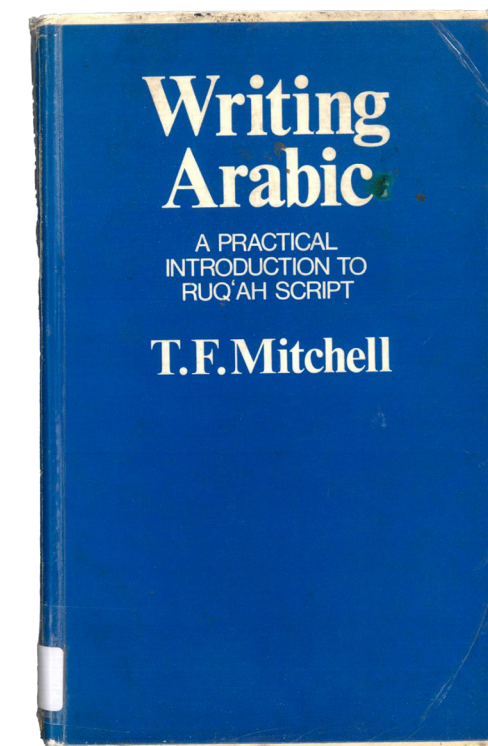
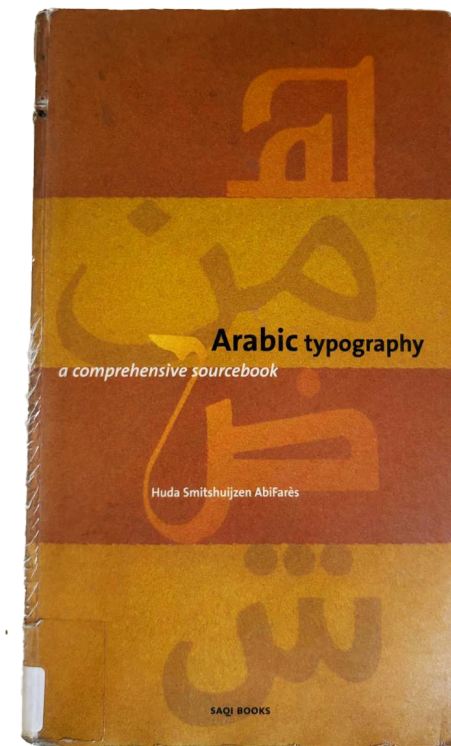
