. This style of Pizzati's, in fact, is what lends a visual quality to the work.

"*Bending Over Backwards*, is a story that begins with a broken man, looking for a cure, travelling around the globe, and ends up in India, seeking the truth but finding love instead," concludes Pizzati.

Available on Amazon.in and Flipkart.com, ₹399

GOWRI S.

## FOOD SPOT



RAHUL VERMA

# Kebab calling

It's rather nice when the mountain comes to Mohammed. Last week, I was to have gone to Lucknow for a niece's wedding, and was looking forward to it for two good reasons: one, I hadn't visited Lucknow for four decades or so; and two, I needed to bite into some of Tunday's scrumptious kebabs.

If you like your kebabs, you would know all about Tunday, the legendary kebab maker whose spiced meat was so delicious that his fame (along with his kebabs) spread far and wide.

I was looking forward to Lucknow, even though I am not into wedding festivities. Unfortunately, a medical procedure meant that I had to cancel my plans. That was when the mountain came calling — my brother-in-law, who attended the wedding, spent some quality time in Aminabad, where Tunday's

shop is located. He carried back for us a large box of kebabs and a small hillock of sheermals.

We have all heard stories about Tunday. Legend has it that the melt-in-the-mouth shamis was first cooked with some 160 masalas by a one-armed kababchi called Haji Murad Ali, and that's how it got its name. Over the years, a great many wannabe Tunday shops have opened and shut, not just in Lucknow, but also in other parts of the country. One came up in my East Delhi neighbourhood a couple of years ago which, the owners said, was a branch of the great Lucknow shop. The kebab wasn't bad at all, but the shop closed before you could say *pyaaz aur pudina chutney dena*, Bhai.

I remember how I relished the kebabs when a friend brought some for us many years ago from Lucknow. Though I have always

Are Tunday's kebabs all they're made out to be and have they improved over the years?



**Making minced meat** Tunday kebab with sheermal ■ SPECIAL ARRANGEMENT

held that the Shami Kebabs of Meerut are better than their counterparts elsewhere, Tunday's fare had its own magic. So I opened the box that the BIL had carried with a great deal of excitement. It had two kinds of kebabs — of goat meat and buff. We heated them at home, and waited for some friends to come over. One busy friend said he'd visit us in the evening, and two not-so-busy friends said they'd be over for dinner. The kebabs with the sheermal were served to them all, and we reached a few conclusions:

For one, Tunday's kebab is not

what it used to be. Earlier, I thought the kebabs were to die for. Now I feel that you don't really have to give your life up for them. Second, they have to be eaten with rotis, preferably *ulthey tawa ke parathe* — *parathas* cooked on an upturned vessel. Without them, they are a bit too salty. But wrapped in a piece of roti, the salt seems fine.

I asked my friends what they thought about it. One of them said while the texture was fine, the flavour of nutmeg was too strong. Another felt that there was a sharp edge to the kebab that took away

from its taste. A case of too many spices spoiling the broth? I thought the kebab was fine, but not outstanding.

It goes without saying that having the kebab hot off the tawa, on top of a piece of crispy roti, makes all the difference. Eating it at home, as we know, is never the same. But I am convinced, more than ever, that Meerut is still number one. Tunday, perhaps, is not even a poor second. Either the kebabs have changed, or I have. I think it's a bit of both.

The writer is a seasoned food critic

## 5 EVENTS WORTH YOUR WHILE



### EXHIBITION

#### Children's art works

Deepashram, a home for boys, has organised an exhibition of art works, *My dreams, My world*, a group art showcase the works of the differently-abled children of the home. Curated by Aakshat Sinha, the participating children use mediums like pastels, crayons, sketching pens, pencils, watercolours.

**VENUE:** Arpana Fine Arts Gallery  
**TIME:** 11 a.m. - 7 p.m.



### PERFORMANCE

#### Guitar concert

IHC, in collaboration with the Embassy of Portugal, Cultural Centre, is hosting Coimbra, Fado & The Portuguese Guitar, a concert of folk and classical music from Portugal by Hugo Gomboias and Diogo Passos. Gomboias plays music from his hometown Coimbra, and Passos works actively to promote Coimbra's music.

**VENUE:** Stein Auditorium, India Habitat Centre  
**TIME:** 7 p.m.

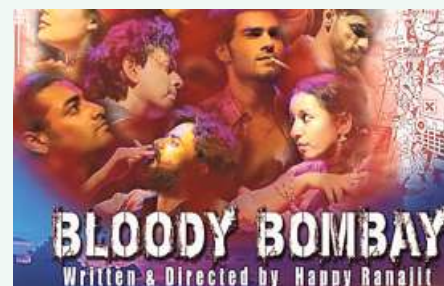


### LIFESTYLE

#### Luxury weddings

Retrouvailles '20, an initiative by Kanika Mehta and EXP Exchange to celebrate the best of the Indian luxury wedding industry will be held today. This congregation will feature over 250 wedding professionals who will exhibit their skills, exchange ideas and showcase the latest in the industry.

**VENUE:** Riviera House, Sector 24, Gurugram  
**TIME:** 7 p.m. to midnight



### THEATRE

#### Hindi play

Unicorn Actors Studio will stage *Bloody Bombay*, a Hindi play, this evening. Written and directed by Happy Ranajit, it is a journey of human emotions, ethics and existence. The play presents the reality of Bollywood and the true conditions of struggling actors who have dreams to be Bollywood stars.

**VENUE:** Shri Ram Centre, Mandi House  
**TIME:** 7 p.m. - 9 p.m.



### GIG

#### Bollywood hits

Foxtrot, a coffee and cocktail bar, is hosting DJ Rocky and DJ Binny who'll be playing live music tonight. Rocky is a prominent face on the DJ-ing circuit and Binny is one of the most commercially successful names on the music scene in India and abroad. The duo play all genres of music, and specialise in Bollywood, Hip-hop and House.

**Venue:** Foxtrot, Khan Market, Shop Number 18  
**Time:** 9 p.m. onwards





**Lamb Moile**

- INGREDIENTS**
- 1.5 kg Lamb on the bone
  - 1 cup Vegetable oil
  - 6 Onions, sliced
  - 2 tbsp East Indian Bottle Masala
  - 300 gm Tomatoes
  - 2 tbsp Ginger
  - Garlic half a big bulb
  - 1.5 litres Coconut milk
  - 4 Potatoes, cut into big chunks
  - 1 tsp East-Indian vinegar (sugarcane vinegar)
  - Salt to taste

**METHOD**  
In a non-stick pan, with some oil, sear the lamb on both sides to seal the juices. Do this for about two minutes on medium flame to brown it a bit. Take the lamb pieces out of the pan and set aside. In the same pan, add the remaining oil and fry the onions till they are completely translucent or a bit brown. Do this for 15 minutes. Add the East Indian Bottle masala, then the tomatoes, and cook them, stirring continuously for 20 minutes or until some oil begins to separate. Now add the garlic and ginger that has been roughly pounded. To this, add the lamb, and with it, a litre of coconut milk. Add the potatoes and let it all simmer for 45 minutes. Once you see that the gravy has visibly reduced, add one teaspoon of the East Indian vinegar and the remaining coconut milk. Adjust the salt according to taste and bring to a boil. Take it off the flame; it's ready to devour.



# Look East this Christmas

VJ-turned-chef Maria Goretti on what defines a typical, East Indian holiday meal at her home

RANJANI RAJENDRA

Christmas is just around the corner... a time for bonding with loved ones, and for feasting. Thinks roasts, cakes, wine and of course local favourites. Families gear up weeks ahead, cooking up a storm... there's biryani to be made, a fruit cake to be shared and *kalkals* to be distributed. And let us not forget Christmas lunch... hours spent around the table, swapping stories and digging into family favourites.

The scene is no different at the Warsi household in Mumbai, where VJ-turned-chef Maria Goretti prepares to host Christmas lunch. Preparations typically begin a week in advance, with Maria donning the chef's hat to churn out a number of dishes: some celebrating her East Indian heritage and some global favourites as well. Planning of course begins weeks ahead.

"I begin prepping at least by December 17. By the 24th, I am in the thick of all the cooking and baking. Christmas day starts super early since I host a lunch. It is always with close friends and family... it usually stretches well into the evening, with the last of the guests leaving around 8 pm," she says.

Interestingly, Maria didn't begin cooking until her son was around two; because she wanted to ensure her kids ate healthy. Once she began, she realised how much she enjoyed cooking and went on to study



at Tante Marie in London and earn herself a Cordon Bleu certificate.

Not one to shy away from her roots, Maria's blog, Instagram and even her book *From My Kitchen to Yours* (published by Om Books International), showcase East Indian favourites... as does her table at Christmas. "As a child, we always began with the four weeks of Advent to spiritually prepare for Christmas. It was a time to tie up loose ends and bring in as much peace, love and joy into our lives as possible. Christmas eve was always about attending



**Party favourites**  
Maria's Christmas lunch has a good mix of East Indian and global favourites.  
■ GETTY IMAGES/ISTOCK AND FROM MY KITCHEN TO YOURS

midnight mass and then heading straight home for some cake and coffee. On Christmas day, my mother would cook us a lovely big lunch, after which we would sleep like whales," says Maria.

Today, she likes to retain that essence of her childhood Christmas with a lunch just as lovely as the one her mother would put together. "I usually like to have all kinds of meat and vegetables on the table. There are always lots of starters and desserts," she says.

"So there will be hand-rolled pizzas, a charcuterie tray, cheese platter, sour-dough bread with dips like hummus and babaganoush. There will definitely be a big salad; everyone loves a good salad. This year for lunch, I will be making some East Indian prawn curry, baked chicken, mutton *moile*, pasta, brinjal *moju* (which is a Sri Lankan dish), *naan*, sorpotel and stacks of baked potatoes."

But what is Christmas lunch without dessert? Maria has quite a few treats up her sleeve: think meringue with strawberries, gluten-free and butter-free fresh orange cake, chocolate mud pots and a chocolate fondue. "I simply love meringue, so it will definitely feature," she says.

Here she shares two East Indian recipes to make your Christmas lunch even better.

*From My Kitchen To Yours* is available at [Ombooksinernational.com](http://Ombooksinernational.com), ₹995

**Baked chicken**

- INGREDIENTS**
- 1.5 kg Whole chicken
  - 1 tbsp Oil
  - 10 Raisins
  - 10 Cashew
  - 1 small Onion, finely chopped
  - 1 Green chilli
  - 5 cloves Garlic
  - 25 gm Sausage meat (mutton/chicken)
  - Chicken liver that comes along with the chicken, chopped
  - 2 tbsp Breadcrumbs
  - 2 tbsp Flat-leaf parsley, finely chopped
  - 25 gm Butter
  - 1 tsp East Indian bottle masala
  - 12 strips Chicken bacon

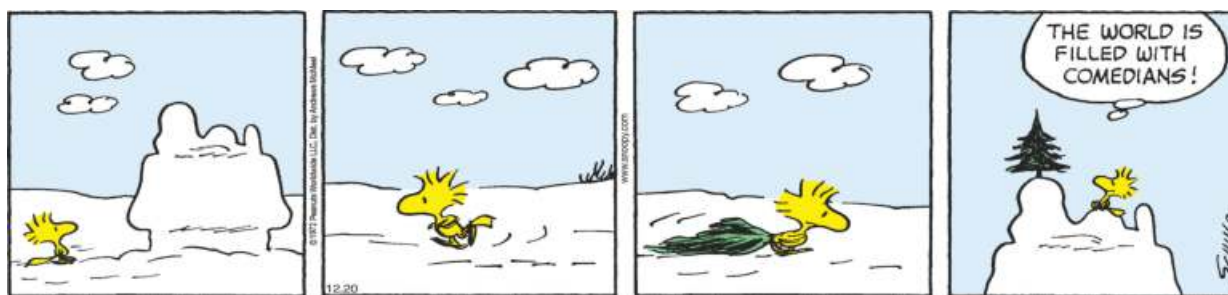
**METHOD**  
Wash the chicken and keep aside. Allow the water to completely drain. In a non-stick pan, add half a tablespoon of oil. Add the raisins. Once the raisins are cooked and puffed out, take them out and set aside. Add the cashews and fry till golden brown. Take them out and keep aside. Sauté the onion, add chilli and garlic and cook for a minute. Now add the sausage meat and once cooked, add the chicken liver. Cook for about a minute or till the liver is visibly cooked. Set aside and let it cool. When cooled, add the breadcrumbs, parsley, raisins and cashews to the liver mix. Mix the butter and the East Indian Bottle masala. Smear the chicken inside out with the prepared mix. Put the stuffing under the skin of the chicken belly, gently (if this seems tough, put the stuffing in the stomach cavity). Place the chicken bacon strips over the whole chicken and cover the chest, stomach and the legs completely. Now bake the chicken for 1 hour and 20 minutes in a pre-heated oven at 190°C or till the chicken is dark brown. Serve hot.



**POOCH CAFE**



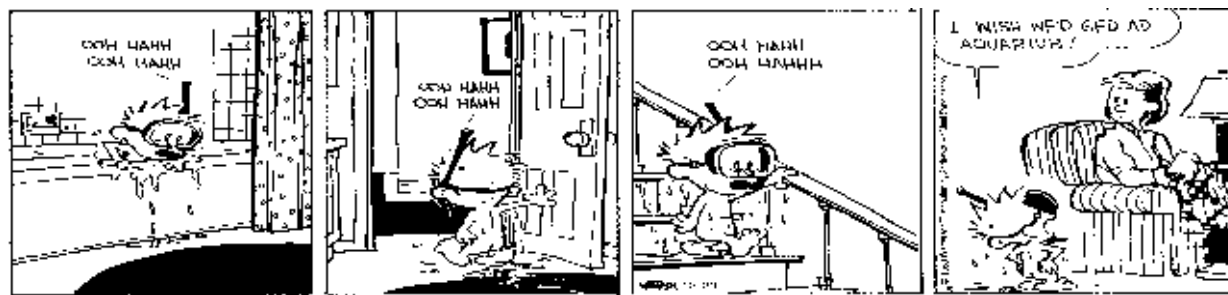
**PEANUTS**



**HAGAR THE HORRIBLE**



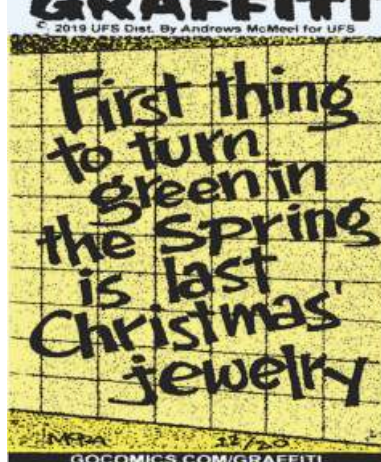
**CALVIN AND HOBBS**



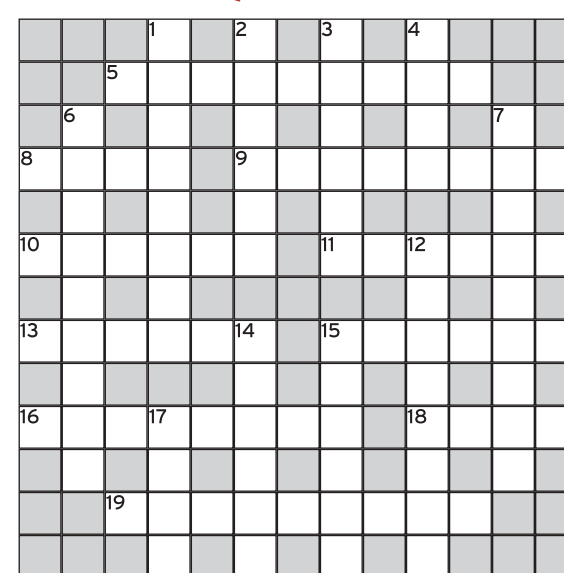
**TIGER**



**GRAFFITI**



**THE GUARDIAN QUICK CROSSWORD-13255**



- contented cat (4)
- 6 Arrow makers (9)
- 7 Without revealing who you are (9)
- 12 Jobs for the boys (8)
- 14 Without charge (6)
- 15 Malodorous (6)
- 17 Not functioning properly (4)

Solution will appear in The Hindu dated December 21, 2019.

Solution No. 13254

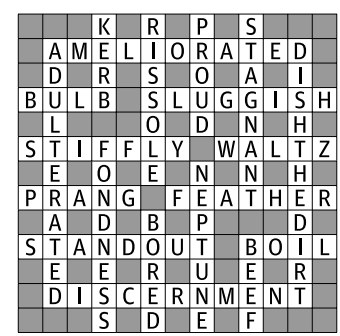
**WUMO**



**HEALTH CAPSULES**

WILL AN OFFICIAL SWEETENERS INCREASE MY STROKE RISK?  
A RECENT STUDY OF WOMEN OVER AGE 50 WHO CONSUMED 2 OR MORE ARTIFICIALLY SWEETENED DRINKS PER DAY REVEALED THAT THEY WERE AT AN INCREASED RISK OF CLOT BASED STROKES, HEART ATTACKS AND EARLY DEATH. STROKE RISK OF ANY KIND INCREASED BY 23%.  
Health Capsules is not intended to be a diagnostic device.

- Across
- 5 Deliberately harmful (9)
- 8 Work hard (4)
- 9 Death and decay of body tissue (8)
- 10 Floor level of a building (6)
- 11 Inferior - worthless (6)
- 13 Crowd (6)
- 15 Lying on one's back (6)
- 16 Reimbursement for goods damaged in transit (8)
- 18 Small insect-eating songbirds (4)
- 19 Unproductive (9)
- Down
- 1 Australian animal - a no-go ark (anag) (8)
- 2 Small boat propelled with oars (6)
- 3 Small finch, once popular as a caged songbird (6)
- 4 Sound of a



**PEARLS BEFORE SWINE**





# KKR breaks the bank for Cummins with ₹15.50 crore bid

Four of the five-most expensive signings are pace bowlers; Chawla is the priciest Indian star

## Rahul named KXIP captain

PRESS TRUST OF INDIA  
NEW DELHI

India opener K.L. Rahul was on Thursday named KXIP captain for IPL 2020. Wasim Jaffer was appointed batting coach, Sunil Joshi as bowling coach and Jonny Rhodes as fielding coach.

