

HT Picks; New Reads - Hindustan Times

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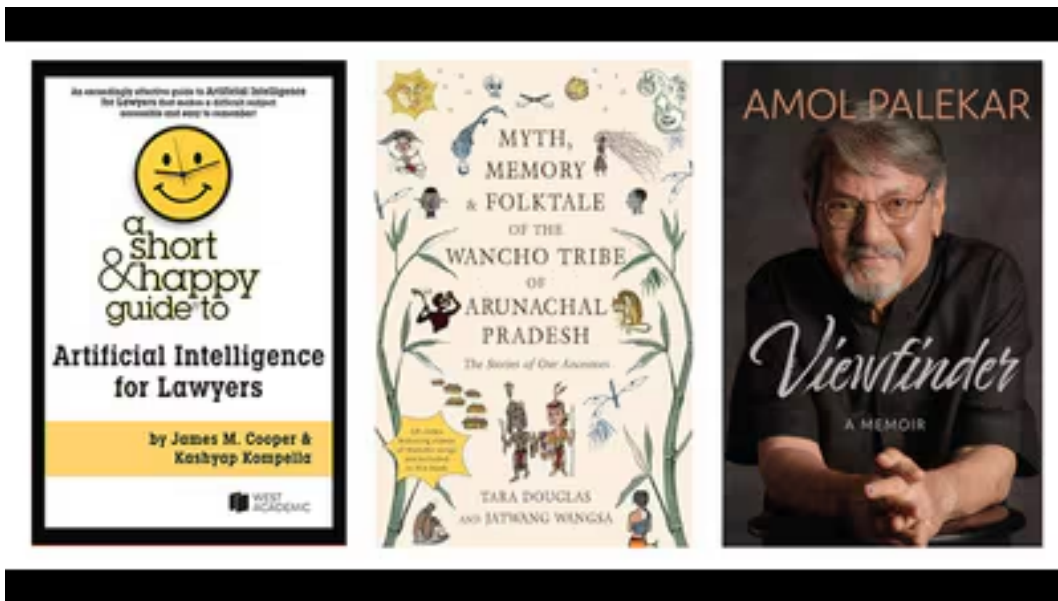
December 13, 2024

HT Picks; New Reads

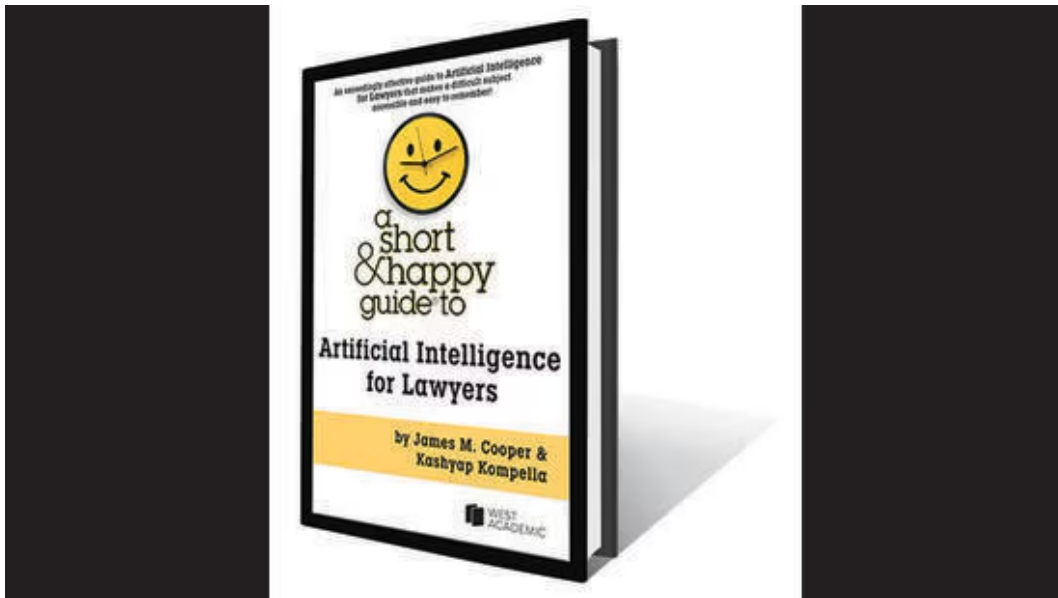
ByHT Team

On the reading list this week is a book that presents the core concepts of AI and its implications in different fields of law, a collection of the diverse tales of a secluded tribe from the Patkai hills bordering Myanmar, and an actor-director's memoir that also shows how cinema and theatre have evolved in India since the early 1970s