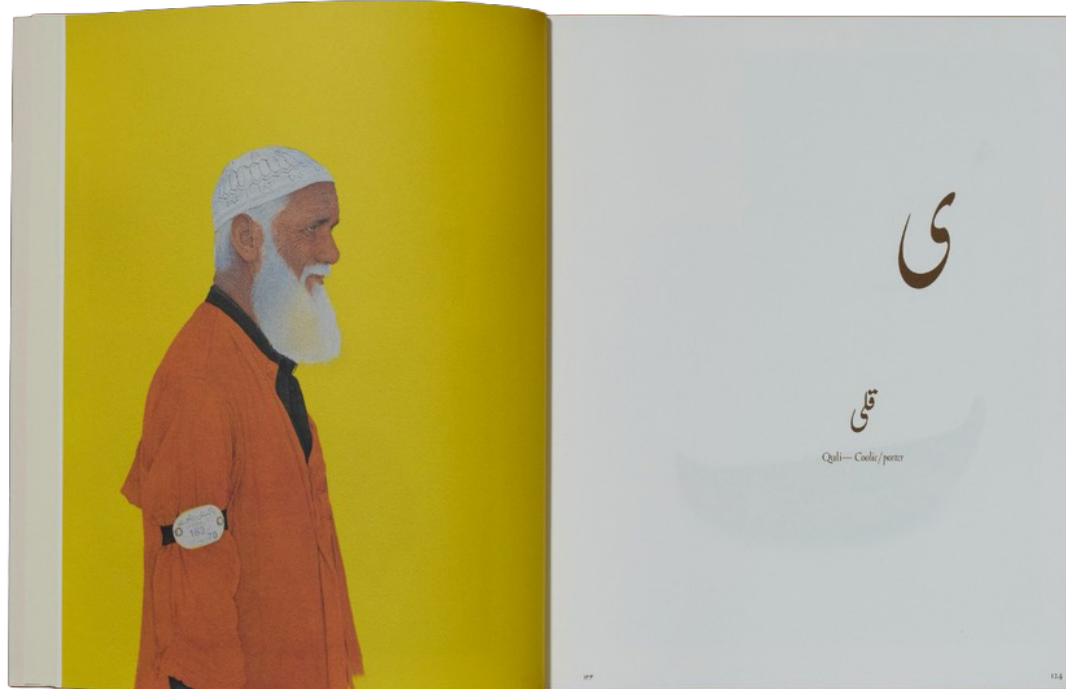
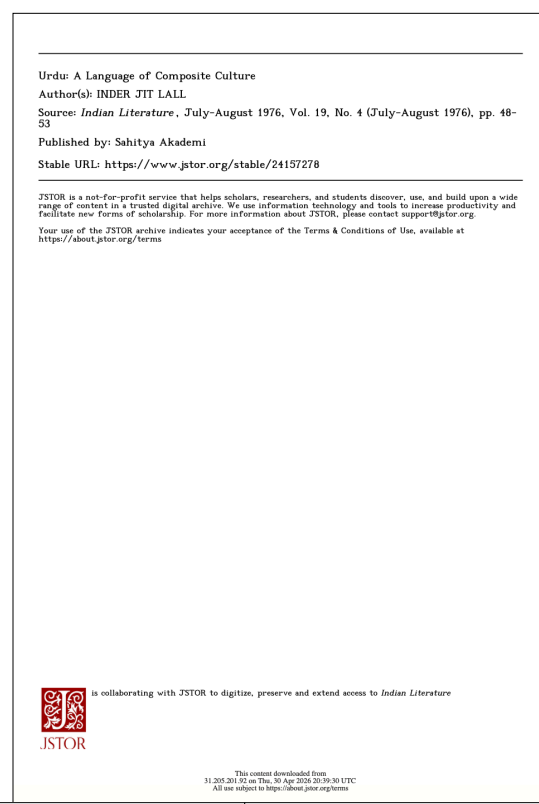
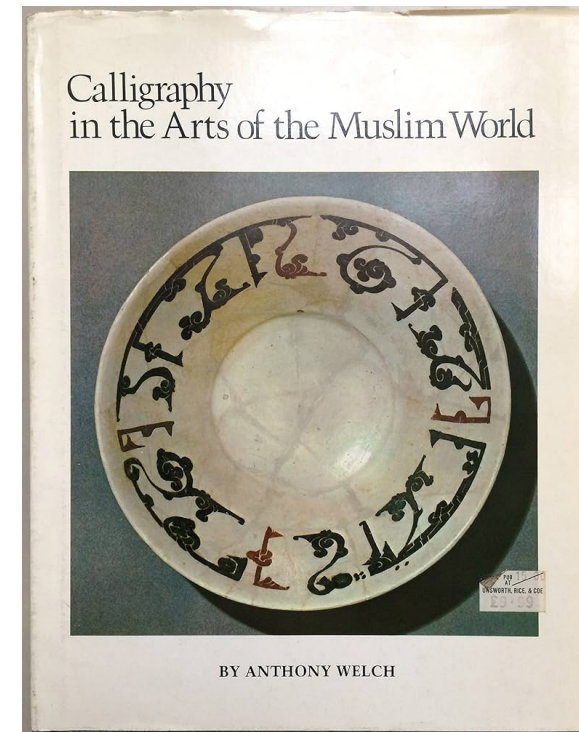