"We are happy to appoint Rahul as our captain for the upcoming season. He has been through a lot in the last year or so and has come back strongly," said KXIP co-owner Ness Wadia.

Shreyas Iyer was retained skipper of Delhi Capitals.

### IPL AUCTION

**AMOL KARHADKAR**  
KOLKATA  
As expected, pacers ruled the roost as the eight franchisees splurged a combined sum of ₹140.30 crore on 62 players who were sold during the 13th Player auction of the Indian Premier League on Thursday.

Bucking the trend of the big-hitters stealing the show at previous auctions, four of the five most expensive signings were pace bowlers.

While Australia's Pat Cummins attracted a historic bid of ₹15.50 crore from Kolkata Knight Riders (KKR) in a five-way battle – the highest amount ever paid for an overseas cricketer and the second-highest across IPL auctions – Chris Morris, the South African pace-bowling all-rounder, joined him in the three-member league of players with nine-digit pay packets after a successful bid of ₹10 crore by Royal Challengers Bangalore (RCB).

Separating the duo in the list of the highest expensive signings for the day was Cummins' compatriot Glenn Maxwell, the first big major signing of the day, with Kings XI Punjab bagging him for ₹10.75 crore.

Pacers Sheldon Cottrell (KXIP, ₹8.50 crore) and Nathan Coulter-Nile (MI, ₹8 crore) from West Indies and Australia respectively rounded up the top-five.

**Unadkat stays with RR**  
Besides these big signings, more than a dozen other pacers joined the roster of teams. Rajasthan Royals retained Jaydev Unadkat with an effective price correction – ₹3 crore as compared to ₹3.5 crore last time – while Kane Richardson (₹4 crore) and Dale Steyn (₹2 crore)



**Busy day:** The team owners and coaches met the media during breaks to explain their strategy. • RAJEEV BHATT

joined Royal Challengers Bangalore, with the South African legend being picked up for his base price towards the fag end of the auction that lasted well over five hours.

Chennai Super Kings added England's seam-bowling all-rounder Sam Curran (₹5.50 crore) and Australian wizard Josh Hazlewood (₹2 crore) to its squad. England's Chris Jordan (₹3 crore) joined the RCB ranks.

Anil Kumble, the newly-appointed Kings XI Punjab head coach, said the onus on pacers was expected. "It's pretty obvious that bowlers are critical in T20s. Our gaps were evident. We had to fill fast bowler slots. The choice and money we had to spend

we focussed on pacemen and middle-order folks," Kumble said.

**Tambe's feat**  
Besides the pacers and some promising young Indian batsmen, including five India Under-19 members, the spin duo of Piyush Chawla and Varun Chakravarthy also surprised many on the day, as did leggie Pravin Tambe, who at 48 became the oldest signing for IPL, beating Australia's Brad Hogg, who was 44 when he was in the KKR ranks in 2015.

At the end of the auction, Delhi Capitals owner Parth Jindal announced that the team has retained Shreyas Iyer as its captain for the forthcoming season.

### WHAT THEY SAID

**We got a few steals at base price. Very happy about it.**  
**Akash Ambani, MI owner**  
We have a fairly set overseas roster. We didn't need a lot of overseas players. Someone like Mitch Marsh, we needed him there.

Five local Indian boys who are all good young players we want to give an opportunity to.

**Trevor Bayliss, SRH head coach**  
Our strategy was to bring in a death bowler. Pat Cummins or Woakes. Pat went above our budget. We're happy with Woakes.  
**Parth Jindal, DC owner**

We have seen one of the best captains in Indian cricket (Dhoni) being a 'keeper and a batsman, so I don't see a problem.  
**Anil Kumble, KXIP head coach**  
Aaron Finch brings a lot of experience to the group. Not as much as second captain as much as he is about helping us out.

He is super experienced.  
**Mike Hesson, RCB team director**  
Dinesh Karthik is definitely our captain. Morgan will be a perfect lieutenant for Karthik.  
**Brendon McCullum, KKR head coach**

## Young India's shining stars

**A look at the uncapped Indians who struck it big on Thursday.**  
**Yashasvi Jaiswal (Rajasthan Royals, Price: ₹2.4 crore):** The Mumbai left-hander left his hometown in Uttar Pradesh to move to Mumbai to pursue his cricketing ambitions. As a young boy, he endured several hardships, including selling paanipuri, to make a living while he played cricket. At 17, he became the youngest to hit a List A double-century, when he scored 203 in 154 balls against Jharkhand in

the Vijay Hazare Trophy.  
**Kartik Tyagi (Rajasthan Royals, Price: ₹1.30 crores):** The Uttar Pradesh fast bowler has played one first-class game and five List A games. He has featured regularly for the India under-19 team and is also part of the World Cup squad.  
**Priyam Garg (Sunrisers Hyderabad, Price: ₹1.90 crores):** Priyam Garg will be captaining India at the Under-19 World Cup in South Africa. The right-handed batsman from UP already has the experience of 12 First Class games, 19

List A games and 11 T20s.  
**Virat Singh (Sunrisers Hyderabad, Price: ₹1.90 crores):** Unlike his more well-known namesake, this Virat bats left-handed. He has already played 25 First Class matches for Jharkhand. In the T20 Syed Mushtaq Ali Trophy, he scored 343 runs in 10 games with three fifties at the strike rate of 142.  
**Ravi Bishnoi (Kings XI Punjab, Price: ₹2 crore):** The leg-spinner from Rajasthan is also part of the under-19 World Cup squad. He has played six T20s, taking six wickets.



Yashasvi Jaiswal.  
• FILE PHOTO: VIJAY BATE.



Virat Singh.  
• FILE PHOTO



Priyam Garg.  
• FILE PHOTO: K. MURALI KUMAR

## Look forward to CSK stint: Chawla

Coach Fleming stressed on the leggie's rapport with Dhoni

**AMOL KARHADKAR**  
KOLKATA

Piyush Chawla feels the pressure of being in the auction pool. On each of the four previous occasions when he was part of the Indian Premier League (IPL) auction pool – full auctions in 2008, 2011, 2014 and 2018 – he preferred to be away from the television. Thursday was no different.

While his family was glued to the television in the afternoon, the leg-spinner opted to play a game of snooker at a club in Moradabad, his hometown. The moment he received a call from home, the veteran leg-spinner was relieved.

### 'Delighted'

"First, it was a sense of relief when they told me I have got bids. And when I heard the price and more importantly the team, I was extremely delighted," Chawla told *The Hindu* a day before he rejoins Gujarat for its Ranji Trophy campaign.  
"I am really looking forward to playing for Chennai Super Kings (CSK). It's a great team with Mahi bhai (Mahendra Singh Dhoni), arguably the greatest captain in the world. Just couldn't have asked for more."  
Stephen Fleming, the CSK



**Pleasant surprise:** Piyush Chawla said he was extremely delighted when he heard the price and, more importantly, the team. • FILE PHOTO: K.R. DEEPAK

head coach, also stressed on Chawla's – who was a member of India's triumphant campaigns in the 2007 World T20 and the 2011 World Cup – rapport with Dhoni.

### More than handy

"We rate him very highly. The captain has a very good relationship with him. Obviously, he is a different type of bowler from Karn Sharma, but we are happy to have him," Fleming said.  
"We have a well-balanced squad. The home ground is spin dominant, so he will

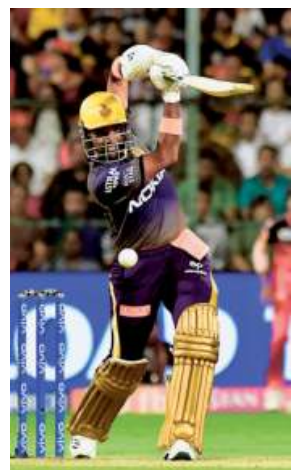
come in more than handy. Just trying to add some bases to what is a pretty good puzzle."

Chawla is no stranger to Chennai, having been a regular for India Cements in the TNCA League.

With 150 IPL wickets, the leggie hopes to make the most of his latest opportunity. "I love playing in Chennai and I hope I can contribute to the rich legacy of CSK."

Having emerged as the most expensive buy among Indians, it will be interesting to see if Chawla can repose the faith shown in him.

## Uthappa excited about Royals move



Robin Uthappa.  
• FILE PHOTO: K. MURALI KUMAR

**M.R. PRAVEEN CHANDRAN**  
THIRUVANANTHAPURAM

Robin Uthappa, picked up by Rajasthan Royals for ₹3 crore in the IPL Auction, says he is excited at reuniting with Steve Smith. The Aussie and Uthappa have been together at Pune Supergiants.  
The former India batsman said he was also looking forward to sharing the dugout with Kerala teammate Sanju Samson.

"I wasn't aware of what was happening at the auction as I was batting. I was told about this after the match and I am excited at playing for Rajasthan Royals,

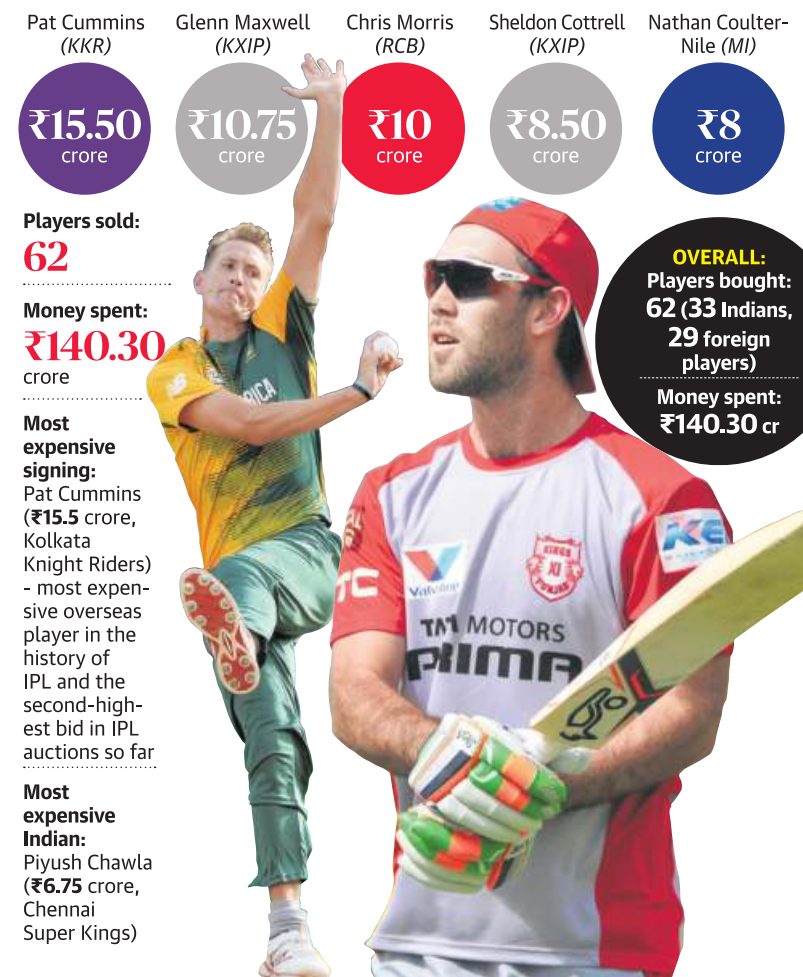
especially with Steve Smith. "I had played with him before and I am looking forward to sharing the dugout with Sanju. I played six seasons for Kolkata. It has been an exciting journey for me. The people in Kolkata loved me and I am thankful to them," he said.  
Uthappa said Rajasthan Royals was a good team with world class players.

"I know quite a lot of players personally, so it won't be a problem for me to play for a new team. I am keen to play alongside Jofra Archer and Ben Stokes," he said.

## Movers and shakers

Here's how the dugouts looked like after the IPL auction on Thursday

### TOP BUYS



### PLAYERS BOUGHT

Team	Player	Purse at Start	Purse Remaining	Squad Size
Chennai Super Kings	Piyush Chawla	₹6.75 cr	₹6.75 cr	24
	Sam Curran	₹5.50 cr	₹5.50 cr	
	Josh Hazlewood	₹2 cr	₹2 cr	
	R. Sai Kishore	₹20 L	₹20 L	
	Chris Jordan	₹3 cr	₹3 cr	
Mumbai Indians	Nathan Coulter-Nile	₹8 cr	₹8 cr	24
	Chris Lynn	₹2 cr	₹2 cr	
Kolkata Knight Riders	Pat Cummins	₹15.50 cr	₹15.50 cr	24
	Eoin Morgan	₹5.25 cr	₹5.25 cr	
Royal Challengers Bangalore	Chris Morris	₹10 cr	₹10 cr	21
	Aaron Finch	₹4.4 cr	₹4.4 cr	
Delhi Capitals	Alex Carey	₹2.4 cr	₹2.4 cr	22
	Chris Woakes	₹1.5 cr	₹1.5 cr	
Sunrisers Hyderabad	Virat Singh	₹1.90 cr	₹1.90 cr	25
	Priyam Garg	₹1.90 cr	₹1.90 cr	
Kings XI Punjab	Ravi Bishnoi	₹2 cr	₹2 cr	25
	James Neesham	₹2 cr	₹2 cr	

### FINAL SQUADS FOR 2020

Team	Players
Chennai Super Kings	MS Dhoni, Suresh Raina, Faf du Plessis, M Vijay, Ravindra Jadeja, Mitchell Santner, Lungi Ngidi, Kedar Jadhav, Ambati Rayudu, Narayan Jagadeesan, Harbhajan Singh, KM Asif, Shardul Thakur, Shane Watson, Imran Tahir, Ruturaj Gaikwad, Deepak Chahar, Monu Kumar, Karn Sharma
Mumbai Indians	Rohit Sharma, Hardik Pandya, Jasprit Bumrah, Krunal Pandya, Ishan Kishan, Surya Kumar Yadav, Rahul Chahar, Anmolpreet Singh, Jayant Yadav, Aditya Tare, Anukul Roy, Quinton de Kock, Kieron Pollard, Lasith Malinga, Mitchell McClenaghan
Delhi Capitals	Shikhar Dhawan, Prithvi Shaw, Shreyas Iyer, Rishabh Pant, Ishant Sharma, Axar Patel, Amit Mishra, Harshal Patel, Avesh Khan, Kagiso Rabada, Keemo Paul, Sandeep Lamichhane
Kolkata Knight Riders	KL Rahul, Karun Nair, Mohammed Shami, Nicholas Pooran, Mujeeb ur Rahman, Chris Gayle, Mandeep Singh, Mayank Agarwal, Hardus Viljoen, Darshan Nalkande, Sarfaraz Khan, Arshdeep Singh, Harpreet Brar, Murugan Ashwin
Rajasthan Royals	Steve Smith, Sanju Samson, Jofra Archer, Ben Stokes, Jos Buttler, Riyan Parag, Shashank Singh, Shreyas Gopal, Mahipal Lomror, Varun Aaron, Manan Vohra
Sunrisers Hyderabad	Dinesh Karthik, Andre Russell, Sunil Narine, Kuldeep Yadav, Shubman Gill, Lockie Ferguson, Nitish Rana, Rinku Singh, Prasad Krishna, Sandeep Warrier, Harry Gurney, Kamlesh Nagarkoti, Shivam Mavi
Kings XI Punjab	Sheldon Cottrell, Glenn Maxwell, Deepak Hooda, Ravi Bishnoi, James Neesham, Chris Jordan, Tajinder Singh, Simran Singh
Delhi Capitals	Kane Williamson, David Warner, Manish Pandey, Vijay Shankar, Rashid Khan, Mohammad Nabi, Abhishek Sharma, Jonny Bairstow, Wriddhiman Saha, Shreevats Goswami, Bhuvneshwar Kumar, Khaleel Ahmed, Sandeep Sharma, Siddharth Kaul, Shahbaz Nadeem, Billy Stanlake, Basil Thampi, T. Natarajan
Sunrisers Hyderabad	Virat Singh, Priyam Garg, Mitchell Marsh, B Sandeep, Fabian Allen, Abdul Samad, Sanjay Yadav



TV PICKS

**NBA:** Sony Ten 1 (SD & HD), 6.30 a.m.  
**Ranji Trophy:** Star Sports 2 (SD & HD), 9.30 a.m.  
**Pakistan vs Sri Lanka:** 2nd Test, Sony ESPN (SD & HD), 10.30 a.m.  
**I-League:** DSport, 7 p.m.  
**Big Bout League:** Star Sports 1 (SD & HD), 7 p.m.  
**ISL:** Star Sports 2 (SD & HD), 7.30 p.m.  
**Bundesliga:** SS Select 2 (SD & HD), 1 a.m. (Saturday)  
**Serie A:** Sony Ten 2 (SD & HD), 1 a.m. (Saturday).

IN BRIEF



Kendrick Nunn ends 76ers' home record

**LOS ANGELES**  
Kendrick Nunn scored 26 points as Miami Heat ended Philadelphia 76ers' unbeaten home record with a 108-104 victory on Wednesday.

**The results:** Cleveland Cavaliers 100 bt Charlotte Hornets 98; Toronto Raptors 112 bt Detroit Pistons 99; Chicago Bulls 110 bt Washington Wizards 109 (OT); Miami Heat 108 bt Philadelphia 76ers 104; New Orleans Pelicans 107 bt Minnesota Timberwolves 99; Oklahoma City Thunder 126 bt Memphis Grizzlies 122; Denver Nuggets 113 bt Orlando Magic 104; Boston Celtics 109 bt Dallas Mavericks 103; Portland TrailBlazers 122 bt Golden State Warriors 112. AGENCIES

Haadin Bava loses in second round

**DOHA**  
Qualifier Haadin Bava put up a good fight before losing 4-6, 6-2, 6-2 to seventh seed Alexis Gautier of France in the second round of the \$15,000 ITF men's Futures tennis tournament here on Thursday.  
**The results: Second round:** Alexis Gautier (Fra) bt Haadin Bava 4-6, 6-2, 6-2; **First round:** Bava bt Ivan Liutaredich (Blr) 6-1, 4-6, 6-3.