Lawyers as AI Jedis in pursuit of justice for all



This week's pick of interesting reads includes one on AI and its implications for law, stories from a tribe in Arunachal Pradesh, and an actor-director's memoir (Akash Shrivastav)



251pp, ₹1787; West Academic Publishing (Presenting the core concepts of AI and its implications in different fields of law)

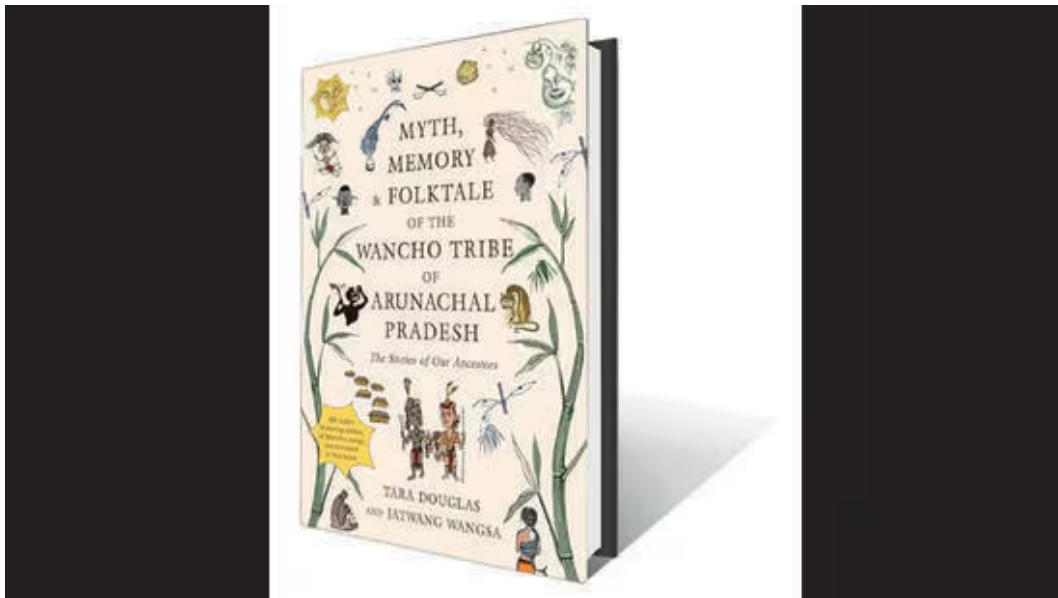
This guide helps attorneys, judges, judicial administrators, paralegals, and law students understand what happens when the world's slowest profession meets the world's fastest evolving technology. From commercial law to criminal law, from intellectual property law to employment law, and from consumer law to corporate law, no area of practice will be left untouched by AI.

Now discover stories that match your interests—customized especially for you! Read [here](#)

An easy-to-understand survival manual for the coming world of AI, this book presents the core concepts of AI, its implications in different fields of law, and its ethics and regulation. The authors have combed through hundreds of articles, reports, and corporate manuals and distilled their essence and attempted to inspire lawyers, young and old, to become “AI Jedis in the pursuit of justice for all”.*