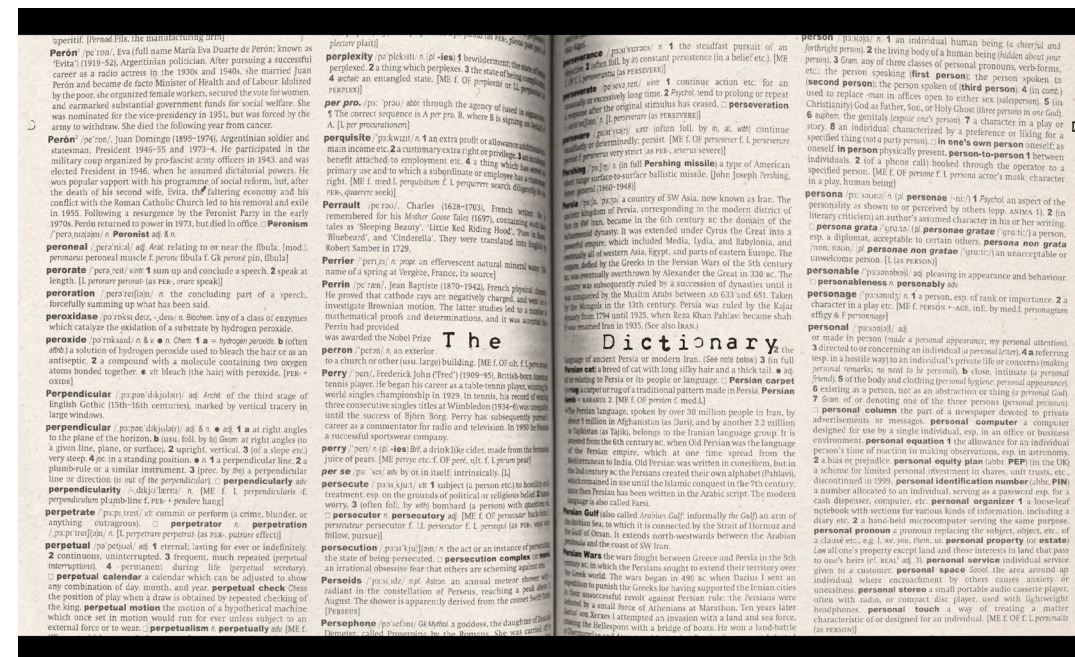
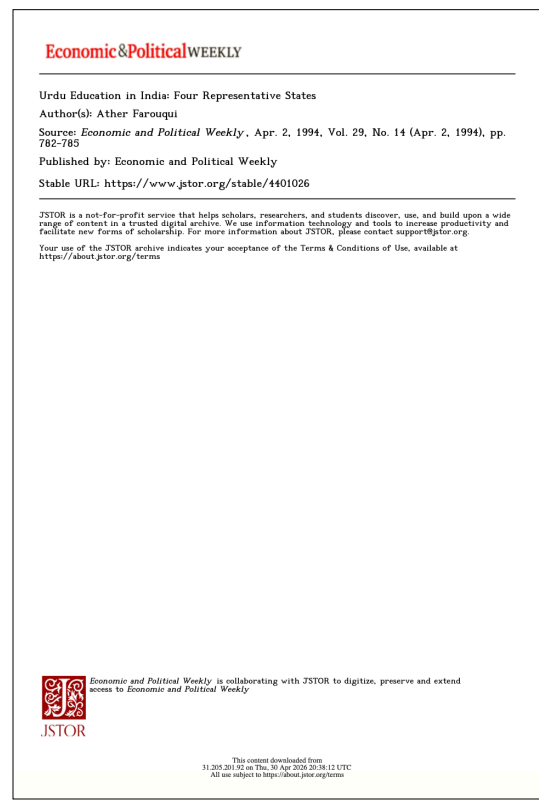
