



Sundram Fasteners Limited

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June 4, 2022

National Stock Exchange of India Limited

Scrip Code - SUNDRMFAST

Exchange Plaza, 5th Floor,
Plot No. C/1, G Block, Bandra-Kurla Complex,
Bandra (East),
Mumbai - 400 051

By NEAPS

BSE Limited

Scrip Code - 500403

Phiroze Jeejeebhoy Towers,
Dalal Street, Fort, Mumbai - 400 001

By Listing Centre

Dear Sir / Madam,

Compliance under Regulation 47 of the SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015 – Publication of newspaper advertisement on 59th Annual General Meeting

Pursuant to Regulation 47 of the SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015, we enclose herewith a copy of the newspaper advertisements published in Business Standard (English) and Makkal Kural (Tamil) on June 4, 2022 with respect to the 59th Annual General Meeting (Information on remote e-voting / e-voting and dispatch of annual reports by e-mail) scheduled to be held on **Wednesday, June 29, 2022** at 10:00 a.m. IST through Video Conference ('VC') / Other Audio Visual Means ('OAVM').

Thanking you,

Yours truly,
For SUNDAM FASTENERS LIMITED

R Dilip Kumar

Executive Vice President - Finance & Company Secretary

The strange bestiary of the ancient world

A collection of reality-bending animal stories reveals the strong ties that once existed between humans and nature

ARUNDHUTI DASGUPTA

Sea monsters that gulp down whole whales, talking parrots that play matchmaker to kings and queens, immortal crocodiles that ferry gods and goddesses across earth, sky and water, shape-shifting tigers and tortoises that hold up the earth — the world of myth, fable and folklore is teeming with fantastic beasts and their fabulous deeds.

Mythical beasts and reality-bending animal stories make their way into nearly every collection of ancient tales. There is no end to the possibilities and animal combinations that were explored as storytellers and myth-makers sought to understand other species and their seemingly inexplicable ways.

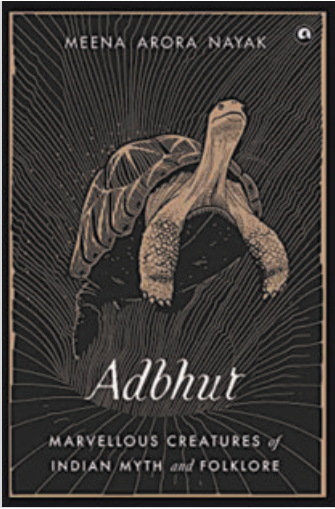
It was not just the extraordinary (lion-headed birds and fire-breathing dragons) that drew the attention of storytellers, the regular and the ordinary too had them in thrall. The peacock and his rain-dance, the chakor bird (partridge) and its fascination for the moon, the snake and its shedding of the skin — everything lent itself to a myth or a fable.

In her collection (*Adbhut: Marvellous Creatures of Indian Myth and Folklore*), the author Meena Arora Nayak brings out the human fascination for a world so near and yet so different from their own. The book reveals the strong ties that once existed between humans and nature and also, the remarkable versatility and imaginative capacity of the ancient mind

The stories may appear strange and unbelievable today, but they represent a time (or perhaps an idea of an age) when all of this was well within the realms of possibility. It would have been entirely plausible, therefore, to create a heroic character such as Jatayu — a 60,000-year-old vulture the size of a mountain with feelings and fears that were only too human — within the epic framework of the Ramayana. Or for that matter, to imagine that the crocodile could be mentor and guide to the warrior clan (human and otherwise) and also influence the fates of ordinary human beings. Nothing was too far-out or outlandish.

The Makara, ancestor to all crocodiles and lord of the waters, was propitiated by kings and their armies. His ability to rule over such large swathes of inhospitable territory made him a power to reckon with, one who could swing battles and destroy kingdoms. Thus, he was memorialised in battle formations (both the Arthashastra and the Mahabharata mention this) and invoked in war hymns. At the same time, the Makara is also part of the astrological framework of Rashis and Nakshatras in India. Its symbol is the “ear” that represents the power of listening, which brings wisdom and knowledge.

The ability to build a narrative that assigns human roles to animals may seem routine today, but when first told, the stories marked a remarkable leap of the human mind. The stories reveal a world where the human-animal relationship was intimate and distant at



MARVELLOUS CREATURES OF INDIAN MYTH AND FOLKLORE
Author: Meena Arora Nayak
Publisher: Aleph
Price: ₹499
Pages: 179

the same time. Living in close proximity and yet leading extremely different lives created a space where the lines between the real and imaginary were routinely blurred. Hence animals, fierce and dangerous on the one hand also possessed very human qualities of wisdom and memory, and experienced the same emotions of regret and helplessness.