# Kerala's dramatic collapse hands victory to Bengal

## Home batsmen lose the battle mentally on a rapidly deteriorating surface

**M.R. PRAVEEN CHANDRAN**  
THIRUVANANTHAPURAM

Kerala's batting imploded again, but it was more dramatic in the second innings as Bengal registered an eight-wicket victory inside three days in the Ranji Trophy Elite A & B Group match at the KCA-St. Xavier's College ground here on Thursday.

It was payback time for Bengal, which extracted sweet revenge for the humiliating defeat it suffered against the same opponent at the Eden Gardens last season.

After conceding a 68-run first innings lead, the Kerala batsmen lost the battle mentally on a surface which was rapidly deteriorating.

Will to stay

None of the players – barring Robin Uthappa and Vishnu Vinod – showed the will to stay at the wicket, and instead, were guilty of playing extravagant shots early in their innings to perish. Spinners Shahbaz Ahmed (3/10) and Arnab Nandi (3/28) ran through the Kerala lower order after medium pacers prised out the top-half.

Kerala was bundled out for 115 in its second essay, leaving Bengal a target of 48.

Useful stand

The opening session set the template for the day. Kerala found it difficult to end the dogged seventh wicket stand between Shahbaz Ahmed (50) and Arnab Nandi (27). The pair not only added a crucial 49, but also managed to frustrate the host for nearly 22 overs.

Shabaz grafted his way to a deserved half-century. It was again Midhun who gave Kerala the breakthrough by dismissing Arnab.

Kerala lost a wicket in the



**The star:** Shahbaz Ahmed's all-round performance helped Bengal score an eight wicket win over Kerala. ■SPECIAL ARRANGEMENT

two overs it batted before lunch as Ashoke Dinda cleaned up P. Rahul for a duck. Ishan Porel had Jalaj Saxena slashing a catch to point while Sanju Samson wafted at a wide delivery from Dinda and chopped it on to his stumps.

Mukesh Kumar breached Sachin Baby's defence to leave Kerala in dire straits at 29 for four.

Uthappa (33) and Vishnu (33) added 56 for the fifth wicket. When Uthappa was adjudged leg before to Shahbaz, he showed his displeasure before leaving the crease.

Bad shots

Both Salman Nizar and Vishnu perished to bad shots while attacking the spinners. Kerala lost its last six wickets for 30 just runs.

Bengal captain Abhimanyu Easwaran said: "It was a fantastic win. A great start to the season. Abhishek Raman

played an outstanding innings. Our bowlers struck to their task. It was good to begin my captaincy stint with a win."

"We played some loose shots. Our batting was not up to the mark in both innings. We need to address the batting collapses," said Kerala coach Dav Whatmore.

The scores:

**Kerala – 1st Innings:** 239.

**Bengal – 1st Innings:** Abhishek Raman c Monish b Thampi 110, Abhimanyu Easwaran lbw b Thampi 4, Koushik Ghosh c Sanju b Monish 11, Manoj Tiwary c Uthappa b Jalaj 51, Sudip Chatterjee c Vishnu b Midhun 1, Shreevats Goswami c Rahul b Monish 24, Shahbaz Ahmed c Vishnu b Jalaj 50, Arnab Nandi c Rahul b Midhun 29, Ashoke Dinda (run out) 12, Ishan Porel b Midhun 3, Extras (b-4, lb-7): 11; Total (in 111.2 overs): 307.

**Fall of wickets:** 1-6, 2-26, 3-125, 4-138, 5-186, 6-227, 7-276, 8-278, 9-289.

**Kerala bowling:** Warrior 19-5-45-0, Thampi 19-3-43-2, Mon-

ish 14-0-52-2, Jalaj 36-7-96-2, Midhun 18.2-0-51-3, Baby 5-0-9-0.

**Kerala – 2nd Innings:** P. Rahul b Dinda 0, Jalaj Saxena c (sub) Anustup b Porel 1, Sanju Samson b Dinda 18, Sachin Baby b Mukesh 9, Robin Uthappa lbw b Shahbaz 33, Vishu Vinod b Arnab 33, Salman Nizar (not out) 12, S. Midhun b Arnab 0, Basil Thampi lbw b Shahbaz 3, Sandeep Warrior c Arnab b Shahbaz 0, Extras (b-4, lb-1, nb-1): 6; Total (in 39.2 overs): 115.

**Fall of wickets:** 1-0, 2-8, 3-26, 4-29, 5-85, 6-86, 7-100, 8-100, 9-115.

**Bengal bowling:** Dinda 8-2-26-2, Porel 10-1-33-1, Mukesh 5-1-8-1, Arnab 10-4-28-3, Shahbaz 6.2-1-15-3.

**Bengal – 2nd Innings:** Abhishek Raman c Vishnu b Warrior 4, Abhimanyu Easwaran (not out) 15, Koushik Ghosh c Vishnu b Warrior 19, Sudip Chatterjee (not out) 5, Extras (b-4, nb-2, w-1): 7; Total (for two wkts. in 10.5 overs): 50.

**Kerala bowling:** Warrior 4-0-23-2, Thampi 3-1-10-0, Jalaj 2-1-4-0, Monish 1.5-0-9-0.

RANJI TROPHY SCORES, ROUND 2, DAY 3

GROUP A

**At Ongole:** Delhi 215 & 89/6 in 28 overs (C.V. Stephen 4/47) vs Andhra 368 in 127 overs (Manish Golamaru 42, Ricky Bhui 144 n.o., Karan Shinde 48, Navdeep Saini 5/86).

**Thiruvananthapuram:** Kerala 239 & 115 in 39.2 overs lost to Bengal 307 in 111.2 overs (Abhishek Raman 110, Manoj Tiwary 51, Shahbaz Ahmed 50) & 50/2 in 10.5 overs.

**Points: Bengal 6, Kerala 0.**  
**Patiala:** Hyderabad 242 & 30/5 in 23 overs vs Punjab 443/6 decl. in 108 overs (Mandeep Singh 204 n.o., Anmolpreet Singh 54, Anmol Malhotra 80, Karan Kaila 54 n.o., Mohammed Siraj 4/77).

**Nagpur:** Vidarbha 510/8 decl. vs Rajasthan 260 in 94.2 overs (Mahipal Lomror 97, Umesh Yadav 5/45) & 12/3 in 12 overs.

GROUP B

**Hubballi:** Uttar Pradesh 281 & 29/1 in 11 overs vs Karnataka 321 in 135.5 overs (Devdutt Padikkal 74, Shreyas Gopal 58, Saurabh Kumar 6/16).

**Indore:** Madhya Pradesh 125 & 270 in 99.1 overs (Rameez Khan 44, Anand Bais 45, Ajay Rohera 64) vs Baroda 222 & 114/4 in 28.5 overs (Kedar Devdhar 48).

**Visakhapatnam:** Railways 248 & 27/1 in 14 overs vs Saurashtra 479/9 decl. in 136 overs (Harvik Desai 44, Snell Patel 46, Cheteshwar Pujara 69, Sheldon Jackson 41, Arpit Vasavada 134 n.o., Dharmendrasingh Jadeja 66, Karn Sharma 4/105).

**Natham:** Himachal 158 & 154 in 52.2 overs (R. Ashwin 4/55) bt Tamil Nadu 96 & 145 in 67.5 overs (K. Mukunth 48, B. Aparajith 43 n.o., Akash Vashist 7/33).

**Himachal 6, TN 0.**

GROUP C

**Ranchi:** Assam 162 & 186 in 62.4 overs (Kunal Saikia 48, Utkarsh Singh 4/55, Shahbaz Nadeem 4/53) lost to Jharkhand 415/9 decl. in 99.2 overs (Kumar Deobrat 44, Nazim Siddiqui 173, Utkarsh Singh 58). **Jharkhand 7, Assam 0.**

**Raipur:** Uttarakhand 120 & 174/3 in 74 overs (Tanmay Srivastava 58) vs Chhattisgarh 520/7 decl. in 135.2 ov-

ers (Amandeep Khare 192, Ajay Mandal 241 n.o., Pradeep Chamoli 4/95).

**Pune:** Jammu & Kashmir 209 & 263 in 71.3 overs (Suryansh Raina 83, Fazil Rashid 43, Abdul Samad 78, Digvijay Deshmukh 4/46) vs Maharashtra 109 & 192/5 in 56.4 overs (Ruturaj Gaikwad 71, Murtaza Trunkwala 54).

**Cuttack:** Services 271 & 86/3 in 30 overs vs Odisha 540 in 160.2 overs (Debashish Samantray 195, Biplab Samantray 73, Debabrata Pradhan 57, Suryakant Pradhan 64, Arun Bamal 4/116).

PLATE

**Puducherry:** Arunachal Pradesh 343 & 143/3 in 34 overs (Samarth Seth 72 batting) vs Mizoram 620/9 decl. in 142 overs (Lalhrui-zela 124, Taruwar Kohli 307 n.o., K.B. Pawan 102, Akhilesh Sahani 4/175).

**Chandigarh:** Chandigarh 420 vs Bihar 115 in 49.3 overs (Babul Kumar 67, Gurinder Singh 6/24) & 4/0 in 1 over.

**Porvur:** Meghalaya 203 & 145/5 in 48 ov-

ers (Puneet Bisht 51) vs Goa 463 in 143.5 overs (Sumiran Amonkar 129, Snehal Kauthankar 179, Suyash Prabhudessai 51, Abhay Negi 5/90).

**Kolkata:** Manipur 116 & 216 in 79.2 overs (Narsingh Yadav 85, Rex Singh 42) lost to Nagaland 400.

**Nagaland 7, Manipur 0.**

**Puducherry:** Sikkim 65 & 112 in 43 overs (Sagar Udeshi 4/21) lost to Pondicherry 446/8 decl.

**Pondicherry 7, Sikkim 0.**



# Mystic Flame tipped for Kabini Cup

**BENGALURU:** Mystic Flame, who has been well tuned is expected to score in the Kabini Cup (1,400m), the main event of the races to be held here on Friday (Dec. 20). False rails (width about 7.5m from 1,600m to the winning post) will be in position.

**1 BELOVED PRINCE PLATE** (1,200m), maiden 2-y-o only, over, 2-45 p.m.: 1. Candlelightqueen (10) S. John 60, 2. High Admiral (12) R. Manjunath 60, 3. Darahasinii (5) P. Surya 59.5, 4. Princezeem (3) T.S. Jodha 59.5, 5. Naayab (7) Chetan G 56.6, 6. Foresight (4) R. Pradeep 55, 7. Unifier (2) P.S. Chouhan 55, 8. Aerospeed (1) Arvind Kumar 54.5, 9. Barog (11) Arshad 54, 10. Nostredamus (8) A. Ramu 53.5, 11. Regal Force (6) I. Chisty 53.5 and 12. Gin Daisy (9) Rayan 51.

**1. UNIFIER,**  
**2. REGAL FORCE,**  
**3. GIN DAISY**

**2 CHAMUNDI HILLS PLATE** (1,400m), rated 15 to 35, 5-y-o & over, 3-15: 1. Agnar (8) Darshan 60, 2. Find (10) S. John 58, 3. Ispellidangertoall (2) Md. Asif Khan 58, 4. Happy Dancing (4) Rayan 57, 5. Azeemki Princess (1) T.S. Jodha 56, 6. Paradiso (3) Arshad 56, 7. Admiral One (7) Irvan 55.5, 8. James Bond (11) A. Vishwanath 55.5, 9. Amazing Angel (9) Jagadeesh 55, 10. Fiorenzo (6) Vaibhav 55, 11. Blarney Stone (5) Chetan G 54.5 and 12. Limato (12) Kiran Rai 53.5.

**1. BLARNEY STONE,**  
**2. LIMATO, 3. AGNAR**

**3 BELLARY PLATE (DIV. II),** (1,200m), rated 30 to 50, 4-y-o & over, 3-45: 1. Varcasva (11) P.S. Chouhan 60, 2. Stars In His Eyes (9) M. Prabhakaran 58, 3. Lucky Isabella (4) A. Imran 57, 4. Panama (10) I. Chisty 56, 5. Black Whizz (1) S. Shareef 55, 6. Capstone (5) S. Shiva Kumar 55, 7. Grand Empire (7) Darshan 55, 8.

Armin (8) Ankit Yadav 54.5, 9. Benediction (12) Zervan 54.5, 10. Silken Striker (3) Vaibhav 54.5, 11. Radiant Treasure (2) S. Hussain 52.5 and 12. Red Galileo (6) Arshad 52.

**1. BENEDICTION,**  
**2. VARCASVA, 3. LUCKY ISABELLA**

**4 KABINI CUP** (1,400m), rated 60 & above, 4-15: 1. Rafa (4) Chetan G 62.5, 2. Tororosso (1) S. Shareef 62.5, 3. Into The Groove (5) Srinath 59, 4. Set To Win (8) M. Kumar 56.5, 5. Mystic Flame (3) Irvan 55, 6. Blue Blazer (6) Kiran Rai 54.5, 7. Angelino (7) Trevor 52 and 8. Ashwa Raftar (2) I. Chisty 51.

**1. MYSTIC FLAME, 2. INTO THE GROOVE, 3. ANGELINO**

**5 GARDEN CITY TROPHY** (2,000m), rated 45 to 65, 4-45: 1. Here And Now (2) A. Imran 60, 2. Lycurgus (5) S. Shareef 60, 3. Treasure Striker (3) I. Chisty 59.5, 4. Electra (4) Trevor 59, 5. Grey

Channel (1) T.S. Jodha 58.5 and 6. Streaming Gold (6) S. John 57.

**1. STREAMING GOLD, 2. HERE AND NOW**

**6 BELLARY PLATE (DIV. I),** (1,200m), rated 30 to 50, 4-y-o & over, 5-15: 1. Wings Of Desire (8) A. Imran 60, 2. Albertta (11) Vaibhav 59.5, 3. Siyouni (3) Mark 58.5, 4. Tariini (6) M. Naveen 58.5, 5. Ultimate Speed (5) S. Shareef 58.5, 6. Optimisticapproach (7) R. Manish 58, 7. Royal Resolution (1) David Allan 58, 8. Tio Rico (12) Chetan G 56.5, 9. Birchwood (10) Kiran Rai 56, 10. Harmonia (2) Arvind Kumar 56, 11. Triggar (4) J.H. Arul 55 and 12. Sharp Response (9) Zervan 54.5.

**1. ROYAL RESOLUTION, 2. SHARP RESPONSE, 3. WINGS OF DESIRE**  
Day's best: MYSTIC FLAME  
Double: UNIFIER – ROYAL RESOLUTION  
Jkt: 2, 3, 4, 5 and 6; Tr (i): 1, 2 and 3; (ii): 4, 5 and 6.

# Multifaceted obliges in feature event

**BENGALURU:** Darius Byramji-trained Multifaceted (I. Chisty up) won the M.A.M. Ramaswamy Memorial Trophy, the feature event of the races held here on Thursday (Dec 19). The winner is owned by Mr. Rienzie M.K. Edwards & Mrs. P.P.M. Edwards.

**1 KOKKAREBELLUR PLATE** (1,200m), maiden 2-y-o only, (Terms): ANNE BOLEYN (P.S. Chouhan) 1. Classic Charm (Darshan) 2. Cavallini (Vaibhav) 3 and Johnny Bravo (Trevor) 4. 5-1/4, 1 and Shd. Im, 13.69s. ₹62 (w), 15, 68 and 13 (p), SHP: 264, THP: 45, FP: 1,383, Q: 1,327, Trinella: 45,110 and 2,148, Exacta: 76,065 and 32,599. Favourite: Eminence Grise. Owners: Mr. Aditya P. Thackersey & Mr. S. Dominic. Trainer: S. Dominic.

**2 LINGANAMAKKI PLATE** (1,400m), rated 00 to 20, 5-y-o & over: PROUDWISH (Irvan) 1, Bazinga (K. Raghu) 2, South Bell (Arshad) 3 and High Tide (I. Chisty) 4. 4-3/4, 1-1/2 and 2. Im, 27.31s. ₹21 (w), 14, 26 and 26 (p), SHP: 69, THP: 66, FP: 164, Q: 132, Trinella: 1,151 and 449, Exacta: 1,640 and 545. Favourite: Proudwish. Owner: Mr. M. Sudheer Reddy. Trainer: Pradeep Annaiah.

**3 NILGIRIS PLATE** (2,000m), rated 15 to 35: STAR AND GARTER (S. John) 1, Aferpi (P.S. Chouhan) 2, Mighty Red (Darshan) 3 and Chantelle (Trevor) 4. Lnk, 1-3/4 and 1-1/2. 2m, 09.86s. ₹15 (w), 12 and 20 (p), SHP: 30, THP: 31, FP: 46, Q: 41, Trinella: 78 and 20, Exacta: 135 and 69. Favourite: Star And Garter. Owners: Diamond Band Racing Syndicate Pvt Ltd rep by: Mr. Shiven Surendranath, Mr. Kersi H. Vachha, Mr. Haider Soomar & Mr. Ashish Gupta and Mr. Reuben So-

lomon. Trainer: Arjun Mangalorkar.

**4 M.A.M. RAMASWAMY MEMORIAL TROPHY** (1,200m), rated 75 & above: MULTIFACETED (I. Chisty) 1, Diamond Rays (P.S. Chouhan) 2, Air Command (Ankit Yadav) 3 and Silver Ikon (Kiran Rai) 4. 9-1/4, Lnk and 1. Im, 11.04s. ₹14 (w), 12, 15 and 30 (p), SHP: 25, THP: 64, FP: 24, Q: 27, Trinella: 289 and 209, Exacta: 1,255 and 436. Favourite: Multifaceted. Owners: Mr. Rienzie M.K. Edwards & Mrs. P.P.M. Edwards. Trainer: Darius Byramji.

**5 SECRETARIAT TROPHY** (1,400m), rated 30 to 50: CUBAN PETE (Leigh Roche) 1, Cuban (Trevor) 2, Mohican (M. Prabhakaran) 3 and Shivalik Kiss (Arshad) 4. 1/2, 2-1/2 and Lnk. Im, 27.01s. ₹15 (w), 12, 19 and 34 (p), SHP: 41, THP: 70, FP: 60, Q: 46, Trinella: 1,017 and 353, Exacta: 1,064 and 338. Favourite: Cuban Pete. Owners: Five Stars Shipping Co. Pvt Ltd & Mr. Chaduranga Kanthraj Urs. Trainer: S. Attaollahi.