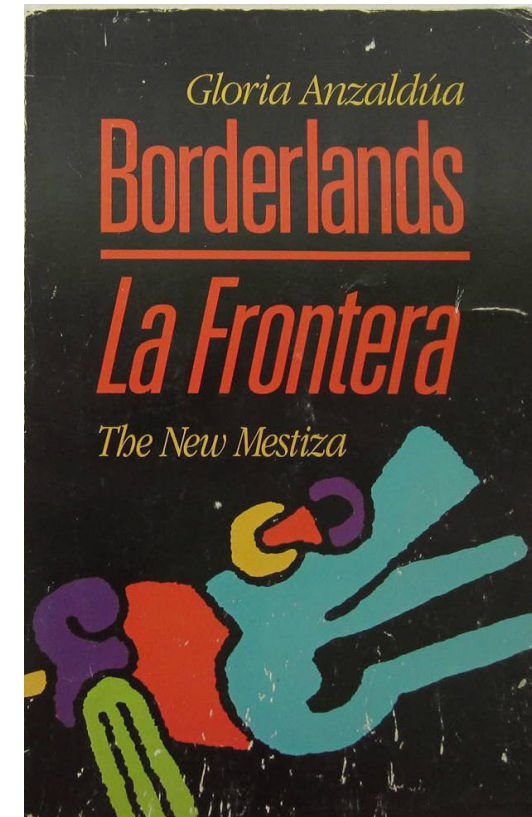
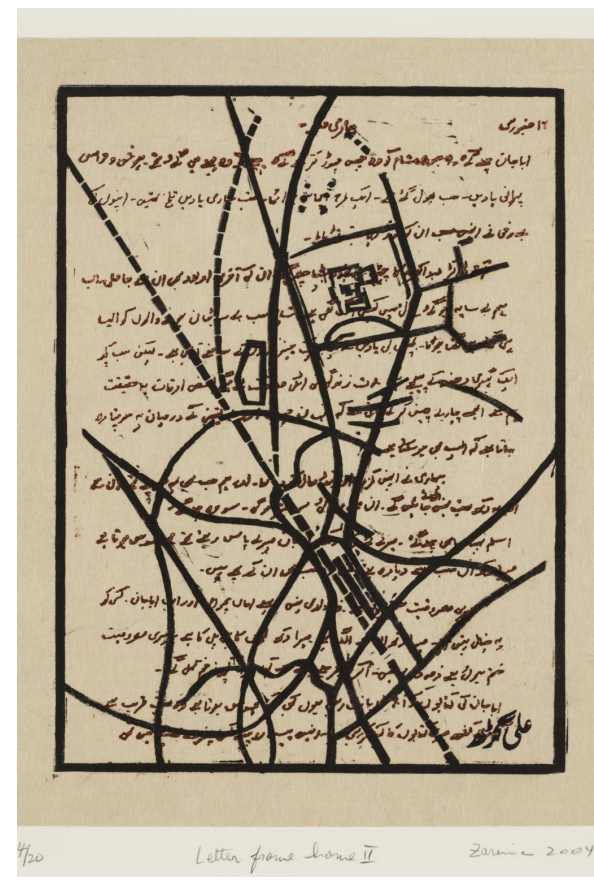