The tales are, therefore, as much about the animal kingdom as they are about human behaviour. They were layered in contextual references and meaning and the telling was, almost always, a ritualised performance or associated with special occasions.

Unfortunately, many modern-day retellings lose the nuance and complexity. As children’s literature or fantasy, the stories turn into stat-

ic tales of monsters and dragons or moralistic tales with life lessons wrapped in metaphor. In such retellings and collections, the stories end up revealing barely a part of the knowledge that their ancient storytellers vested in them.

Nayak has been diligent in putting together a diverse collection and also steers clear of the usual ways of looking at these unusual stories. She turns to them as a researcher would, looking for hidden meanings and multiple versions and the compulsions that drove the storytelling. There is a story about this magnificent sea creature called the Timingila (“Timingila That Once Was”). It was so large that it could swallow a whale in a single gulp and even a glimpse of its undulating form in the ocean could freeze the bravest of warriors. The creature rarely showed itself, but it is believed to have made an appearance for Arjuna, the Mahabharata hero, when he was on a mission to procure divine weapons for the great war. Rama and his army of monkeys also encountered it. But for most, the Timingila fish was an invisible enemy that made its presence felt through stormy seas and crashing waves. This is why, Nayak writes, it came to represent the unfathomable for poets and writers who used it to describe indescribable agonies and torture.

The idea of a mythical beast that makes its presence felt through its absence is not unique to Indian myths. There are similar stories about river and sea monsters in nearly every culture. The point is that the world of animal stories is fascinating not just because they are psychedelic, conscious-expanding experiences, but also because they stretch an invisible web of connections across diverse cultures. Could this book have looked into the comparative frame that such stories live within? Yes, definitely. Does it do that? No. And that is a missed opportunity.

Given the otherwise remarkable manner in which the author has treated these old stories, it would have been interesting to place them within a comparative framework. It would have been an invaluable contribution to the field of mythological and folklore studies and also helped readers look at the world through a different lens; one that reveals just how much we have in common — in our fears and anxieties and our relationship with the animal kingdom.

CAR REVIEW



SPEC SHEET
Power [PS(kW) @rpm]:
150(110) @ 5,000-6,000
Torque: [Nm@rpm]:
250 @ 1,600-3,500
Transmission: 7-speed DSG
Cylinders: 4
Displacement: 1,498 cc
Kerb weight: 1,275 kg
Price: To be announced on 9 June

Virtus bets big on price, local content and design

PAVAN LALL
Mumbai, 3 June

India is no easy market for any foreign auto major. Its consumers are picky with a variety of choices available, the incumbents have a cost advantage, and trends shift rapidly without much warning.

Just a dozen years ago, India was seen as a market predisposed to small, affordable cars such as the Tata Nano, Maruti Alto, Hyundai i20 and more. Then the market switched gears and the SUV segment saw buyers rush to buy their cars, all the while clearly leapfrogging the sedan segment for the masses.

In fact, there is no shortage of sedans that have been yanked out of the market. Think the Chevrolet Cruze, the Honda Accord and Civic, the Volkswagen Jetta and many others.

For Volkswagen to then launch a brand new sedan is telling. The Latin word “virtus” means a specific virtue, with connotations that include valour and manliness. The car is indeed designed to look, act and behave like a well-built European sedan that swims in the segment between the compact sedan VW Vento and the larger Passat, competing with the likes of the Honda City, Skoda Slavia, Hyundai Verna and the Maruti Ciaz.

With its svelte profile the Virtus is a sleek, good-looking car that stands out with a body style that is partly brand new and partly evoca-

tive of earlier larger VW sedans. Deftly sculpted shoulder lines, chrome accents on the door handles, grille and near the windows of the car, all come together to make it take on any sedan in the segment.

The Virtus is available in two engine options — a 1.0L TSI (petrol) in 6-speed manual transmission or automatic transmission options, and a sportier (and more expensive) GT Performance Line that runs on the 1.5L TSI EVO engine hooked up to a 7-speed DSG transmission.