**6 LONGCHAMP PLATE** (1,100m), rated 15 to 35, 4-y-o & over: ACEROS (J.H. Arul) 1, Premier Premises (Irvan) 2, Zehnaseeb (Kiran Rai) 3 and Flicka (Darshan) 4. Not run: Revan Star and Songkran. Nk, Hd and 3-1/2. Im, 07.71s. ₹21 (w), 12, 21 and 19 (p), SHP: 61, THP: 47, FP: 92, Q: 59, Trinella: 655 and 436, Exacta: 5,966 and 2,789. Favourite: Aceros. Owners: Mr. Gautam Aggarwal, Mr. Rajan Agarwal & Mrs. Geeta Aggarwal. Trainer: Pradeep Annaiah. Jackpot: ₹196 (1,922 tkts.). Runner-up: 35 (4,670 tkts.). Treble (i): 199 (42 tkts.); (ii): 29 (648 tkts.).

# Zeena wins air rifle gold against stiff competition

## SHOOTING

**SPORTS BUREAU**  
BHOPAL

Zeena Khitta underlined the overwhelming depth of talent in Indian women's air rifle, as she won the gold ahead of three of world's best shooters, in the 63rd National shooting championship here on Thursday.

In a highly competitive field that had 426 shooters, 18-year-old Zeena from Himachal Pradesh shot 252.2 in the final to beat Mehuli Ghosh to the gold by 1.7 point.

Former World No.1 and World record holder Apurvi Chandela, who had won two World Cup gold medals this season, was pushed to the third place.

Qualification topper Shriyanka Sadangi, who shot 627.8, placed sixth, eventually behind Meghana Sajjanar and Homanshika Reddy.

World championship silver medalist Anjum Moudgil shot 624.1 and placed 20th, while the current World No. 1 Elavenil Valariyan made 623.7 for the 24th place. Olympian Ayonika

Paul had 624.2 for the 18th slot. The intensity of competition was evident, as Zeena was pushed to the bronze in the youth section, which had 570 shooters, by Janhavi Khanvilkar and Atmika Gupta.

In the junior section, which had 398 shooters, Commonwealth Games silver medalist Mehuli Ghosh won the gold, 1.7 point ahead of Aakriti Dahiya. Zeena placed sixth.

**The results: 10m air rifle: Women:** 1. Zeena Khitta 252.2 (627.1); 2. Mehuli Ghosh 250.5 (627.2); 3. Apurvi Chandela 227.6 (627.4). **Team:** 1. Oil and Natural Gas Corporation 1875.6; 2. West Bengal 1875.0; 3. Railways 1872.8.

**Juniors:** 1. Mehuli Ghosh 251.7 (627.2); 2. Aakriti Dahiya 250.0 (626.3); 3. Atmika Gupta 228.1 (625.1). **Team:** 1. West Bengal 1875.6; 2. Rajasthan 1871.7; 3. Madhya Pradesh 1870.3.

**Youth:** 1. Janhavi Khanvilkar 250.8 (624.1); 2. Atmika Gupta 248.3 (625.1); 3. Zeena Khitta 228.5 (627.1). **Team:** 1. Maharashtra 1866.6; 2. Madhya Pradesh 1864.3; 3. Uttar Pradesh 1862.8.

**Sub-youth:** 1. Homanshika Reddy Pullagurla 625.2; 2. Anshika Gupta 625.1; 3. Ramita 623.1.

# Swedish girls are champions

**NANDAKUMAR MARAR**  
MUMBAI

Sweden, despite missing a penalty, beat India 4-0 in the final of the U-17 women's football tournament at the floodlit Mumbai Football Arena here on Thursday.

Sweden lifted the trophy in the three-nation tournament remaining unbeaten in three of three games. India followed in second place while Thailand was third.

The Swedes, who dominated right from the kick-off, scored the first two goals off set-pieces – corner-kicks in the fourth and 15th minutes.

Rusul Roja Kafaji tapped home the first, a carpet drive across the goal-mouth. Elma Nelhage headed in the second, connecting cleanly a ball floated in from the left. Evelina Duljan chased a long pass on the right to take advantage of a defence moving up and finished off the move with a rasping shot from right to the left corner in the 18th minute. Monica Jusubah slammed home the fourth in the 70th.

**The result:** Sweden U-17 4 (Rusul Rosa Kafaji 4, Elma Nelhage 15, Evelina Duljan 18, Monica Jusubah 70) bt India U-17 0.



## Saini in for injured Chahar

Navdeep Saini.  
\*FILE PHOTO: AFP

## INDIA VS WI

PRESS TRUST OF INDIA  
CUTTACK

India pacer Deepak Chahar was on Thursday ruled out of the series-deciding third ODI against the West Indies owing to a back injury. He will be replaced by Navdeep Saini. The series is locked 1-1 with the final match to be played here on Sunday.

"Deepak felt mild pain in his lower back following the second ODI in Visakhapatnam on Wednesday. The BCCI medical team examined him and has suggested that the fast bowler needs some rest in order to fully recover," the BCCI said in a statement. "He has thus been ruled out of the final ODI," it added.

## Clasico ends in a stalemate

Buffon sets club record for most league appearances; Ronaldo nets winner against Sampdoria

## EURO LEAGUES

AGENCIES  
BARCELONA

Real Madrid outplayed Barcelona for large parts of Wednesday's La Liga clash but was unable to make its dominance count and the Clasico ended goalless to leave the Catalans top of the standings on goal difference.

Both sides had shots cleared off the line and Real's Gareth Bale did put the ball in the net after the interval but his strike was narrowly ruled out for offside and the fixture ended scoreless for the first time since November, 2002.

The draw left Barca top on 36 points after 17 games with Real also on 36, five clear of third-placed Sevilla.

The game was rescheduled from Oct. 26 due to the political turmoil that gripped Catalonia after separatist leaders were given lengthy jail sentences two months ago and was played amid a protest in favour of independence near the stadium.

The action on the pitch did not quite live up to the billing or the tense atmosphere in the stands as Barca failed to get going throughout the game and Real bossed the first half.



Goalless: The season's first Clasico was one of missed chances. Here Lionel Messi desperately tries to keep the ball in play after fluffing his lines while being harried by Real Madrid's defence. \*AFP

Zinedine Zidane's side fired 12 shots at goal before the interval, coming closest with a Casemiro header which Gerard Pique scrambled off the goalline, while it also had two penalty appeals waved away for challenges

on Raphael Varane.

Barca looked short of ideas, with Lionel Messi being the only source of inspiration.

The Argentine could have broken the deadlock in the first half but Real captain Ser-

gio Ramos slid to the floor to block his goal-bound shot.

Messi later teed up Jordi Alba with a scooped pass but the defender fired just wide, while Barca's all-time top-scorer was uncharacteristically sloppy at times and

miss-controlled a clear opportunity to strike at goal in the second half.

A superb Cristiano Ronaldo header sent Juventus three points clear at the top of Serie A with a 2-1 victory at Sampdoria on Wednesday as

## Match stats

Barca	Real
9	Shots 17
2	Shots on target 4
53%	Possession 47%
586	Passes 517
87%	Pass accuracy 88%

Gianluigi Buffon matched the league appearance record.

Buffon equalled Paolo Maldini's record of 647 Serie A appearances and set a new Juventus Serie A appearance record of 479 games, one more than Alessandro Del Piero.

**The results: La Liga:** Barcelona 0 drew with Real Madrid 0.

**Serie A:** Sampdoria 1 (Caprari 35) lost to Juventus 2 (Dybala 19, Ronaldo 45); Brescia 0 lost to Sassuolo 2 (Traore 25, Caputo 71).

**Bundesliga:** Bayer Leverkusen 0 lost to Hertha Berlin 1 (Rekkik 64); Borussia Monchengladbach 2 (Plea 46, Stindl 67-pen) bt SC Paderborn 0; VfL Wolfsburg 1 (Mbabe 82) drew with Schalke 04 1 (Kabak 50); Eintracht Frankfurt 2 (Hinteregger 6, Paciencia 30) lost to Cologne 4 (Hector 44, Bornauw 72, Drexler 81, Jakobs 90+4); Freiburg 1 (Grifo 59) lost to Bayern Munich 3 (Lewandowski 16, Zirkzee 90+2, Gnabry 90+5).

## Liverpool leaves it late again

Firmino's injury-time strike ensures title clash with Flamengo

## CLUB WORLD CUP

AYON SENGUPTA  
DOHA

On Qatar's National Day – exactly three years ahead of the 2022 FIFA World Cup final – Liverpool left it late to secure a passage to the Club World Cup final, where it will take on South American champion Flamengo.

Despite playing 7,135 kms away from Merseyside, Jurgen Klopp's team's penchant to leave it late continued as Roberto Firmino scored an injury-time winner to secure a fortuitous 2-1 win over Monterrey, representing CONCACAF here.

Injuries and illness forced Liverpool to make a slew of changes with skipper Jordan Henderson partnering Joe Gomez in defence, while Divok Origi and Xherdan Shaqiri started alongside Mohamed Salah upfront.

## Salah shines

Salah was instrumental in finding the breakthrough in the 12th minute as he received the ball – with his back to the goal – from an



The clincher: Roberto Firmino's neat finish at the fag end of the match saw Liverpool pip Monterrey. \*REUTERS

advancing James Milner and outfoxed his marker Leonel Vangioni with a sharp turn before threading a perfect pass on to the path of Naby Keita, who finished calmly.

The lead, however, was short-lived as Henderson, playing in an unfamiliar position, failed to track back as Rogello Fumis Mori scored from a loose ball after Alisson Becker had parried away the initial effort from Jesus

Gallardo in the 14th minute.

The Mexicans continued to look for space behind the makeshift Liverpool backline, revelling at the space offered by the absence of Virgil van Dijk, who didn't travel to the ground because of illness. Alisson had to step in to iron out the deficiencies of his defence with some acrobatic saves to keep Monterrey's long-range efforts at bay.

With regulation time coming to close, it was Salah again, who found a final burst of energy to chase and control the ball near the backline, holding off the challenges of two defenders.

He laid it for an onrushing Trent Alexander-Arnold, who put the ball inside the box for substitute Firmino to score and secure a passage to the final.

## Top names for second edition of PTL

Addition of women players new feature

SPECIAL CORRESPONDENT  
NEW DELHI

Some of the leading players of the country – Ramkumar Ramanathan, Jeevan Nedunchezhiyan, Sriram Balaji, Vishnu Vardhan, Vijay Sundar Prashant and Arjun Kadhe – will be in action in the second edition of Pro Tennis League (PTL) t at the DLTA Complex here from December 20 to 24.

The field will also have other professional players like Niki Poonacha, Dalvinder Singh, V.M. Ranjeet, Sidharth Rawat and Kunal Anand.

The introduction of women players will be an added feature in the second edition, and there will also be two Russian players, Daria Mishina and Anna Morgina, along with Indian champions like Riya Bhatia, Sowjanya Bavisetti, Mahak Jain and Prerna Bhambrani.

The six teams will be divided into two groups, and play the league stage. The top two teams in each group will make the semifinals.

Matches will be best of 11-game format, with no-advantage scoring. Each tie

will feature six matches, junior singles, women's singles, mixed doubles, men's doubles, men's singles, junior and ex-pro doubles.

Matches have been scheduled to start at 2.30 p.m. on the opening day, and the finals. On the intervening three other days, matches will start at 11 a.m.

**The teams: ARA Avengers:** Niki Poonacha, Sidharth Rawat, Riya Bhatia, Nishant Dabas, Suvrat Mall, Saurabh Singh. Mentor: Todd Clark.

**Haryana Sapphires:** Vijay Sundar Prashant, Jeevan Nedunchezhiyan, Sowjanya Bavisetti, Uddayvir Singh, Garvit Gupta, Arjun Uppal. Mentor: Chandra Bhushan.

**Proveri Supersmashers:** Ramkumar Ramanathan, Arjun Kadhe, Daria Mishina (Rus), Ashish Sinha, Karan Srivastav, Ashish Khanna.

**DMG Delhi Crusaders:** Dalvinder Singh, Siddharth Banthia, Mahak Jain, Kabir Hans, Ajay Malik. Tushar Jagota.

**Grip'n Rip:** Vishnu Vardhan, VM Ranjeet, Prerna Bhambrani, Karan Singh, Rohan Srivastav, Aditya Khanna.

**Sankara Aces:** Sriram Balaji, Kunal Anand, Anna Morgina (Rus), Bikramjeet Chawla, Vansh Kapoor, Vivek Shokeen.

## Odisha women clinch title



Ruling the roost: Odisha proved too strong for Karnataka in the final. \*SPECIAL ARRANGEMENT

SPORTS BUREAU  
MAJITAR (SIKKIM)

Odisha emerged champion in the maiden Samarathanam women's National T20 tournament for the blind here on

Thursday. In the final, it registered an 87-run victory over Karnataka.

Odisha, after posting of 218 for eight in 20 overs, restricted its opponent to 131

for eight in 20 overs.

**The scores:** Odisha 218/8 in 20 overs (Phula Soren 39, Lina Swain 33, Varsha 2/47) bt Karnataka 131/8 in 20 overs (Jayalakshmi 30, Renuka Rajput 25).

## Aravindh retains national chess title

SPORTS BUREAU  
MAJITAR (SIKKIM)

Second-seeded GM Aravindh Chithambaram (Tamil Nadu) retained the title with 9.5 points after 11 rounds in the National senior chess championship on Thursday.

Aravindh won with a one-point margin and was

awarded a trophy along with cash prize of ₹5 lakh. He beat IM Shyaamnikhil (RSPB) in the final round.

Sharing the second spot were IMs G. Akash (TN) and S. Ravi Teja (RSPB) with 8.5 points.

Top seed GM Abhijeet Gupta (PSPB) finished with

7.5 points, tying for 11th spot.

## Final placings:

1. Aravindh Chithambaram (TN) 9.5, 2-3. G. Akash (TN), S. Ravi Teja (RSPB) 8.5, 4-10 Vaibhav Suri (Del), Anurag Mhamal (Goa), M.R. Lalith Babu (PSPB), N.R. Visakh (TN), Himanshu Sharma (Har), P. Konguvel, Abhijeet Kunte (both PSPB) 8.

## Wassan reacts after being sacked

Says certain elements within DDCA upset with his decisions

VIJAY LOKAPALLY  
NEW DELHI

A hurt Atul Wassan vented his anger through Twitter on Thursday, a day after the Delhi and District Cricket Association (DDCA) sacked him as a senior state selector.

Slamming the association for its functioning, Wassan tweeted, "DDCA under the aegis of incumbent comeback man does it again. A MP running rough shod over all the rules, reforms and propriety. Proxy stooges who I dropped a season ago removing selectors on the order of their master."

Wassan's obvious reference was to Gautam Gambhir, who was elected Member of Parliament this year.

## Way out

When asked if there was a way out, Wassan responded, "Looking at the names and stature of the token cricketers kept by the DDCA in various positions shows that they need lodgops desperate for jobs and few crumbs. They had to find a way to remove me."

Wassan has never shied

"I refused to tow their line. I was asked the reasons for the team's non-performance and then they wanted me to oblige some of their preferred candidates

away from commenting on the functioning of the DDCA, often responding to requests from well-meaning officials to assume the responsibility of a selector. The team had performed well during his first term as selector and he was being pressurised to pick certain players.

## No favouritism

"I refused to tow their line. I was asked the reasons for the team's non-performance and then they wanted me to oblige some of their preferred candidates.

"I was assisted well by my colleagues (Vineet Jain and Anil Bhardwaj) but certain elements in the DDCA were upset because I did not pick their favourites," said Wassan.

Former India all-rounder Madan Lal, who fashioned many a great victories for Delhi, called it the most disappointing phase DDCA.

## Humiliated

"I feel very sad the way international players are humiliated by the DDCA. The way things are going doesn't speak well for Delhi cricket. No one is bothered about the game. Senior international players are not involved by the administration. The atmosphere is also bad."

Wassan and Madan Lal called for intervention by the Board of Control for Control in India. They emphasised that the DDCA was well run by two administrators preceding the current set of office-bearers and it was time for the authorities to "act."

The Government Nominates in the DDCA Apex Council have approached the Ombudsman Justice (Retd) Badar Durrez Ahmed to ensure the officials in power adhered to the constitution of the association.

## Mumbai City downs JFC

PRESS TRUST OF INDIA  
JAMSHEDPUR

A brilliant strike from substitute Raynier Fernandes helped Mumbai City FC defeat Jamshedpur FC 2-1 in the ISL here on Thursday.

Paulo Machado's 15th minute goal was cancelled by Tiri's 37th minute header from a corner. Fernandes came off the bench to produce the match-winner in the 56th minute.

Jamshedpur and Mumbai City are now level with 13 points from nine games.

## Bowlers hold sway on opening day

## LANKA IN PAKISTAN

AGENCE FRANCE-PRESSE  
KARACHI

Pakistan fought back after being dismissed cheaply on Thursday as bowlers dominated the opening day of the second Test against Sri Lanka in Karachi. Lahiru Kumara and Lasith Embuldeniya grabbed four wickets each to dismiss Pakistan for just 191 before the home team had the visitors at 64 for three at stumps.

Pacer Kumara took four for 49 while left-arm spinner Embuldeniya claimed four for 71. But Pakistan staged a fightback with the wickets of Oshada Fernando, Dimuth Karunaratne and Kusal Mendis leaving Sri Lanka still 127 behind.

## SCOREBOARD

**Pakistan – 1st innings:** Shan Masood b Fernando 5, Abid Ali lbw b Kumara 38, Azhar Ali b Fernando 0, Babar Azam st Dickwella b Embuldeniya 60, Asad Shafiq c Fernando b Kumara 63, Haris Sohail lbw b Embuldeniya 9, Mohammad Rizwan b Kumara 4, Yasir Shah lbw b Kumara 0, Mohammad Abbas c de Silva b Embuldeniya 0, Shaheen Shah Afridi c Mathews b Embuldeniya 5, Naseem Shah (not out) 1; Extras (b-4, lb-2): 6. Total (in 59.3 overs): 191.