Positions through Contextualising

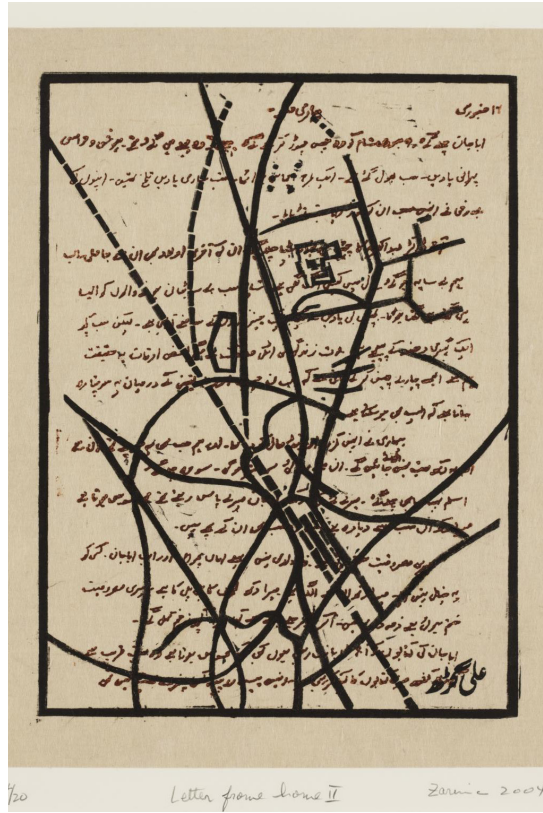
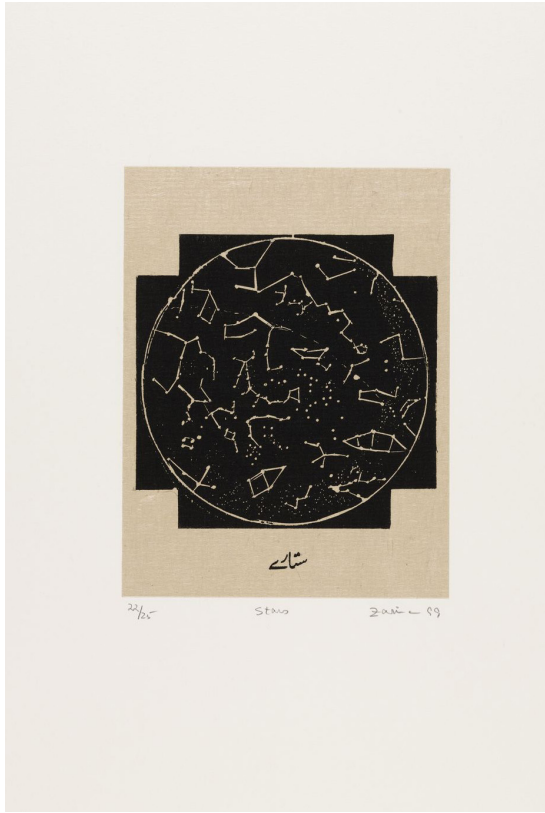
Urdu has always felt like a mother tongue that encourages cosmopolitanism. As a native speaker I can converse in Hindi but not read or write it. I can read and write Arabic and Persian but will, at best, only understand a word or two in a sentence. It's a linguistic beginning that gifts both a familiarity and an awareness of distance; it endears curiosity and a tolerance for linguistic limbo, of *almost* understanding.

(Nasar, 2026)

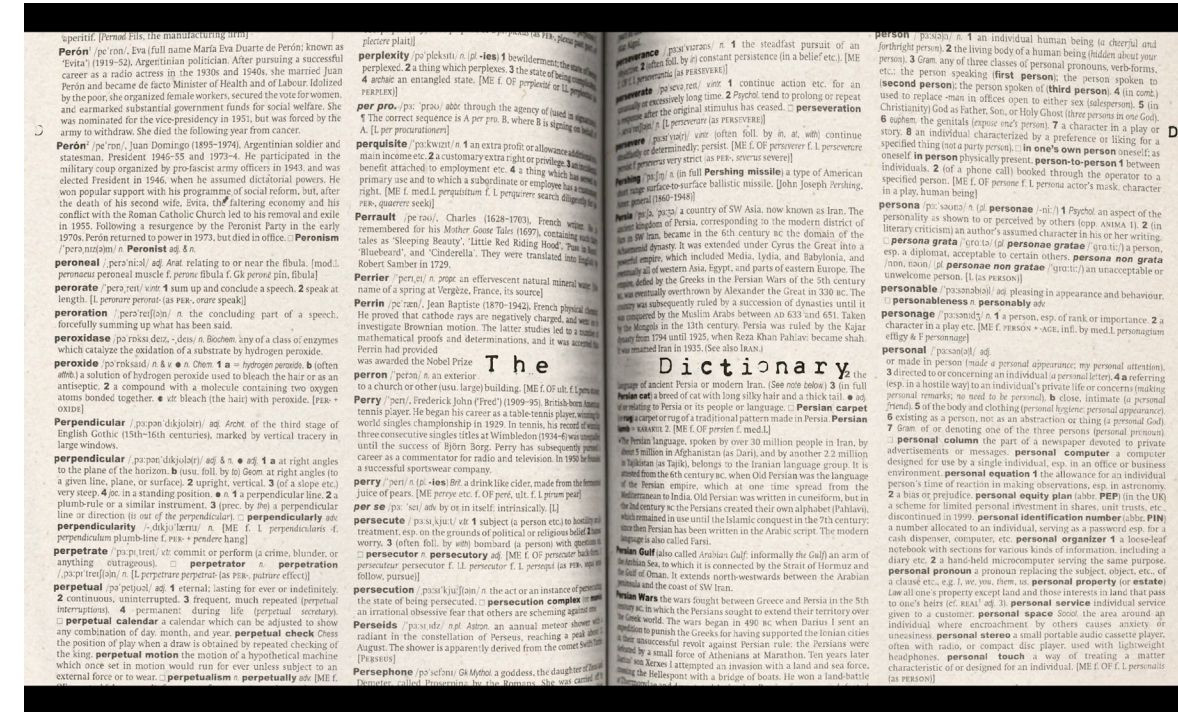
What does it mean to design with a language that feels both familiar and foreign?