Inside it has all the expected fitouts of a German car. Understated but premium plastics and fabric comprise the seats, and the dashboard is typical VW with easy-to-read functions and speedometer. There are other features which, while premium, are getting to be fairly common among most cars nowadays, including wireless charging, ventilated seats, a large infotainment screen and so on.

When you start the Virtus it responds with a reasonably refined engine sound, well-tuned engine that springs to the road and handles the tarmac with ease and agility. Both on slow, traffic-laden lanes as well as on roaring expressways, the Virtus performs commendably with the driver always feeling in command of adequate power whether it’s for speeding up past a slow-moving truck, braking before a bottle-

neck or simply cruising within regular speeds.

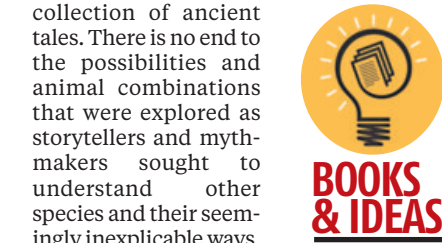
The car shifts from gear to gear in automatic mode without jerkiness or the feeling of any turbo-lag, a testament to the popularity of the DSG gearbox that has been widely used in VW’s sister brand, the Audi, and its range of cars as well.

While the Virtus stands out in a segment that has recently seen a lot of action (new Honda City, Skoda Slavia), it is no secret that the mid-range segment of sedans has been sparse when it comes to choices.

The sedan has started to make a comeback and the biggest advantage of the Virtus would be its price,

which thus far has not been released but if market estimates are anything to go by the range is expected between ₹11 lakh and ₹17 lakh (ex-show-room). Its high level of local parts and components make it a very compelling proposition for buyers who want international design, comfort and performance with reasonable costs of ownership, maintenance and service and repair.

Sales are likely to be high when this smart sedan hits the market but the proof of the pudding will be when owners have them for a couple years and report feedback on maintenance and dealer support. And that is the eternal virtue for what makes a car successful in the long run.



GIVEN THE OTHERWISE REMARKABLE MANNER IN WHICH THE AUTHOR HAS TREATED THESE OLD STORIES, IT WOULD HAVE BEEN INTERESTING TO PLACE THEM WITHIN A COMPARATIVE FRAMEWORK

BREAKFAST WITH BS: NAVEEN KISHORE | FOUNDER, SEAGULL BOOKS

Words worth

As his publishing venture turns 40, Kishore speaks to Chintan Girish Modi about the world it encompasses

In the sweltering heat of peak April, I have a breakfast meeting with publisher-poet-photographer Naveen Kishore. It is a morning to be remembered for the man’s warmth, generosity and sense of humour. We are in the Sea Lounge of the Taj Mahal Palace Hotel in Apollo Bandar, Colaba. It is a gorgeous heritage structure that still reminds me of the horrible terror attack in 2008 that shook Mumbai, the city that I have lived in for most of my life.

Kishore is visiting from Kolkata, which is home to his labour of love — Seagull Books — the publishing house that also has offices in London and New York. It was founded in 1982. This year, it is celebrating four decades of being around.

I want to hear all about it but before that I take in the magnificent view — the vast expanse of the Arabian Sea so close at hand, almost as if we could reach out and touch it. I wonder about the kind of view that the birds get to take in each morning as they fly above the Gateway of India buzzing with tourists.

Kishore and I walk towards the buffet. He gets himself a croissant, and orders an omelette. I get myself a couple of miniature samosas, a slice of bread with a chocolate spread, and order a crisp *masala dosa*. He asks for coffee; I get some fruit juice. Kishore puts away the book that he was reading when I entered — Teju Cole’s *Black Paper: Writing in A Dark Time*.

We busy ourselves with eating, sipping, and talking. The sea becomes our silent companion.

Kishore, 69, is in Mumbai for the opening of his photography exhibition — *The Epic and The Elusive* — curated by poet-critic Ranjit Hoskote for Cymroza Art Gallery in the Breach Candy neighbourhood. These are photographs of theatre performances in Manipur. They originally appeared in Issue 14-15 of the *Seagull Theatre Quarterly* (June-September 1997) set up in 1994 as an initiative of The Seagull Foundation for the Arts with Anjum Katyal as editor.

He tells me, “We discovered that theatre persons in India prefer to be interviewed, unlike in the US where many of them hold academic jobs and their tenure depends on writing and publishing their work. Through the interviews, we ended up with a lot of primary material in the voices of the performers.” These interviews were transcribed and edited for the journal. The Manipur-focused issue grew out of his visit to the



state, along with Katyal. They met playwrights, directors, actors, and a variety of technicians working behind the scenes.