**Fall of wickets:** 1-10, 2-10, 3-65, 4-127, 5-167, 6-172, 7-172, 8-179, 9-185.

**Sri Lanka bowling:** Fernando 13-3-31-2, Kumara 18-5-49-4, Karunaratne 1-0-11-0, Embuldeniya 20.3-3-71-4, Perera 7-0-23-0.

**Sri Lanka – 1st innings:** O. Fernando c Rizwan b Shaheen 4, D. Karunaratne b Abbas 25, K. Mendis c Haris b Abbas 13, A. Mathews (batting) 8, L. Embuldeniya (batting) 3; Extras (lb-6, w-5): 11. Total (for 3 wkts. in 19 overs): 64.

**Fall of wickets:** 1-28, 2-39, 3-61.

**Pakistan bowling:** Shaheen 6-2-18-1, Abbas 8-3-21-2, Naseem 5-0-19-0.

**Toss:** Pakistan.

## Delhi in dire straits against Andhra

Bhui's unbeaten ton, Stephen's spell strengthens hosts

## RANJI TROPHY

PRESS TRUST OF INDIA  
ONGOLE

Ricky Bhui cracked an unbeaten 144 while pacer C. Stephen scalped four wickets as Andhra Pradesh took complete control of its Group A Ranji Trophy match against Delhi on the third day here on Thursday.

After conceding a 153-run lead to Andhra, Delhi was reduced to 89 for 6 in 28 overs in its second innings with Stephen running through the top-order.

As Delhi still trails by 64 runs with just four second innings wickets in hand and one day left, Andhra will aim for seven points, including a bonus.

Rallying with the tail Resuming at 70 and a team total of 249 for six, Bhui batted 40 overs with the tailenders to take Andhra to 368 off 127 overs. He faced 313 balls during his unbeaten knock, striking 15 boundaries and four sixes.

Delhi pacer Navdeep Saini, who was drafted in for the injured Deepak Chahar in the Indian squad for the third ODI against the West Indies at Cuttack on Decem-

C. Stephen.  
\*SPECIAL ARRANGEMENT

ber 22, finished with a five-for but his side had little to cheer otherwise.

In the second innings, Delhi was in a precarious situation. Lalit Yadav was unbeaten on 23 along with Vikas Mishra (7).

Openers Kunal Chandela and Hiten Dalal contributed just 19 and 13 while four batsmen could not reach double digits.

Stephen's victims were Chandela, Dalal, Kunwar Bidhuri (2) and Jonty Sidhu (9) while the other pacer, K.V. Sasikanth, got the wickets of captain Nitish Rana (8)

and wicketkeeper Anuj Rawat (0).

**The scores:** Delhi – 1st innings: 215.

**Andhra – 1st innings:** C.R. Ganeshar b Saini 9, D.B. Prashanth Kumar lbw b Suyal 0, Manish Golamuru c Jonty Saini 42, Hanuma Vihari c Anuj b Saini 38, Ricky Bhui (not out) 144, K.S. Bharat lbw b Simarjeet 1, Karan Shinde b Suyal 48, Girinath Reddy c Chandela b Saini 11, K.V. Sasikanth b Saini 0, C. Stephen c Chandela b Simarjeet 19, P. Vijay Kumar lbw b Vikas 16; Extras (b-13, lb-16, nb-6, w-5): 40; Total (in 127 overs): 368.

**Fall of wickets:** 1-4, 2-12, 3-94, 4-109, 5-111, 6-233, 7-250, 8-250, 9-326.

**Delhi bowling:** Saini 36-16-86-5, Suyal 27-4-86-2, Simarjeet 34-6-106-2, Rana 6-2-8-0, Bidhuri 6-2-16-0, Mishra 11-1-26-1, Lalit 7-2-11-0.

**Delhi – 2nd innings:** Kunal Chandela b Stephen 19, Hiten Dalal b Stephen 13, Kunwar Bidhuri b Stephen 2, Nitish Rana c Manish b Sasikanth 8, Jonty Sidhu c Bharat b Stephen 9, Lalit Yadav (batting) 23, Anuj Rawat lbw b Sasikanth 0, Vikas Mishra (batting) 7; Extras (b-4, lb-3, nb-1): 8; Total (for six wkts. in 28 overs): 89.

**Fall of wickets:** 1-27, 2-29, 3-40, 4-46, 5-58, 6-71.

**Andhra bowling:** Vijay Kumar 3-0-11-0, Stephen 14-3-47-4, Sasikanth 11-1-24-2.



## FRIDAY REVIEW

Arts | Dance | Music | Movies

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SHRINKHLA SAHAI

The familiar strains of the Bharatanatyam soundscape meld seamlessly into the thundering beats of Balinese percussion, an energetic jati smoothly lands into a tableau of masked figures as the dancers take the audience through a contemporary retelling of the Mahabharata, through traditional Indian and Balinese forms. Performed at Kamani Auditorium in Delhi last week, "Pralaya" is an artistic collaboration between Canada-based Lata Pada, known for her contemporary Bharatanatyam works, and the Balinese dancer-choreographer, I Wayan Dibia, an expert in Topeng mask dance and other traditional forms from Bali. Unlike most cross-cultural collaborations, the production has the rare quality of blending the dance genres as a tightly-knit singular entity, interweaving myriad ideas through multimedia, masks, music, and visual layers.

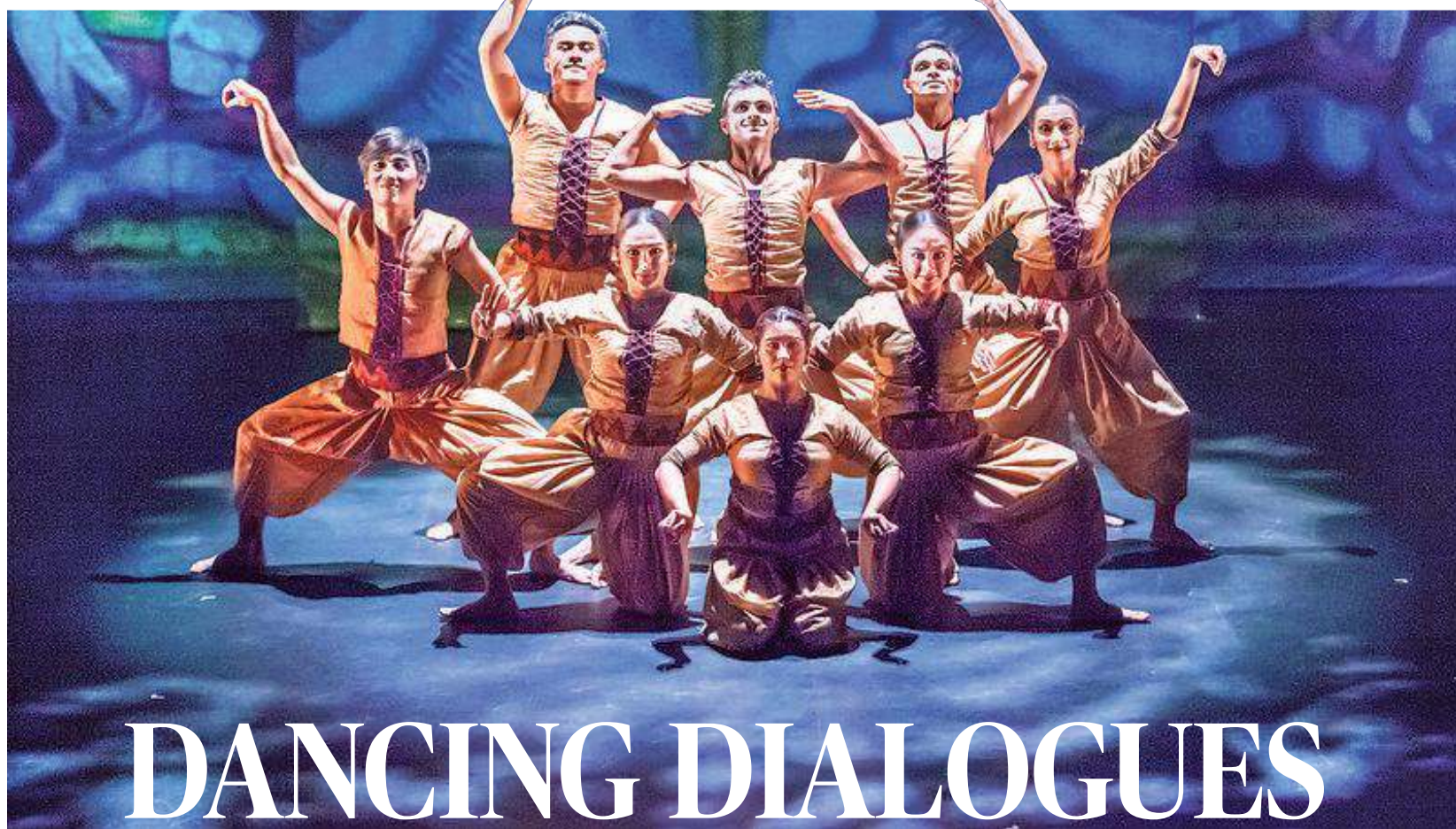
Narrating the timeless tale of conflict for power, in a world cornered into chaos, the production also comments on our contemporary socio-political realities that resonate across cultures. The theme was conceptualised by dancer-choreographer Lata Pada and is laden with metaphors for our present experiences. "Pralaya means the destruction and dissolution of the universe," she observes, "It is a contemplation of humanity's propensity to push the world to the brink of destruction in a cyclical way, followed by overwhelming calm, and simmering with the potential of being shattered again."

## Interpreting the epic

Reflecting on the return to the epic tale of the dice game between the Pandavas and Kauravas from the Mahabharata, Pada says, "The ancient epics connect with people across the world with their enduring wisdom and truth of human behaviour and values. This is what drew Dr. I Wayan Dibia and myself together. We essentially wanted to create a work that was a commentary on today's turbulent world, where humankind has lost its capacity to nurture its natural resources. We wanted to use our art to imagine the possibility of peace and harmony for future generations."

The Indian epics also form the basis for numerous Balinese traditional dance-drama forms like the puppet plays Wayang Kulit Parwa, Wayang Kulit Ramayana and Parwa, along with the traditional dances like Barong dance and Legong Keraton dance. Dibia has spent years researching and writing about these forms and integrating them into contemporary choreography, "The basic

In traditional Balinese performing arts, the old man represents the good and wise man, who guides and advises young people. Ganesha is highly regarded and respected as a divine being with protective power. Wayan Dibia

DANCING DIALOGUES  
ACROSS CULTURES

storyline of both Balinese Mahabharata and Ramayana are the same as those from India. However, in Balinese tradition, both the epics are performed with some local additional characters to bring out the specific cultural flavour."

He points out that the key characters in the production - Yudhishtira, Bhima, Arjuna from the Pandavas and Duryodhana, Dushasana, Shakuni from the Kauravas symbolise the balancing forces within human nature.



Blending Bharatanatyam and Balinese dance as a tightly-knit singular entity, "Pralaya" presented an engaging alchemy of various ideas through multimedia, masks, music and visual layers

"The presence of these characters reveals the profound concept of rwa bhineda (two opposite powers) in Balinese cultural tradition." Drawing from the rich puppet tradition of Balinese dance dramas, Dibia chose to depict the two sides through shadow puppets.

Masks were used primarily for the two characters that stand outside the main narrative - Ganesha and Vyasa. Explaining the underlying aesthetics, Dibia says, "The two masks used in 'Pralaya' are traditional masks. The mask for the Sage Vyasa, an old man with a long beard is taken from Balinese masked dance theatre - Topeng, the elephant mask for Ganesha is traditional masks used in many classical dance dramas. In traditional Balinese performing arts, the old man represents the good and wise man, who guides and advises young people. Ganesha is highly regarded and respected as a divine being with protective power."

Performed by a cast of ten dancers to recorded music, the production features master musicians from India and Bali, in a score composed by Praveen D Rao. The visual design by Jacques Collin and lighting design by Deepa Dharmadhikari present a sophisticated interplay of space and movement. The costume design by Sandhya Raman revolves around similar threads and fabric from both cultures, using Ikat as the base and branching out into a variety of motifs.

## Collaborative vision

The collaborative work has developed over years of sustained artistic exchanges. The quality of a well-paced production, anchored in a deep understanding of each other's oeuvre and cultures extends into the technique and ease with which the dancers move between forms on stage. Abhinaya is used strategically, alternating puppet acts and masks with facial expressions. While both choreographers remain rooted to their home turfs within the traditional dance vocabularies, they also re-imagine the performance through the collective aesthetic. Though the narrative of the dice game incident remains simple and unchanged, one is left with multiple surprises of overlapping techniques and engaging alchemy of elements from various forms.

As the Artistic Director of Sampradaya Dance Creations, a Canada-based dance-theatre company established three decades back, Pada has worked extensively on South Asian dance forms. An art research fellowship in 2012 took her across Indonesia, Cambodia, Thailand and other South-east Asian countries. "I have lived in Indonesia for ten years, where I developed a very deeply personal and artistic connection to this beautiful country. It was during my research visit to Bali that I met with eminent Balinese scholar-choreographer Dr. I Wayan Dibia. It was a spontaneous coming to-

gether of a unified vision of an authentic collaborative work that would respect and celebrate our cultural traditions."

Pada and Dibia met again two years later to explore the intricacies of each others' forms and develop a common ground for the Balinese and Bharatanatyam dance traditions. In July 2016, the work took its final shape as five Balinese dancers and five Bharatanatyam dancers met in Bali for three weeks with Rao joining them in the second week for the music composition.

Explaining the process, Pada points out that for the uninitiated, there may appear to be many similarities between the two forms, yet for the dancers who delved into the details, it was a new world of vocabulary. "The use of the

The use of the neck and eyes and make-up of the eyes and ornamentation in costume seem common to both forms. Lata Pada



In unison (Clockwise from left) Dancers performing "Pralaya"; Lata Pada; Pa Dibia ■ SPECIAL ARRANGEMENT

neck and eyes and make-up of the eyes and ornamentation in costume seem common to both forms. But for trained artists in both styles, it was an orientation to a completely new movement syntax in terms of the basic positions, the stylisation and use of the fingers, the use of space and other aspects. Understanding the complexities of each other's music systems and rhythms were important factors in designing movements. For the first five days, the dancers were taught the basics of each other's styles essentially to find a choreographic methodology for an integrated movement that would synthesise techniques from each style. The dancers worked enthusiastically in a spirit of generosity, learning and sharing without inhibition. Gradually, there emerged a unique and distinctive language, forging the stylisation, dynamics, and aesthetics of each dance form. The process was exciting and new discoveries were made."

## Balancing act

For both choreographers, the driving creative force has been to find their own idiom of expression through a contemporary exploration of their classical forms. Sharing his artistic journey, Dibia recalls that he has received brickbats as well as support through the way. "I have been doing contemporary works in Bali since the early 1970s. It has given me some challenging and at the same time exciting experiences. I wanted to do innovative works without crossing the line of my traditional culture; making new dances without destroying the principles of aesthetic concepts of classical dance. It took time but later my works started being accepted by the local people. Now, my new works are adopted into Balinese traditional art forms."

Remembering the early days of struggle to establish himself as a choreographer who wanted to go beyond the accepted norm, he feels that the audience today is more open to such experiments. "Making contemporary art today, I feel, is less challenging. I find the modern Balinese public is more open, they have a much better appreciation of contemporary art forms compared to 30 years ago. This turn of appreciation of the modern Balinese audience has changed my creativity in that I have to be more careful and selective in presenting new works to the local public that they would connect with."

Pada had a similar trajectory with her vision to create compelling contemporary work from the classical discipline of Bharatanatyam. "Sampradaya Dance Creations has created unique inter-cultural and multi-disciplinary dance works that challenge misconceptions of South Asian dance being unchangeable and rigid."

"Pralaya" stands testimony to an organic artistic brew between both choreographers and cultures that shifts the idea of the 'contemporary' into a continuum with traditional forms. The collaborative creation by the two seasoned artists brims with possibilities for expanding cultural dialogues within Asia and culling contemporary vocabularies from traditional aesthetics.

## In Memoriam

## A man of many parts

Theatre personalities pay tribute to Dr Shiriram Lagoo, who passed away earlier this week

DIWAN SINGH BAJALI

He was a great artist, equally comfortable in two mediums - theatre and cinema - establishing new dimensions in the art of acting," says Prof. Waman Kendre, former director of National School of Drama and a prominent theatre director, remembering Dr. Shiriram Lagoo, who passed away on Tuesday at the age of 92, "A thorough professional, he was highly disciplined, always exploring his craft to achieve perfection and always conscious of his social duty as an artist. In his death, the theatre has lost its icon and aspiring artists have lost a true father figure," says Kendre

In Dr. Lagoo, theatre audience experienced the magic of an artist who adhered to realistic style

of acting but still managed to make his presence felt every time he took the stage. The way the thespian revealed the inner emotional and psychological state of his characters remains unparalleled. With a total concentration on his character, his intricate facial expressions, bodily movements and his delicate movement of fingers impressed both the audience and the critics. His dialogue delivery filled with meaningful pauses created a portrait of a living character. Kendre says, "Dr. Lagoo will continue to inspire Indian actors."

## In search of new ideas

A trained ENT surgeon, Dr. Lagoo did practice as a doctor for a few years, but he devoted most of his time in honing his first love-theatre. As a rationalist, he always was in search of new ideas

and art forms to expose superstitions. His artistic vision was humanistic and scientific. His all-time great portrayals are in the lead roles in "Natsamrat", "Kanyadaan", "Himalachi Sawali" and "Giddhade".

## Promoting talent

Remembering Dr. Lagoo, Abhiram Bhadkamkar, NSD graduate and playwright says, "Dr. Lagoo interacted with young theatre practitioners regularly. He read three drafts of my play 'Sawal Apna Apna', which is against religious bigotry, giving me valuable suggestions. We have lost our friend, philosopher and friend. Young artists would simply love to listen to his lectures on theatre, social concerns and the need to develop scientific temper." He constituted Tanveer Samman in the memory of his

son, Tanveer Lagoo, for the promising stalwarts.