Theme



Form



Zarina Hashmi



The Alphabet Book by Ali Khazim

Saba Hasan



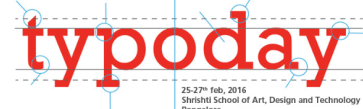
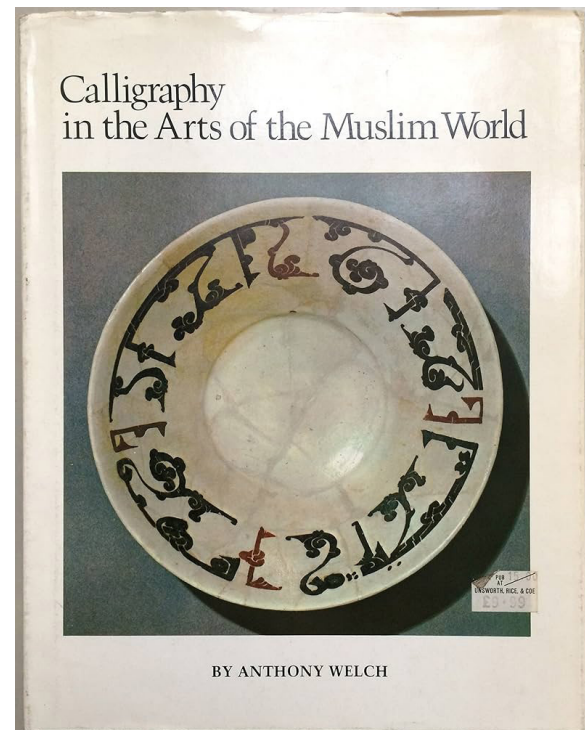
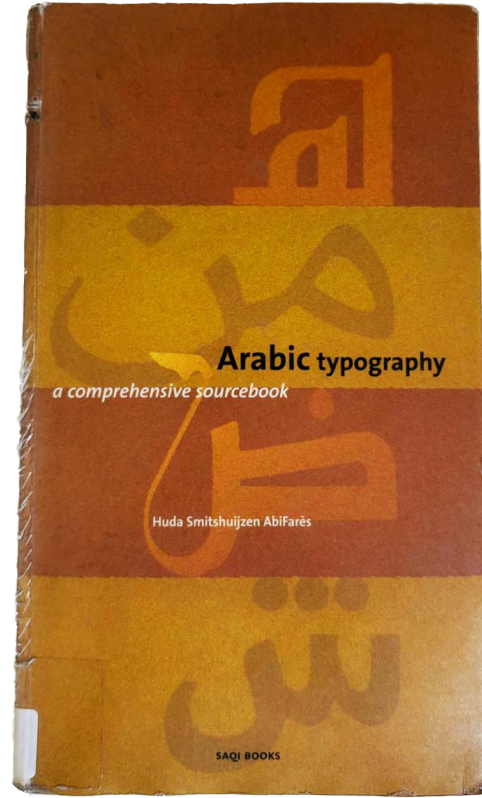
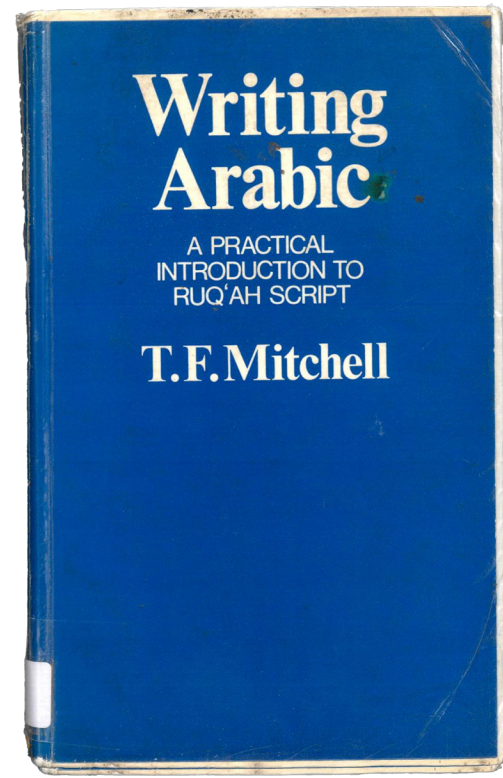
WEEK 1