“They shared so much with us — honestly and hesitatingly, openly and diplomatically. We had to cast aside our assumptions, and listen,” he says. “With the photographs, I was clicking in slow shutter speed. It gave me what I call stills in motion with a play of light and dark.” At that point of time, there was absolutely no plan to show the photographs in an art gallery.

Kishore recalls how the quarterly was sustained by the enthusiasm and interest of a community of theatre practitioners, readers and academics that grew around it. Before it folded up in 2003, there were serious efforts to keep it alive. “We invited criticism, and we listened. Some of it was valid, some hurtful,” he says. “We even had a grant to produce more issues but things were not coming together. We returned the money since we were not able to deliver. Sometimes, you have to face the fact that something is over.” There were conversations to collaborate with university departments but eventually nothing took off.

Theatre is Kishore’s first love. The publishing journey was preceded by his work in theatre lighting design, which was not enough to pay bills, so he became an impresario or event manager. Later, when the publishing house was born, the first set of books was called the *New Playwrights Series*.

Seagull Books now has a number of lists

across subjects, geographies and languages. Some of these are: Manifestos for the 21st Century, The Africa List, The Arab List, The Pride List, The Library of Bangladesh, The French List, and The German List.

The work is deeply cherished in publishing circles across the globe. Last year, Kishore was awarded the Words Without Borders Ottaway Award for the Promotion of International Literature, recognising his “extraordinary steps to advance international literature in English translation” and his efforts “to build cultural understanding by advancing popular awareness of international writers and literatures”.

Seagull Books sees itself as an international publisher. “We don’t really call ourselves a decolonisation initiative but we like to assert that our money is as good as anyone else’s, so we buy foreign language rights for the whole world when we choose to publish English translations of books that were first published in other languages,” he says.

Publishing internationally also makes their books eligible for prizes that are for books published in the US or Europe. In India, their books are distributed by Pan Macmillan and Atlantic Publishers.

Outside India, the distribution is taken care of by Chicago University Press. Kishore is proud of the work Seagull Books does but refrains from projecting his publishing model as superior to others in India.

“Relationships are at the core of our journey, not only with writers and translators but also fellow publishers. We respect corporate entities and independents. The only one-upmanship that I am interested in is with myself. I want to keep doing things better,” says Kishore as we segue into talking about the Seagull School of Publishing. “When we train young people to work in publishing, we often have masterclasses by people from corporate publishers. It would be foolish to turn our noses up at them. We are all part of the same ecosystem.”

He is also keenly involved with PeaceWorks, an initiative of the Seagull Foundation for the Arts led by Meena Megha Mallotra, that works with educators, artists, historians and civil society networks “to strengthen values of mutual coexistence and respect for all communities”. It came up in 2003 in response to the communal violence in Gujarat, and the desire to make sure that children’s minds were not poisoned with seeds of hatred. PeaceWorks has been hosting “History for Peace” conferences to promote India-Pakistan dialogue, and to counter bigotry within India itself.

Kishore requests another cup of coffee. I have had my fill. He has more projects up his sleeve, and he’ll talk about them when the time is right. For now, he is pleased with having his first book of poetry published by Speaking Tiger. Titled *Knotted Grief*, much of it is set in Kashmir — a landscape as beautiful and beleaguered as Manipur. “It is a peace offering and a cry of pain. It is a song dedicated to all of humanity,” he says. I am moved and speechless.

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NOTICE TO THE MEMBERS CALLING THE FIFTY NINTH ANNUAL GENERAL MEETING, INFORMATION ON REMOTE E-VOTING / E-VOTING

The 59th Annual General Meeting (AGM) of the shareholders of the Company is scheduled to be held on **Wednesday, June 29, 2022 at 10:00 A.M. IST** through Video Conference (VC) / Other Audio Visual Means (OAVM) in compliance with the applicable provisions of the Companies Act, 2013 and Rules framed thereunder and the SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015 in line with the General Circular Nos. 3/2022 dated May 5, 2022 read with Circular Nos. 14/2020 dated April 8, 2020, 17/2020 dated April 13, 2020, 20/2020 dated May 5, 2020, 22/2020 dated June 15, 2020, 33/2020 dated September 28, 2020, 39/2020 dated December 31, 2020, 02/2021 dated January 13, 2021, 10/2021 dated June 23, 2021 and 21/2021 dated December 14, 2021 (collectively referred to as “MCA Circulars”) and Circular Nos SEBI/HO/CFD/CMD1/CIR/P/2020/79 dated May 12, 2020 and SEBI/HO/CFD/CMD2/CIR/P/2021/11 dated January 15, 2021 issued by the Securities and Exchange Board of India (“SEBI”), without the physical presence of the Members at a common venue.