"He always emphasised that art should be devoted to be social progress and make people conscious about the harm that reactionary forces can cause to society," adds Prof. Kendre. "He also founded organisations devoted to social causes. As a path-finder

He always emphasised that art should be devoted to be social progress and make people conscious about the harm that reactionary forces can cause to society. Waman Kendre



Doyen of Indian theatre

Dr Shiriram Lagoo ■ THE HINDU ARCHIVES

in the field of theatrical art, he will always be remembered along with great pioneers of contemporary theatre like Habib Tanvir, E. Alkazi and B.V.Karanth. Though based in Maharashtra and doing Marathi theatre, he was truly an Indian artist who inspired contemporary theatre artists of all regions. Hindi theatre world was inspired by him to a great extent."

Remembering Dr. Lagoo, Bhanu Bharti, eminent theatre director, playwright and designer, comments, "When he appeared on the Marathi stage along with Vijaya Mehta, the entire character of the Marathi theatre changed. It made Vijay Tendulkar's plays possible to stage, as his plays could only be staged in a realistic style." Bharti remembers Dr Lagoo's art was first noticed when he performed five different roles in Mohan Rakesh's "Adhe Adhure". "He did an excellent job of it and his performance in 'Natsamrat' propelled him to the top, not only in the Marathi theatre but also on the national theatre scene. His compelling performance in 'Sakharam Binder' is still remembered. His passing away is a great loss to the Indian theatre and film world," says Bharti

## READ INSIDE

Dr Ananda Shankar Jayant's ballet symbolises many shades of Shiva P2

In Azadeh Akhlaghi works, death becomes a visual metaphor P3

Srishti Biyani on creating the Indian variant lo-fi music P4



# TELLING tales

Seasoned choreographer Dr Ananda Shankar Jayant's latest ballet aesthetically captured the tangible and intangible aspects of Shiva

RANEE KUMAR

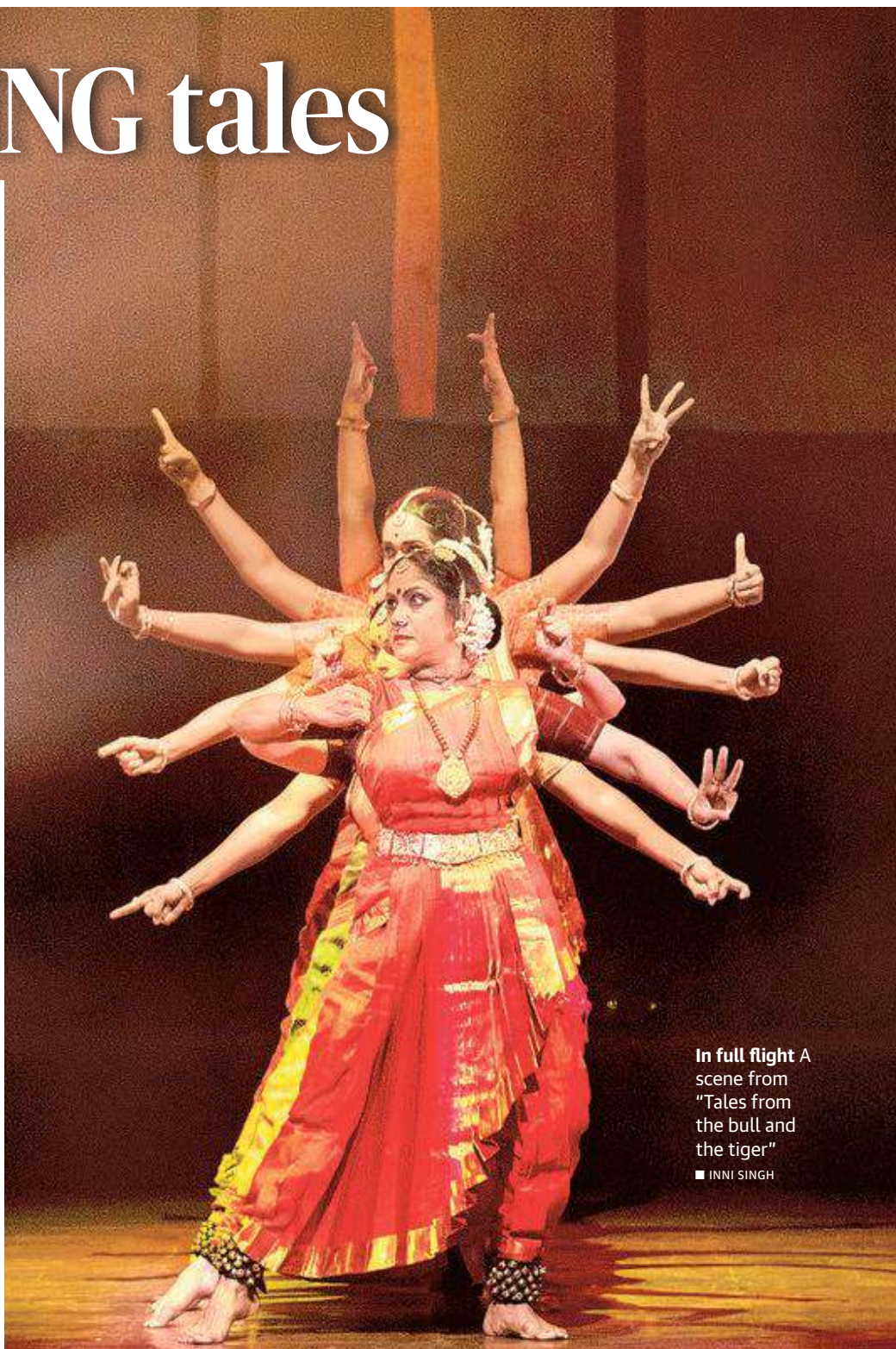
The title "Tales from the bull and the tiger" sounds like one springing out of the Panchatantra tales. Isn't it? The tiger and the bull form the 'sutradar' (narrator) duo as well as symbolic of goddess Shakti/Parvati and Shiva since the two strong ones are also the 'vaahan' (bearer) of both the deities. Shankarananda Kalakshetra's ballet, under the stewardship of guru-choreographer Ananda Shankar Jayant, envisages a divine family that correlates to our complete family - the householder, his wife and children and their respective accessories. Here Shiva comes closer to us because His family picture is complete in every way.

At the very outset, the audience is greeted by the cute 'mooshika' (mouse-vehicle of Ganesha) dancing and prancing to sheer music, just out of the barn as it dawns. The child dancer, dressed in grey and black Bharatanatyam costume, tickled the audience's interest in how the theme unfolds. And not to disappoint the viewers' expectations, the story moved forward in a phased manner, introducing the characters (patra pravesha), establishing a relationship with other characters and getting the entire lot involved in the story.

The ballet moved at various levels, adhering to the traditional Bharatanatyam format without missing on the drama/story elements. The Kalakshetra style of dance where aesthetics dominates, be it in costumes, colour scheme, stage lights, design, made it a wholesome fare.

As the mooshika dances in the foreground, the spotlight shifts to the pedestal appended to the backdrop. Here, we view Lord Ganesha, rightful owner of the mouse, splendidly flanked by three dancers on either side. The digital screen partially lighting the backdrop shows a window with bars as if indicating our shuttered world from where we have a view to watch the divine drama.

The seven-headed/bodied Ganesha springs into a rippling dance giving way to the next



In full flight A scene from "Tales from the bull and the tiger" ■ INNI SINGH

young hero-Kartikeya (Murugan), his brother, who is flanked by peacocks (his mount).

The group was perhaps the best with its shaded peacock-hued costume, all dancers looking similar in height and weight strutting around the stage to the beat of the taal in complete synchronisation as they danced to the mnemonics of alarippu (the first formatted piece in Bharatanatyam repertoire).

### Carefully crafted

Coming to the protagonists' alter egos, viz. Nandi (bull) and Simha (tiger), the solo by both

Ananda as Parvati and Mithun Shyam as Shiva once again established their excellence in dance. Their dance accompanied by the bull and tiger to sheer mnemonics was impressive.

with their respective hasta mudra and a very carefully crafted colour coordinated costume was suggestive of the masculine strength and the feminine ferociousness. The Shiva-Parvati celestial wedding is the beginning of the story told by Nandi and Simha to the children (Ganesha and Murugan) obviously unaware of their parents' superhuman qualities. Every scene in this ballet has been sculpted with the utmost sensitivity and artistry that made it quaint and memorable. For the wedding scenario, the group dancers clad in green, red and yellow were evocative of auspiciousness of the occasion.

Ananda as Parvati and Mithun Shyam as Shiva once again established their excellence in dance. Their dance accompanied by the bull and tiger to sheer mnemonics was impressive. The story steadily moves from the tangible to the intangible aspect of Shiva. Herein was

brought the story of the fire pillar that had neither a beginning or an end while Brahma and Vishnu fought over their supremacies in the world - a war of egos among gods.

### Cajoling tunes

Here the pillar of light was dropping down from the ceiling of the centre stage which was awesome. Apt verses in Sanskrit and Tamil shifted and sifted varied facets of Shiva like the Chidambara Nataraja while Shakti danced to the tunes of Mahishasura Mardhini.

The finale ushers in the night, a time to go to bed for the two sons of this divine family and to the cajoling tunes of Nilambari, we see the mother goddess gently putting them to bed on her lap on either side as others look on. The music (Venu Madhav) and costumes (Ganesh Nallari) were added assets to this beautiful ballet presented by Sonal Mansingh at Kamani auditorium.

# Expressing the joy within

Dr Ananda Shankar Jayant on how dance helped her come out of despair

It is often quoted that one can't set foot in two boats and try to travel. Dr. Ananda Shankar Jayant's journey runs contrary to this adage. She pursues her passion and profession with commitment and dedication. "It was my mother who cherished a desire to see me dance, while my father wanted me to qualify for Indian Railway Service so that I'm assured of a steady income which keeps me from compromising on the art's front," she says candidly.

Today Ananda is at the peak of her career as a senior officer with the Indian Railways (traffic) as well as a performing artiste and choreographer. While being a successful professional she has pushed her passion beyond the boundaries of art if her choreographies and her other activities in the field of art are anything to go by. Her dance ballets are quintessentially Kalakshetra, her alma mater, be it in costume designing or stage décor or group dynamics.

In a tête-à-tête on the eve of her ballet "Tales of the bull and the tiger" in Delhi, Ananda recounts her voyage through smooth and rough seas, emerging unbeaten at the end of the day.

"I attribute it all to my dance which stood by me through the dark patch in my life when I was diagnosed with cancer. My art was my source of will power to get out of my despair and rise up more creative than before. That is when I started allied art activities like convening the prestigious Natya Kala conferences, taking dance lectures both abroad and within Indian, authoring a book on Kuchipudi dance which I learnt and performed along with my Bharatanatyam and releasing a dance practice App-Natyaaramba."

Her solos being a class apart, it is her group works produced under the banner of 'Shankarananda Kalakshetra' her school, that have risen to fame. "My background in choreography is mainly from Rukmini 'attai' (Arundale) at Kalakshetra. She would compose and choreograph ballets for each group with us literally in front of her. We would learn first hand about the movements on stage, the costumes to be designed, the de-

cor and everything that would go into the making of a ballet from music to dance. I was highly influenced by her style. After my solo performances which is usual for an emerging artiste, the charm of group work and the aesthetics involved captured my artistic spirit. In 1981, I went on stage with my first choreography 'Krishnam Vande Jagadgurum'. This was a formal Bharatanatyam based one with Sanskrit text wherein I brought the Bhagavad Gita on stage. Then I ventured into experimenting with the contemporary with whatever technology was available then. In 1992, I produced and performed Jonathan Livingston Seagull. It came under the contemporary genre both in content and form. It resonated a parable where the birds took main stage-an abstract form, very English in its tenor with regard to costume and jazz music. The success of this ballet made me confident

to try my hands at new subjects and in 1985 I did 'Buddham Sharanam Gacchami' on the life and teachings of Buddha. Here again I moved out of the Bharatanatyam costume. In between, I was doing my solo works (Ekaharya) like Thyagaraja Ramayanam, Gitopadesam and so on."

It was a back and forth travel through the terrain of contemporary, traditional, abstract and concrete as far as her works are concerned. With "What about me?", she brought in poetry and other elements where the content was contemporary (relevant to this day) but the form was Bharatanatyam. Her Navarasa looked at the artistic moods in abstract symbolism without pegging the nine emotive moods on stories as it is usually done.

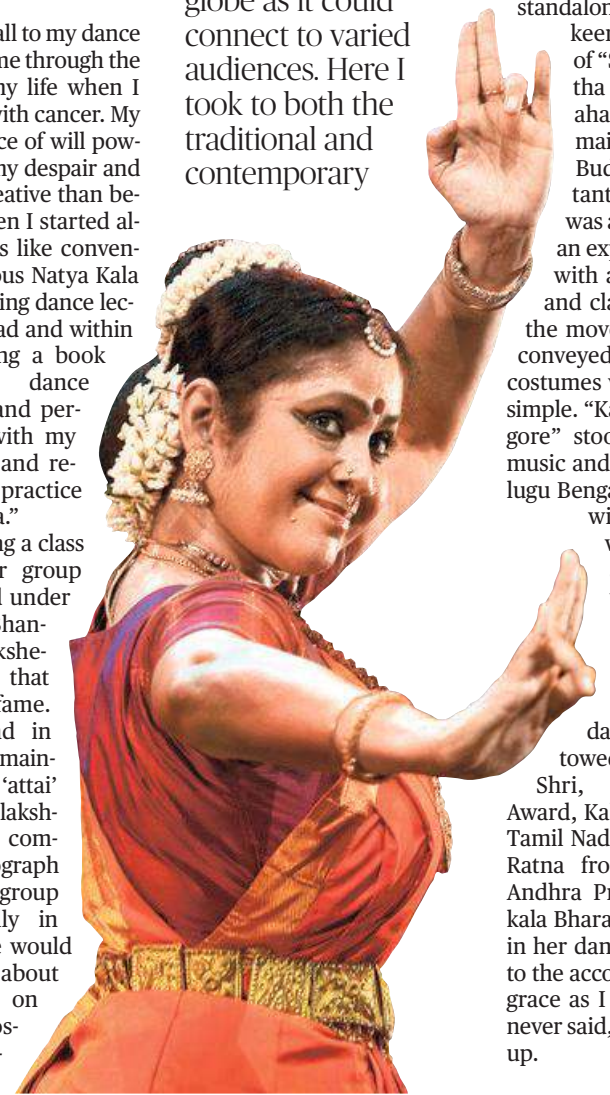
"This production was kind of perennial. It travelled across the globe as it could connect to varied audiences. Here I took to both the traditional and contemporary," explains the artiste.

"Darshanam-an ode to the eye" traced the outer, physical eye to the awakening of the inner eye; "Mohana" on Lord Krishna was an ensemble work where each piece could be a standalone; in 2007, Ramadas keertana took the form of "Sri Rama namam entha ruchi ra" where the ahaarya (costume) remained simple unlike in Buddha. The "Panchatantra-dancing tales" was a neo-classical work, an experiment in humour with a mix of Indian folk and classical music where the movements of the body conveyed the story and the costumes were suggestive and simple. "Kavyanjali - ode to Tagore" stood on the pillar of music and poetry-a mix of Telugu Bengali. "Sri-the goddess within" was again within the traditional using existing verses.

Endowed with tremendous creativity, it wasn't a surprise that Ananda Shankar was bestowed with the Padma Shri, Sahitya Akademi Award, Kalaimamani from the Tamil Nadu government, Kala Ratna from Government of Andhra Pradesh, the Vishva kala Bharati awards very early in her dance career. "I bowed to the accolades with the same grace as I did to my illness. I never said, why me?" she sums up.

RANEE KUMAR

This production was kind of perennial. It travelled across the globe as it could connect to varied audiences. Here I took to both the traditional and contemporary



# Starlit days, candlelit evenings

The 8th Swara Samrat Festival presented an interesting amalgam of handpicked young musicians and seasoned maestros

MEENA BANERJEE

Sanjukta's deep mellow voice negotiated the ravines of the lower depths with heavy and curvy resonating meends

### Ardent alaap

Even in an era when gharanas are

Perfect blend (Clockwise from right) Abhishek Lahiri with Shubh Maharaj; Sanjukta Biswas

■ AVISHEK DEY

giving way in favour of synthetics in every walk of life, the distinct charm of pedigree never fails to attract. This was proven by the Agra oriented delightful musicality of Sanjukta Biswas while interpreting the regal character of Shuddh Kalyan (vilambit Ektal and medium Teental, drut Teental tarana). Her deep mellow voice negotiated the ravines of the lower depths with heavy and curvy resonating meends. Her well-structured melodic sentences, incorporating thrills of rhythmic patterns juxtaposed with emotive bol-based elaborations displayed varied moods of love and surrender very effectively while respecting the elephantine gait of the raga. Each phrase, keeping the chosen pattern in flow, culminated on the sam very smoothly. She showed off

huge-grained gamak taans in bada khayal while her pearly fine-grained fast taans added to the beauty of tarana. Rupashree Bhattacharya's seasoned harmonium and Soumen Nandy's perceptive tabla added aesthetic value to this music-making which was even more enjoyable in the Pilu thumri (Akhiyan dhundh rahin' set to jat). The focus on Madhyam and soulful bol banav changed the ambience suddenly and closed with a euphoric laggi.

### Soulful raga

The clear contour of Maru Bihag, a raga chosen by sarod virtuoso Abhishek Lahiri, was revealed by the very first phrase and its beauty emerged effortlessly through soulful alap in which both Madhyams played pivotal roles. Rhythm-play

and powerful bolkari, punctuated with soft melodic phrases, weaved in the jod while jhala arrived with an interesting dancing gait.

An inspired Shubh Maharaj made his entry with a long, powerful utthaan; but Lahiri's medium rupak gatkari remained pensive. Both shared the bliss of melody and rhythm together but did not miss the chance to show their mastery in their respective arenas, especially during sitarkhani based gatkari which left the pathos zone in favour of happy merriment. The fast Teental jhala sparkled with high-speed sawal-jawab between sarod and tabla.