The Dictionary by Xiao Ying



The Franco Dictionary by Rizomasr

Script



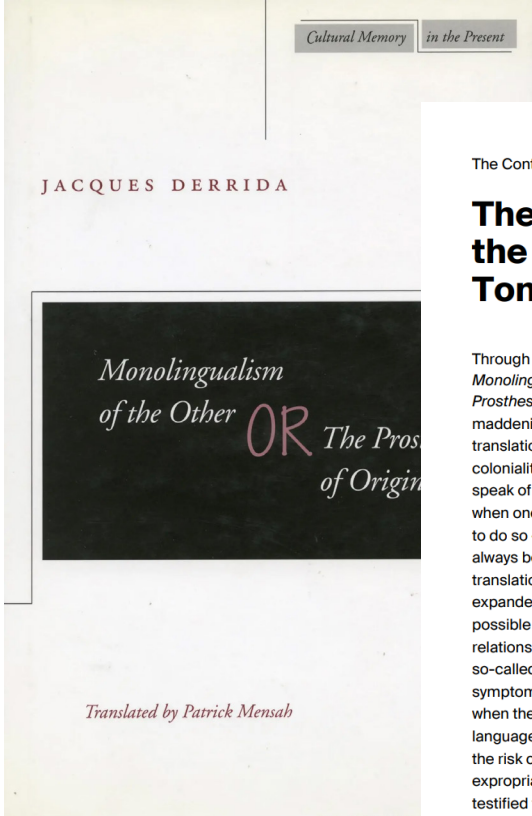
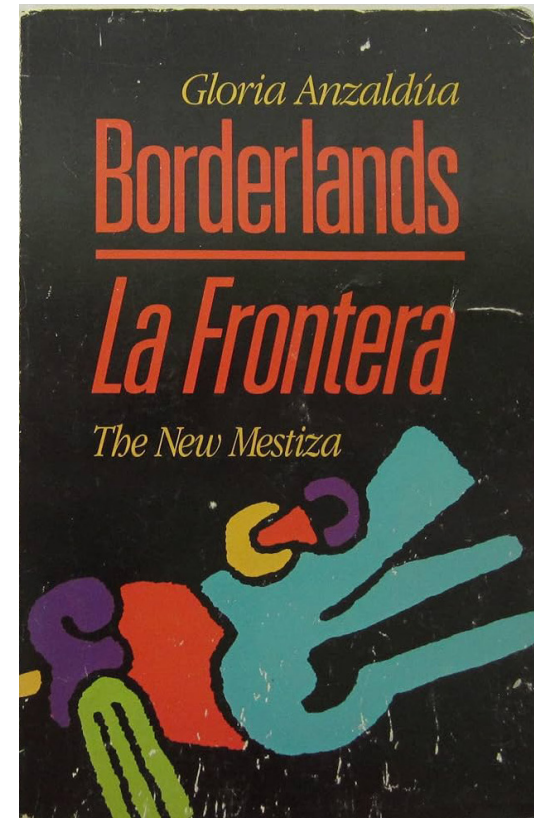
Typography and Education
Letters and strokes of Perso-Arabic script used for Urdu language
Devika Rajendra Bhansali, Sir J. J., Institute of Applied Arts, Intram at Whitecrow, devika0525@gmail.com