Electronic copies of Annual Report including the Notice convening the 59th AGM have been sent to members whose e-mail IDs are already registered with the Company / Depository Participant(s) in terms of MCA Circulars and SEBI Circular. The requirement of sending physical copy of the Notice of the 59th AGM and the Annual Report for the financial year 2021-2022 to the Members have been dispensed with vide MCA Circulars and SEBI Circular No. SEBI/HO/CFD/CMD2/CIR/P/2022/62 dated May 13, 2022.

The Company is providing the facility to its members holding shares either in physical form or dematerialized form, as on the cut-off date, for casting their votes electronically on each item as set forth in the Notice of AGM through the electronic voting system on National Securities Depository Limited (NSDL). The ordinary and special business as set out in the Notice of AGM may be transacted through voting by electronic means.

Members may note the following information:-

Date of completion of dispatch of Annual Report including the Notice convening the 59 th AGM by e-mail.	Friday, June 3, 2022
The cut-off date for determining the eligibility to vote through remote e-voting [or] through e-voting system during the 59 th AGM	Wednesday, June 22, 2022
The remote e-voting shall commence on	Sunday, June 26, 2022, 9.00 am (Indian Standard Time)
The remote e-voting shall end on / remote e-voting shall not be allowed beyond	Tuesday, June 28, 2022, 5.00 pm (Indian Standard Time)

The remote e-voting module shall be disabled by the NSDL after the above-mentioned date and time for voting and once the vote on a resolution is cast by a Member, the Member shall not be allowed to change it subsequently. The Members who have cast their vote by remote e-voting prior to the 59th AGM may participate in the 59th AGM through VC / OAVM facility but shall not be entitled to cast their vote again through the e-voting system during the 59th AGM. The Members participating in the 59th AGM and who had not cast their vote by remote e-voting shall be entitled to cast their vote through e-voting system during the 59th AGM.

The Notice of 59th AGM and the Annual Report for the financial year 2021-2022 has been sent by e-mail to the members whose names appear on the Register of Members / Register of Beneficial Owners maintained by the Depositories as at the close of business hours on Friday, May 27, 2022.

The Notice of the 59th AGM and the Annual Report for the financial year 2021-2022 is also available on the website of the Company, www.sundram.com, websites of the Stock Exchanges i.e. BSE Limited and National Stock Exchange of India Limited at www.bseindia.com and www.nseindia.com respectively, and on the website of NSDL <https://www.evoting.nsdl.com>.

Any person, who acquires shares of the Company after dispatch of the notice and the Annual Report by e-mail and becomes a member of the Company as of the cut-off date i.e. June 22, 2022, may obtain the login ID and password by sending an email to srirams@integratedindia.in and evoting@nsdl.co.in by mentioning their Folio No. / DP ID and Client ID No. However, if the member is already registered with NSDL for remote e-voting, then the existing User ID and password can be used for casting the vote.

The Company has appointed Sri K. Sriram, Practising Company Secretary as Scrutinizer for the remote e-voting process / e-voting during the 59th AGM.

A person whose name is recorded in the register of members or in the register of beneficial owners maintained by the depositories as on the cut-off date i.e., June 22, 2022 only shall be entitled to avail the facility of remote e-voting / participating in the 59th AGM through VC / OAVM facility and e-voting during the 59th AGM.

In case of any queries related to remote e-voting, the members may refer the frequently asked questions (FAQs) for shareholders and e-voting user manual for shareholders available at the download section of www.evoting.nsdl.com [or] contact NSDL, 4th Floor, 'A' - Wing, Trade World, Kamala Mills Compound, Senapati Bapat Marg, Lower Parel, Mumbai - 400 013, E-mail - evoting@nsdl.co.in, toll free no. 1800-1020-990 and 1800-224-430 [or] the Executive Vice President – Finance & Company Secretary at the contact details mentioned above.

Place : Chennai

Date : June 4, 2022

For SUNDARAM FASTENERS LIMITED

R. Dilip Kumar

Executive Vice President – Finance & Company Secretary