Earlier, beginning with a scintillating tabla solo by Aarchik Banerjee, hugely gifted son and disciple of Pandit Subhankar Banerjee, the day's focus shifted to Mehtab Ali Nia-

zi and his companion Unmesh Banerjee (tabla). Instead of enjoying the sweet melody of Bhimpalasi, the riyazai 'sitar sensation' resorted to dry showmanship based on complex talas. Shubhendu Banerjee's harmonium solo, supported by Sohoni Ghosh, sounded better in the dhun than in his Multani-delineation. Finally, Abhimanyu and Vidha Lal charmed all by the graceful vigour and intricacies of Jaipur ghana as envisaged by their kathak-legend dada-guru Pandit Durga Lal.

With a multi-hued spread having seasoned performers such as Ajoy Chakrabarty (vocal), Kumar Bose (tabla solo), Sujata Mohapatra (Odissi), Karakudi Mani and Subhankar Banerjee (mridangam-tabla duet) along with Nishat Khan (sitar), Aashish Khan (sarod), Arati Ankalikar

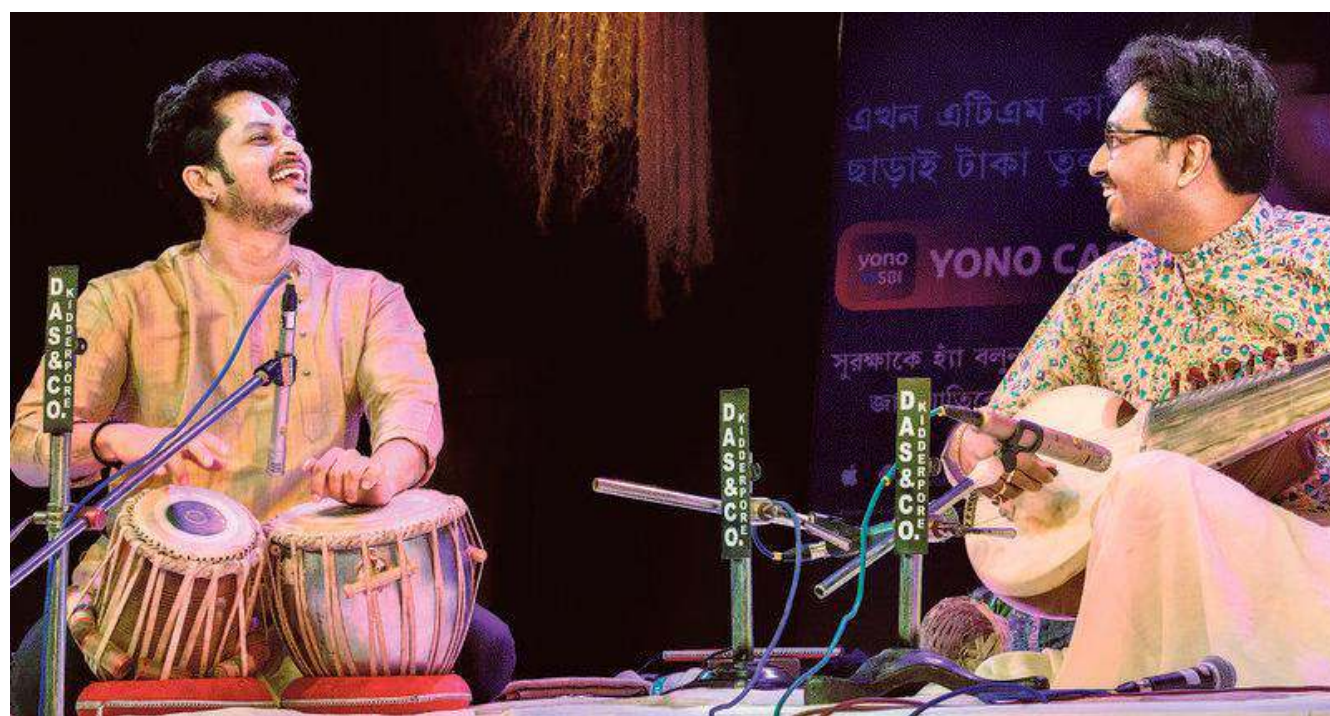
(vocal), Ronu Majumdar with Atul Upadhye (flute-violin duet), the next weekend throbbed with pulsating presentations to which their heavy-weight accompanists contributed a lot. Young santoor virtuoso Rahul Sharma (Bhimpalasi and Pahadi dhun) with Ramkumar Mishra (tabla) also added an extra thrill and energy.

Dhrupad maestro Uday Bhawalkar, apparently, remained untouched by the tantalising music when he chose to approach his raga Bhimpalasi with love and peace. The elongated, steady, tuneful swaras explored the lower octave with the vocal support of sustained notes provided by Sagar Morankar and Prasanna, his disciples on the tanpuras. His middle to a lower octave dives were very gentle and meends carved the bends by stretching the chosen note very slowly over others like a sheer veil.

### Power-packed leaps

Conversely, his power-packed leaps from one octave to another with unpredictable patterns amazed one with their easy charm. The slow jod swayed with soothing wave-like movements between two notes while its faster segment had heavy gamaks. At this point, Pratap Awad's pakhawaj joined in to enhance the beauty of melody-dipped rhythmic patterns envisaged by Bhawalkar. This camaraderie continued when he sang two compositions set to chautal and sootal.

The glitzy stage decor with two giant screens placed before the wings on both sides of the stage with an eye for aesthetic details, and musical compering by Madhumanti Maitra and Mounita Chattopadhyay made this fest look very modern but with a convention-loving heart.





# Frames of resistance

Acclaimed Iranian artist Azadeh Akhlaghi on her popular works, and how death becomes a visual metaphor for her

MURTAZA ALI KHAN

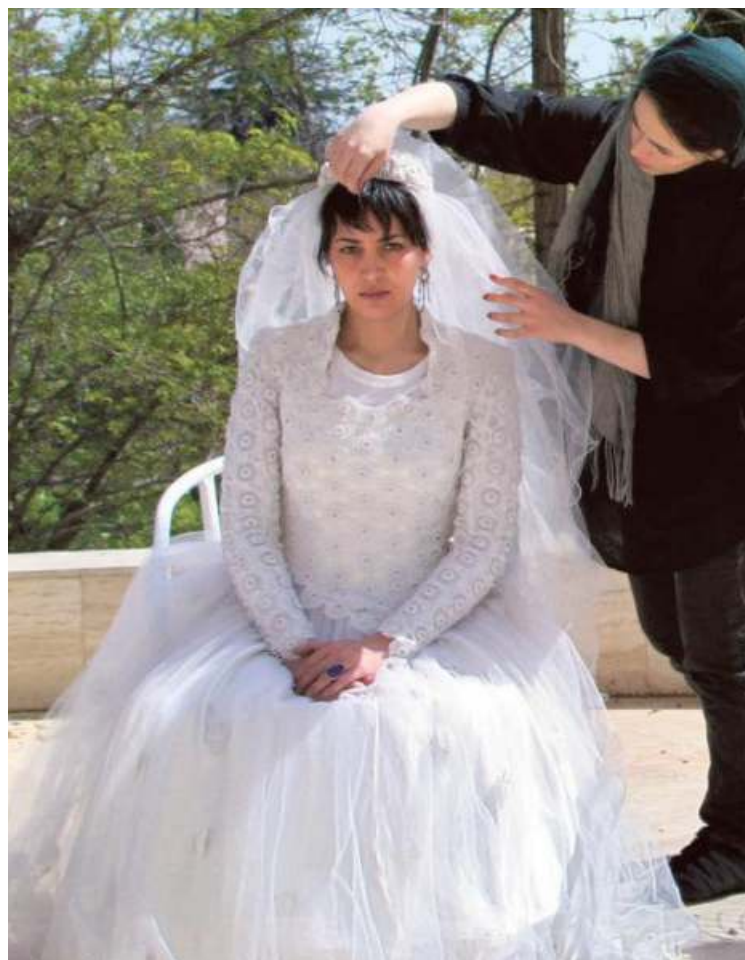
The internationally acclaimed Iranian artist Azadeh Akhlaghi was recently in Delhi as part of an exhibition titled 'reVisitations', curated by Prof. Sabeena Gadihoke, which displayed some of the artist's best-known work. Organised by the AJK Mass Communication Research Centre (AJKMCR), Jamia Millia Islamia, in collaboration with CREA, the four-day exhibition was held as part of the university's centenary celebrations. Akhlaghi, a photographer and filmmaker who uses conceptual and staged photography to create large-scale tableaux, conducted guided walks through the exhibition. Akhlaghi has been named the 2019 Robert Gardner Fellow in Photography by the Peabody Museum of Archaeology & Ethnology, Harvard University. She is a Sovereign Arts Prize Finalist in 2016 and a recipient of the prize from the UN-Habitat Photography Competition 2009, London. Her works have been displayed at the leading museums across the globe.

In this interview, Akhlaghi talks about her popular works, "Me, As the Other Prefers" and "By an Eyewitness", the depiction of death as a visual metaphor in her work, training under Abbas Kiarostami, and the unnamed new series she is currently working on.

Edited excerpts:

**Tell us about "reVisitations" and your association with it.**

Well, I was here in India 4-5 years ago as I had an exhibition at Art Heritage. Then I had a talk here at the AJKMCR, Jamia Millia Islamia, a couple of years ago. And this time because I was going to Goa for the Serendipity Arts Festival, Prof. Shohini Ghosh and Prof. Sabeena Gadihoke suggested me to have an exhibition here as well with CREA. Also, I had another exhibition in Kathmandu and so we already had the prints ready with us which we brought here for 'reVisitations'. It's really wonderful to show my work to the



**Fine tuning** Azadeh Akhlaghi in "Me, As the Other Prefers"; a work from "By an Eyewitness" ■ SPECIAL ARRANGEMENT

students and have them as an audience. They are very curious and ask very interesting questions. Still, I am in touch with some of the students that I met during my previous trips. In fact, one of them is writing her thesis in New York on my work.

**Your work, "Me, As the Other Prefers", is being exhibited in India for the first time. What is it about?**

We, as women, always have to pretend to be someone in front of the others, especially in a country like Iran. It's an idea that I worked back in 2007. It came to me while I was thinking about how the others force me to behave differently in different situations.

So the people in those images are relatives or friends, basically, people that I knew. So, I asked them how they preferred me to look like, what they wanted me to wear. And I took them to my place and I showed them all the clothes that I had and I simply asked them which one they wanted

me to wear.

So, they chose a dress for me and I took the photograph. In all of them, I am looking into the camera. Nobody else looks into the camera except me. It's like I am having this gaze into the eyes of the other. I did some exaggerations in the photographs like in the one with my grandmother I had this very fancy dress that depicted her desire for me to have kids and a good husband which I didn't fulfill. And, in the one with my philosopher friends, I put so many books behind us to show that it's their life and that's how they preferred me.

**Your most famous work "By an Eyewitness" is also a part of the exhibition. Tell me about the creative vision behind it.**

The last image that I shot for "Me, As the Other Prefers" depicts me sitting next to a dead friend. That was like a transition from "Me, As the Other Prefers" to "By an Eyewitness". Life is the most important thing that we have and so the main idea was to think of all these people who could risk their lives. It was around 2009 when we had the Iranian Green Movement and many of my friends were going to the streets. Every day I was thinking about what would happen if one of them died that day or if I died for that matter. Also, I wanted to unleash the power of the camera.

When a photograph is available from a tragic moment everybody would recognise the moment and if there is no photograph then there are only names or numbers for all

those who have died. So I started to think about all the freedom fighters that have died in the recent history of Iran. In our country's history, we have this vicious circle. We have always had a series of oppressions and then people make a revolution happen but after two years we have another dictatorship. So that's the other idea like how we could break out of this vicious circle by showing the history as accurately as possible; maybe we could learn a lesson by thinking about all the freedom fighters who have died for nothing. There are a total of 17 images in "By an Eyewitness". It starts from the Persian Constitutional Revolution of 1908, when the bombardment of the parliament happened, and it goes to the Islamic Revolution of 1979. It also covers the eight years of the Iraq-Iran War during the '80s. The project involved three years of research and the shooting took about 20 days.

**As an artist how do you see death as a visual metaphor in your work?**

At the end of the day, I am an artist and so even if I have to depict a dead one I want to make an artwork out of it. So that's why I always think about all these details and try to have the best possible lighting. I want to make it look beautiful. When I first started working on "By an Eyewitness" I actually got quite depressed, thinking about all these deaths. I started having dreams about death. But then I got started with my new project and the realisation hit me that history is sad which helped me move on.

**You assisted Abbas Kiarostami early on in your career...**

The most important lesson that I learnt from Abbas Kiarostami was that you can never capture the truth because you can never know what really happened. As soon as you turn on the camera there is no truth anymore. That's perhaps why his cinema became more and more simple. He found it difficult to use the actors and the camera in a conventional way. In my projects, I also deal with the same challenge. How to capture the truth? Also, I learnt to appreciate life better while working with Abbas.

**Tell us about your new work that you have been working on for the last few years.**

Well, the new series is still incomplete and unnamed. It has 15 images in total and it's about some turning points in the history of Iran between the Constitutional Revolution and the Islamic Revolution. The new series is much bigger in scope. In every image, I have more than 500-600 characters acting at the same time. This time, I also focus on the nobodies, not just the named ones who sacrificed their lives in the hope of a better future. It's already been many years since I have been working on it but it is still a work in progress. I think it will take at least two more years to complete.

Hindi Belt

## Steeped in tradition

Although the Lucknow gharana of sarod and sitar playing is staring at extinction, Irfan Muhammad Khan is trying his best to preserve its treasure trove of vast traditional knowledge

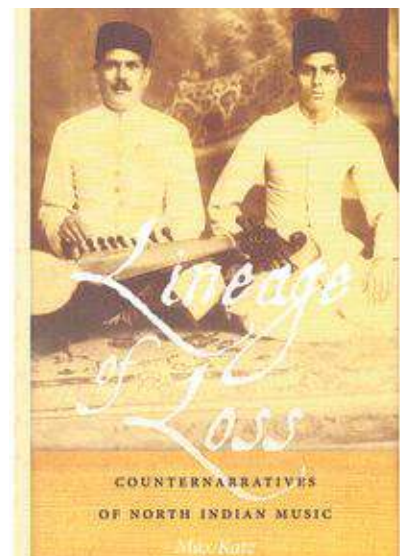
On December 12, 2019, music lovers in Delhi were treated to an exceptional sarod recital wherein two inheritors of the Shahjahanpur gharana played a no-nonsense jugalbandi and impressed the audience with their musical imagination and technical virtuosity. Moreover, in an age when the so-called gayaki-ang (playing khayal vocalism on an instrument) is reigning supreme, they adhered the traditional bol-based style of sarod playing. The 65-year-old khalifa of the gharana Irfan Muhammad Khan took the lead while young Arnab Chakrabarty, also known for his fearless and informed writings on contemporary music scene, followed.

This concert was remarkable in more senses than one. The last century witnessed developments of great significance in the world of Hindustani classical music. However, an unfortunate trend of standardisation too made its appearance, especially in the field of instrumental music. Sitar or sarod had many gharanas that had their own distinctive styles of treating the instrument as well as the music. However, by the time the 20th century drew to a close, two styles had come to occupy the dominant, rather exclusive, position in the field of sitar and sarod. While Ravi Shankar and Vilayat Khan represented two distinct styles of sitar playing and influenced later generations of sitar players, the sarod world was similarly dominated by Ali Akbar Khan on the one hand and Amjad Ali Khan on the other. Other styles represented by, for instance, Sakhawat Husain Khan in sarod, and Ilyas Khan and Balram Pathak in sitar simply faded into the background.

Irfan Muhammad Khan is the grandson of Sakhawat Husain Khan who was counted by Vilayat Husain Khan, the renowned scholar-singer of the Agra gharana, in his book "Sangeetayon ke Sansmaran" (Reminiscences of Musicians) among the top three sarod players of the 20th century. Amjad Ali Khan's father Hafiz Ali Khan and Ali Akbar Khan's father Allauddin Khan were the other two. Besides Sakhawat Husain Khan, the list of his famous ancestors includes such legendary musicians as Niamatullah Khan, Kaukab Khan and Waliullah Khan.

In 2017, American music scholar Max Katz came out with a well researched book "Lineage of Loss" on the Lucknow gharana and delineated the process through which this creator, preserver and carrier of musical tradition and knowledge was sidelined over the decades in which the reformist agenda of Vishnu Digamnar Paluskar and Vishnu Narayan Bhatkhande began to unfold. Katz concludes that this process resulted in the rise of "institutional communalism".

To illustrate this point, he cites the example of the music college founded by V. N. Bhatkhande in Lucknow. In its initial years, the college relied heavily on Muslim hereditary musicians, particularly those of the Lucknow gharana, but their strength on the college faculty saw a sharp decline over the decades. Katz ad-



**Mapping the tradition** Max Katz's "Lineage of Loss"

mits that this kind of 'institutional communalism' is very hard to define but he attributes it to the pedagogic and ideological agenda of the founders of the college.

Although the Lucknow gharana of sarod and sitar playing is staring at extinction, Irfan Muhammad Khan is trying his best to preserve its treasure trove of vast traditional knowledge by performing the gharana bandishes and gat compositions as they were handed down to him. He is also involved in a project to record hundreds of such compositions for posterity. Katz has underlined the fact that while Lucknow gharana produced luminaries like Karamatullah Khan and Sakhawat Husain Khan, its decline occurred because of the unwillingness or inability of the artists of the gharana to adapt themselves with changing times.

While Katz has a point, yet it remains a mystery why an accomplished sitar maestro like Ilyas Khan, an uncle of Irfan Muhammad Khan, could not attain the name and fame that he so richly deserved. From Katz book, one also comes to know about the hilarious story of the bitter rivalry between Sakhawat Husain Khan and Inayat Khan, the legendary sitar player and father of Vilayat Khan. As was the vogue those days, the artiste used to announce his or her name at the end of the recording on a 78 rpm disc. While recording raga Khamaaj, Inayat Khan announced his name and added "Sakhawat Husain ka baap" (Sakhawat Husain's father) to emphasise his superior status. One hopes that music organisers will pay attention to showcase artistes like Irfan Muhammad Khan from other gharanas also and music archives and other institutions will take special care to preserve this fast disappearing plurality in the music world.