Abstract: Urdu language is native to India and Pakistan and it is written in the Perso-Arabic script. A distinctive feature of the script is that it is written from right to left. Nastaliq is the most widely used style for writing Urdu in India. The paper not only talks about the basic differences in Nashk and Nastaliq, but also talks about why calligraphy and calligraphers are seen less today. It talks about the simple difficulties a person can face while trying to learn Nastaliq calligraphy for Urdu. The paper talks about my experience of learning calligraphy. It talks about why it was needed to design a bi-lingual calligraphy manual for the script and explains the attempts done for the compilation of the instruction manual and its contents.

1. Introduction
The Urdu Language is a mixture of words taken from different languages such as Arabic, Persian, Turkish and Hindi. The Urdu language was born because of the soldiers and businessmen from different regions coming together for military camps and trading. It was a language that was born from these camps, for the common man. Earlier, Urdu didn't belong to the Islamic religion particularly. People from many different religions were seen

Typography Day 2016

Themes



The Madness of the Mother Tongue

Through a reading of Jacques Derrida's Monolingualism of the Other: Or, the Prosthesis of Origin, this text explores the maddening paradoxes of identity, translation, the mother tongue, and the coloniality of language and culture. How to speak of oneself and one's experience when one has no 'proper' language in which to do so - when one's testimony must always be an act of translation? When translation - both literally and in an expanded sense - is simultaneously both possible and impossible? When one's relationship to one's 'own' language (the so-called mother tongue) is both cause and symptom of a 'disorder of identity'? And when the desire for the mastery of language and self-representation involves the risk of precisely the (colonial) expropriation or usurpation that is being testified to?

In an extended footnote to his 1996 short yet immense book, Monolingualism of the Other; or, The Prosthesis of Origin, Jacques Derrida cites a 1964 conversation between Hannah Arendt and Günter Gaus in which Arendt professes her ineradicable attachment to a unique mother tongue: German. When asked whether she survived exile in America, her teaching, and her publications in Anglo-American, 'even in the bitterest of times' (the

time of Nazism), she replied, without hesitation: 'Always'. She always, Derrida writes, 'kept this unflinching attachment and this absolute familiarity', as if implying that 'the language called maternal is always there, the "always there" [...] but also that there is perhaps no experience of the "always" or the "same" [...] except where there is, if not language, at least some trace which allows itself to be represented by language'.¹ And hence an unflinching fidelity to language. Arendt continues:

Always, I was telling myself: What is to be done? It is not really the German language, after all, that has gone mad. And in the second place, nothing can replace the mother tongue.²

For Derrida, what Arendt does not see, or does not want to see, is the abyss opening up under or between these two apparently simple and spontaneous sentences that seemingly follow each other so naturally. Taking leave from this, my concern here, read through Monolingualism, will be the relationship between madness and language; or, more specifically, between madness and the mother tongue. And, as I am coming to, translation - both between given languages (as if languages were ever discrete and countable) and in an expanded sense, as the (unlocatable) source of a certain 'disorder of identity' [probleme d'identité].³ A disorder, moreover, that must be testified to.

Monolingualism of the Other is Derrida's attempt to testify to such a disorder, and an exemplary one at that: to testify to his childhood experience of growing up in colonial Algeria as a Franco-Maghrebian Jew and his ongoing relation to and experience of 'his' language (French), as the only language through which such a testimony might be proffered. The text is an elaborate (infuriating,

[1/7] The Contemporary Journal On Translations The Madness of the Mother Tongue

Political & Historical Context