Everything except words come to an end

Q. How do you plan on celebrating Christmas?



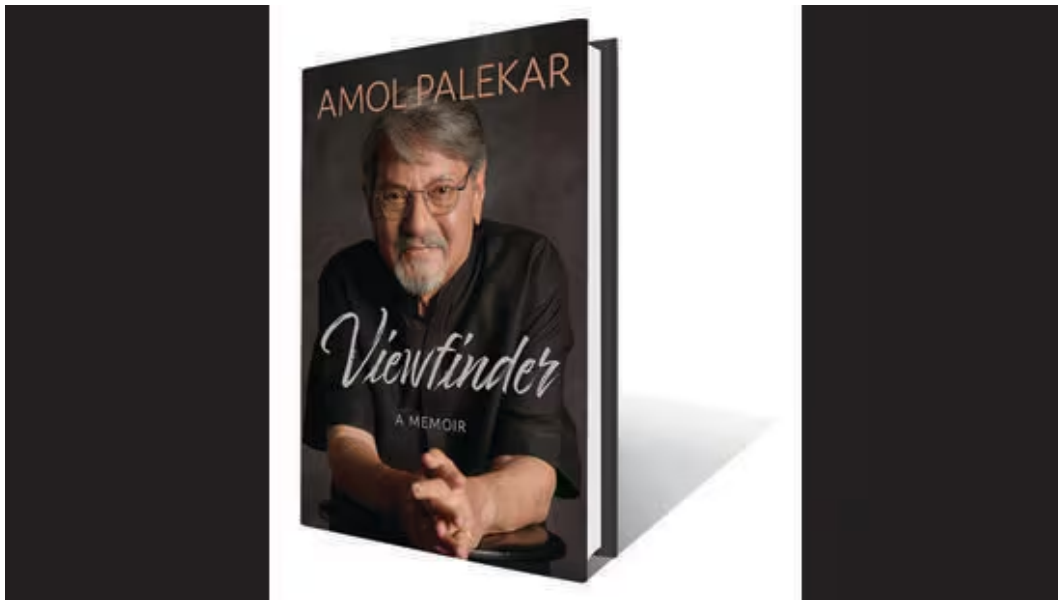
188pp, ₹595; Niyogi Books (A collection of the diverse tales of a secluded tribe from the Patkai hills bordering Myanmar)

Where do stories come from? Is it about people making sense of their past, their history, the world around them? For the Wancho tribe of Arunachal Pradesh stories are part of the texture of their life, passed down from generation to generation. The Wancho tribe have lived in seclusion in the remote upper Wancho area nestled in the verdant green Patkai bills bordering Myanmar.

These stories are fascinating in their diversity, variety and scope. They come together to give us a sense of the rich, complex world view of the Wancho tribe. The ancestors of the tribe were warriors. The elders are known as knowledge keepers, libraries in which the entire tribe finds all its stories – about their relationships with the community, the forests, hills and rivers and with the world of plants, trees, insects, animal and supernatural beings. They share these memories about life, love and belonging; and about the age-old cultural traditions that are unheard and unknown beyond the region.

The Wancho have been self-sufficient since the time of their ancestors but their way of life is changing quickly now. As the Wancho saying goes: *Kahon munboy pohon boi* (everything except words come to an end).*

The accidental actor



320pp, ₹999; Westland (The actor-director's memoir that also shows how cinema and theatre have evolved in India since the early 1970s)

Amol Palekar calls himself an actor by accident, a director by choice and a painter by nature. A postgraduate from the Sir JJ School of Arts, Mumbai, he commenced his artistic career as a painter in 1967, working alongside in the Bank of India. After a chance meeting with the legendary theatre person Satyadev Dubey, he became a leading contributor to avant garde theatre in India. After his noteworthy performances in *Chup! Court Chalu Hai* (1968), followed by Mohan Rakesh's *Adhe Adhure* (1969) and Girish Karnad's *Hayavadana* (1972), he soon turned director with Badal Sircar's *Vallabhurchi Dantakatha* (1969), *Pagla Ghoda* (1970), *Juloos* (1975) and *Party* (1976).

In 1972, he formed his own theatre group: Aniket. His production of Sadanand Rege's *Gochi* (1973) was a landmark event that transported theatre outside of the restricted space of the proscenium. His productions such as *Gochi*, *Chal Re Bhoplya Tunuk Tunuk* and *Juloos* were performed by his troupe outside auditoriums, in gardens, garages, canteens, foyers, terraces, etc.

As a film actor, Palekar was active for over three decades from 1970. In 1980, he turned director with the Marathi film *Akriet* (1980). As a director, he is known for the sensitive portrayal of women, selection of classic stories from Indian literature, and perceptive handling of progressive issues. He has made 15 feature films in Hindi, Marathi and English, which have won numerous state, national and international awards.

It's a no-holds-barred memoir, which covers in detail his stint in theatre acting, direction and production, his career in acting in Hindi, Marathi and Bengali cinema and his work as a director of movies, many of which won National Awards. It's not just a book for a regular bookstore-goer but also for students of cinema and theatre and scholars, who will find that Palekar, through his life story, also tells how cinema and theatre evolved in India from the early 1970s until the present.*

*All copy from book flap.

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