**KULDEEP KUMAR** is a senior literary critic

# Memories as muse

Drawing from her life, Pranati Panda's ongoing solo exhibition "Speaking Threads" exudes vibrancy

S. RAVI

It is not just the number of works but what they depict is what makes Pranati Panda's first solo show "Speaking Threads" interesting and impressive. A Master in Fine Arts from the Delhi College of Art, she has been participating regularly at several group shows in the Capital and other metros.

According to Panda, "Speaking Threads" is the narrative of the thread which represents the connection with her existence, passage of time, in fact, each and every moment of her life and her affinity to nature. She draws inspiration from women artists like Tracey Emin and Louise Bourgeois, who depict their personal life through art. "Threads also connote creation as one uses it to make new clothes and designs while at same time keeping existing attire and fabric intact by sewing and darning," elucidates Panda.

What immediately strikes at the show is the predominance of red colour like in the series titled

Red is a colour which I have seen since childhood as my mother wore red saris, wore red bindi and put red sindoor. The colour reminds me of her.



**Relying on her strength** Pranati Panda with "Shades of Sunrise I" ■ SPECIAL ARRANGEMENT

"Shades of Sunrise, The Essence of Absence", "Timepiece" and "First Breath". The hue lends a distinct vibrancy to the show. Concurring, Panda explains: "Red means energy. It represents the blood that flows in our body, typifying life force." Why this fondness for red? "It is a colour which I have seen since childhood as my mother wore red saris, wore red bindi on her forehead and put red sindoor on her head. The colour reminds me of her. Further, the temples I visit have a remarkable presence of the colour red. After I got mar-

ried, it became a part of my life too, in the form of bangles, sindoor and bindi, signifying my soulmate."

At times one glimpses works in blue and black too like in "The Essence of Absence II". "They stand for the sky and denote the vast space and infinity, reminding us that we are not alone," says Panda.

Apart from the colour, the pieces what draw instant attention are the brain sculptures, "Shades of Sunrise I and II". According to Panda, "on waking up, it is the state of mind that determines whether

one is relaxed or stressed, happy or morose throughout the day." Highlighting the material used to create the work, she clarifies, "the aluminium net and jaali denote masculinity while the thread is meant to show femininity. It is interplay of the male and female attributes, the ardhanareshwar. The red stands for energy and the threads coming down represent two-way dialogue - of thoughts conveyed from mind to the outer world and the movement of ideas from external world to the mind." Interestingly, "Shades of Sunrise I"

symbolises activity while the II stands for stillness, after a hectic day of work.

In "The Essence of Absence I and II" Panda depicts foetus and embryo, evoking a personal tragedy. "They represent the loss of my first born, years ago, even though the memory and sorrow remains," she says, choked with emotion. Likewise, the loss of her beloved mother comes through in "The Essence of Absence V, VI and VII", where objects are in close proximity, yet separate. "I was unable to see her body before cremation, and that continues to pain me deep inside."

Not everything in the show is about trauma as one sees meticulous depiction of nature in its bloom in "Deep Inside" and "Soft Land" series. "Having spent a sizeable time in rural environs and farm, I was able to watch nature from very close quarters. These experiences have left an indelible mark on my psyche, and so portraying plants, trees, vegetation and flowers comes naturally in my works," avers Panda. Nature also shows up in the From The Ground Series, where the lines on rice paper have twin meaning. "They portray nerves in brain and roots in a plant, both of which play a vital role of holding things together," clarifies Panda.

(On at Vadehra Art Gallery, until January 15, 2020, 10 a.m. to 6 p.m., Monday to Saturday)



IN SHORTS

## Double dose of comedy

Felicity Theatre is back with yet another comedy "Tera Kya Hoga Walia". Directed by the acclaimed film, theatre and television director Raman Kumar, it is a comedy of errors filled with confusion and laughter. It stars theatre and television actor Tiku Talsania who will perform live on stage in Delhi for the first time. The cast includes Delnaz Irani and Shweta Gulati, audiences for the first time in New Delhi.

Director Raman Kumar says: "This is a hilarious comedy of errors about a man trapped between two wives. As the plot unfolds the story is like a crazy roller-coaster ride and all you can say out loud is "Tera Kya Hoga Walia?" Rahul Bhuchar, producer and MD, Felicity Theatre, says, It is our endeavour to bring the best scripts and leading stars in the comedy genre to perform live on stage."

The narrative revolves around Aditya Walia (Tiku Talsania) who has two wives and keeps them in two different homes in the same city. He juggles his time between both wives, Pushpa (Delnaz Irani) and

Anjulika (Harleen Kaur Rekhi) and tries to keep them both equally happy and satisfied. All is hunky dory till one day Aditya Walia meets with an accident and has to spend a night in hospital. As luck would have it, both wives register complaints about their missing husband. In the process, two separate addresses are registered at the police station and hospital for the missing Aditya Walia. Thanks to the web of lies spun by Walia things get complicated when cops from two police stations start investigating the case. ("Tera Kya Hoga Walia" will be staged on December 21-22, Kamani Auditorium, New Delhi)



# A new sound on the horizon

In love with flute, versatile musician Srishti Biyani is busy creating Indian lo-fi, a sub-genre that promises to bring the serenity of *bansuri* to the flawed beats

ANUJ KUMAR

For Srishti Biyani, the flute is a part of her identity and expression – “one of my many languages!” she exults. Known by her stage name Lasya, Srishti picked up the *bansuri* when she was 12. To practice, she narrates, she would sit cross-legged in front of a small temple in her house where Lord Krishna, his special flute, and Radha resided. “Just as Radha leaned into Krishna, mesmerised by the *bansuri*'s tranquility, I also admired his connection with the instrument through the stories I heard from my mother,” she gushes. But the fascination started when she had just returned from a month-long music tour “The 9 Seasons” in Belgium with the Gandharva choir and “Prima la Musica” chamber orchestra conducted by Dirk Brosse, which, she says, was an “enigmatic experience” at such a young age. “We would attend two-hour-long *bansuri* concerts before our choir performances and I think that's where my fascination with the instrument began, subsequently also influencing my choice.”

A multi-instrumentalist, vocalist, producer, and engineer, Srishti fuses eclectic music styles and draws influences from genres spanning classical, Indian folk, experimental, hip-hop, and avant-garde. A graduate in Electronic Production and Design from Berklee College of Music, Boston, she grew up learning Hindustani classical vocals and the *bansuri* at Gandharva Mahavidyalaya, New Delhi.

Having worked with internationally-acclaimed award-winning artists such as Zakir Hussain, Shankar Mahadevan, Vijay Prakash, Nona Hendryx and Howard Shore at Boston Symphony Hall, she has also been a music production educator for Beats by Girlz, a non-profit organisation, designed to empower young women in music technology.

She is now a part of the Berklee Indian Ensemble, Dakshina, a world fusion Balkan band and The Kashti Project, an Indian contemporary music trio. She is currently making Indian Lo-fi music for her second EP and producing music for an electro-folk band Bero Koni.

Edited excerpts:

**Tell us about lo-fi music and how are you going to blend it with flute in your next album?**

Lo-fi comes from the term “low fidelity”, where fidelity means sound



A soothing blend Srishti Biyani ■ SPECIAL ARRANGEMENT

quality. It's a musical aesthetic that captures the imperfections during recording and production. It's often referred to as “bedroom pop” - music you listen to in the comfort of your own space, relaxing or in a state of meditation or concentration. You probably have seen lo-fi playlists pop up on your YouTube suggestions as music to relax to or study to. It's the flawed beats and background hum of lo-fi that makes for that imperfect, complete sound and I'm excited to



I aspire to bring people together through music. As humans, it is the only common language that we all share as a community

create a new sub-genre within lo-fi that features the serenity of the *bansuri*. A mix of electronica sounds from my natural surroundings and the *bansuri* is what I am calling ‘Indian lo-fi’!

**Tell us about your gurus.**

I first started learning flute from Shri Prakash Saxena ji and later, from Shri Kailash Sharma ji. Having a strong foundation in Hindustani classical vocals already, I had a tight grasp of ragas and could easily play them on the *bansuri*. At the time, I was the only female student in a class of 15, learning the instrument at Gandharva Mahavidyalaya.

Initially, while learning the techniques on the *bansuri*, my guruji let me freely express my musical ideas and encouraged me to compose and improvise; he even taught me some western flute techniques. A few months into my training, I was chosen to perform at Gandharva's annual student showcase and performed in front of the whole university.

**How do you see the surge in female instrumentalists in the country?**

We shouldn't forget that India has always had a wide range of world-renowned female classical musicians –

in fact, now we have a new generation of names continuing the tradition such as Anupama Bhagwat who plays the sitar or Rajna Swaminathan who plays the mridangam among others.

So in the last decade, with the exposure of different music genres and access to a platform through the internet as well as the booming culture and business of independent music in India, the rise in the number of female musicians and instrumentalists, indie artists and producers, should not be surprising.

**Tell us how your first album ‘Monsoon’ came into being...**

I wanted to recreate the magical spell of rainfall in India as I experienced it during my childhood. Most of us remember and associate with this experience at home – the crack of thunder, paper boats, dewy petrichor – and I wanted to capture this nostalgia... this feeling, musically. The melodies were mostly improvised, supported by varied sonic layers that involved synthesising the soundscapes of the reverberating thunder, the gush of winds and the therapeutic sound of raindrops.

**Having studied in Gandharva Mahavidyalaya and Berklee, how would you compare the two**

**streams of music and education?**

Having specialised in electronic production and sound design at Berklee and with an experimental attitude towards music, blending the two streams of music came naturally to me. My training at Gandharva played a crucial role in laying the foundation of *swar* and *taal*. It was quite similar to the *guru-shishya* tradition in terms of learning classical, traditional and folk melodies, all by ear.

On the other hand, at Berklee, it was completely contrasting music education. Over the course of four years, I learned jazz, western music concepts, music production, and technology. I was exposed to different cultures and their music, leading to collaborations with people from around the world. Many of these collaborations led to the formation of various inter-cultural bands that I am part of.

**What are your aspirations, how do you see the role of traditional music in the globalised world?**

I aspire to bring people together through music. As humans, it is the only common language that we all share as a community. It has unbelievable potential to mend as well as build bridges and I want to play a part in making that happen. I also want to create music I am proud of, that not only creates an impact but is also creatively satisfying personally.

As both a musician and an engineer, I have always strived to push boundaries and to be innovative and inventive. One such example is my collaboration with American pop icon Nona Hendryx and Grammy Award-winning hip hop producer Hank Shocklee. We worked on an Afro-futuristic project, where I contributed as a software developer which would monitor and respond to the dancer's heartbeat and in tandem, manipulate the sound effects of the *bansuri*, which I played live. I am also working on my second album “Born in Fire” inspired by the novel “The Palace of Illusions” by Chitra Banerjee. The album is a juxtaposition of electronica and Indian classical melodies with the interpretation of the ancient Indian epic Mahabharata from the point of view of the female protagonist Draupadi.

The world is and has always been welcoming of traditional music not only from India but from across the world - I've experienced it first hand when I performed live in different countries, whether I am singing Turkish folk or playing a classical tune on the *bansuri*.

## CATCH UP

Seventies show



The DAG, an art gallery based in Delhi, has organised the second exhibition in the Seventies show series at The Claridges, New Delhi. On till 25th January, the exhibition consists of 40 pieces of artworks showcasing a period of major movements, periods and geographies of art practice in India and by Indian artists overseas, across decades.

Taj Mahal ka Tander

Ras Theatre Group will stage this Hindi comedy play on 25th December 2019, 7 p.m. at LTG Auditorium, Mandi House.

Directed by Gajraj Nagar, the play is a biting satire on corruption at various levels in Indian socio-political life. To build a monument in the memory of his late wife Mumtaz in the modern scenario, Emperor Shah Jahan realises the bureaucratic procedure takes 25 years to float the tender notice.



Glimpses of Qatar

Qatar Museum is presenting a photography exhibition depicting culture of India and Qatar titled, *Where Cultures Meet: A Photographic Encounter Between Qatar and India* at Central Atrium, India Habitat Centre. On till 12th January, the collections showcases common subjects like architecture, landscape, portraits and street life.

Hindi comedy drama

Aik Machine

Kabadi Ki will be staged on 21st December, 4:30 p.m. at Lok Kala Manch, Lodhi Road.

Directed by Dinesh Ahlawat, the play revolves around a useless huge machine (which can convert big things into small) of Kallan Kabadi. One day, when his 50-years-old wife enters that machine, becomes 25-years-old young. The man who supposed to marry his daughter is now having romance with his mother-in-law.



# Beyond the ‘fun girl’ image

Shalmali Kholgade says there is more to her voice than just “Balam Pichkari”

ATIF KHAN

Having sung party numbers including “Don't be shy” from the recent “Bala”, “Balam Pichkari” singer Shalmali Kholgade feels that singer's identity is not limited to her voice. “Singers used to have a particular style of singing like Rafi Sahab's voice was attached to melancholy while Kishore was more known for upbeat songs which were full of energy. Given the number of singers and a number of platforms like social media and YouTube, the singer's skill is not limited to your singing alone. I can speak for myself and I think dancing and performance are equally part of my identity,” says Shalmali who has recently released her Gaana single “Ruka Ruka” and its music video features Aparshakti Khurana with her in a take on modern relationships.

“I was judging a show and a contestant Digvijay came to me with a small song tune. I loved it and decided to make it. The germ of the idea was to show the relationship between two people who are going through a phase where they feel awkward around each other. You don't know how to exactly express and you feel like “sab kuch ruka sa hai,” relates Shalmali. The lack of communication, she says, is a major problem these days. “When we are stuck in phones, messages and we don't understand the tone and perspective of what others are saying. Vasudev and Puneet Sharma wrote wonderful lines and it was a collaborative effort,” she underlines.

When one is singing for a film song, she says, one adapts to a nar-



Game for challenge Shalmali Kholgade ■ SPECIAL ARRANGEMENT

rative.

“When you are singing an independent song, you have your own narrative and your own feeling attached to it. In playback singing, your face is not attached to the song. People recognise you by

your voice but they never get to know the singer much. It is essential for a singer to get audience reactions directly. I want a song to speak my personal experiences and I am the protagonist who is showing that emotion.” But, she

adds, it is a learning experience because it requires a different set of skills. “I absolutely hope that I will have both of these worlds,” she avers.

Trained in classical music, Shalmali says, it is not about training but it is the discipline one goes through in formative years that helps in the long run. “Because of that training, you get used to practice. When you learn your basics, they become your pillars on which you stand. I was blessed to be in a home where music was part of everyday life.”

She admits that she is “fun-loving” and that reflects in songs such as “Balam Pichkari” and “Baby ko Bass Pasand Hai”. “I have a little of that ‘Balam Pichkari’ personality which comes through my voice. But I want to show a Ruka Ruka personality too which I do not get to show in films. I mostly get ‘Lat Lag Gayi’ or ‘Baby ko Bass pasand hai’ kind of songs in films. I am that person and that is the reason those songs did well, as I sounded convincing. But, there is a part of my voice which is not satisfied. I am a big cry baby and I get affected very easily.”

On what it means to be a female singer, Shalmali says she has a voice that women around her can associate themselves with. “Recently, I was at a show where a bunch of girls came to me and said they love me. You would expect boys to come and praise you but they were girls and they came up to me. I felt that it was camaraderie. We are each other's voice. We talk so much about women empowerment but it is just about speaking your mind and living free,” stresses Shalmali.

Singer Shashaa Tirupati on associating with Chinmayi Sripada for ‘Roothi Hui/ Yezhundhu Vaa’, a song about women empowerment, and her ongoing independent projects

GAUTAM SUNDER

Playback singer and independent artiste Shashaa Tirupati, known for her hit numbers such as ‘Vaan Varuvaan’ from *Kaatru Veliyidai*, ‘Baarish’ from *Half Girlfriend*, ‘The Humma Song’ from *OK Jaanu*, has recently dabbled in songwriting. She has been coming out with independent tracks in Hindi and English, with songs such as ‘Oceans Rained’, ‘String of Air’, ‘Beparwahi’ and ‘Hum Kahaan Hain’ – all released on her YouTube channel.

Now, for her most ambitious original single yet, Shashaa is collaborating with singer Chinmayi Sripada for a music video, whose theme is to urge women to ‘speak up’.

**Time's up**

“The song is titled ‘Roothi Hui’ in Hindi and ‘Yezhundhu Vaa’ in Tamil, and it marks my first collaboration with Chinmayi. It's an ode to women coming out in the open and talking about things they are afraid of,” she explains, about the core idea of the song, adding, “By that, I don't mean to say that the



# Hear her out

theme is limited to sexual abuse or assault. The song also touches upon other issues that women don't feel comfortable talking about in public, for the fear of being labelled. Which is why we end up becoming our own enemy by maintaining silence. But that's changing now.”

Shashaa, who has also composed the song, is full of praise for her team. She is also quick to admit that she was fangirling over Chinmayi when the duo worked on the track. “She is such an inspiration, and I'm her biggest fan! She sings like an angel and has the most soulful voice. Besides that, she's a phenomenal woman and we are all in awe of what she's doing to empower us. Both of us will feature in the video and I'm really excited to shoot for it!” Elaborating that the video

will be out in January, Shashaa says that this is the beginning of a series of singles in which she will be collaborating with multiple artistes – Papon, Harshdeep Kaur, Abhijeet Srivastava and Vishal Dadlani to name a few – to release original content.

“I really want to get the ball rolling on the Indian independent scene, outside my film songs. The idea is to get more talented names out there and create content that represents the world we live in,” says the Indo-Canadian, who is also currently working on a travel vlog for her YouTube channel, as her work takes her around the globe.

“All these independent songs will also be on my upcoming EP titled ‘Stitched’, which is scheduled to come out in March next year,” she signs off.