In collaboration with
International Lincoln Center for American Studies, Louisiana State University in
Shreveport, USA
&
Maulana Abul Kalam Azad Institute of Asian Studies
Kolkata, India

XXII International Conference
On

“Global South Cultural Production and Dialogue”
18-21 December, 2019

Venue
Hotel Minerva Grand, Hyderabad

Thematic Introduction
Program-Schedule
Bio-Notes of Keynote, Plenary Speakers & Conveners of Special Panels
List of Participants
Abstracts of Papers
FCT Conference@22: A Retrospective Glance

Celebrating Three Decades of Forum on Contemporary Theory
Forum on Contemporary Theory
Baroda, India
(A Member of the Consortium of the Humanities Centers and Institutes)

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Celebrating Three Decades of Forum on Contemporary Theory
Thematic Introduction
(Prepared by Walter D. Mignolo)

I

There is a taken for granted belief (both theological and secular) according to which names entity and therefore when the name of a given entity changes, the entity changes. In the process, the history of naming is erased and the entity itself shines in their ontic existence. The most common rendering of this belief system (common to theologians, scientists [natural and social] and humanists) is the recurrent question of modern/colonial epistemology asking for the ontic identification of an entity: hence the question “what is X?” In this case, it would be “What is the Global South?” Decolonial epistemology starts from someplace else and avoids the “Is.” It asks instead: “how was it that what it is came to be what it is?” Consequently, the question is not “what is the Global South” but “how what is named ‘Global South’ came to be what it is.” The change of terrain is very simple: every question about what it is (which are modern/colonial) are ontological questions asking for the content (the enunciated) of the entity behind the name, while decolonial questions are always addressing the assumptions and presuppositions (the enunciation) that made possible for such an entity to become what it is.

My aim is to explore how the Global South came to be and what are the consequences of its coming into existence. Subsequently, I will ask also what “Dialogue” means when paired with a geo-political/hemispheric configuration. There is a larger aim in my presentation that I will frame towards the end of this concept note: it is a common dictum today in the media, social sciences and humanities to recognize that we, globally, are experiencing a dramatic critical moment in the life of the planet and hence, in our animal-human species. Now the planet is not guilty of the responsible of the crisis, but us animal-human species. But not all of us. Facing such generally recognized and dramatic moments what shall the role of the social sciences, humanities, artistic endeavors, religious institutions and believers be? What shall we (in the humanities, social sciences, journalism, art and religion) expect from the sciences, financial and corporate institutions and governments? What shall “Global South cultural production and Dialogue” mean and do for us?

II

It has been said and it is being increasingly recognized, although in small circles, that today, we, the animal-human species on the planet, are experiencing no longer an epoch of changes, but of change of epoch. As it often happens, the sentence is over used and for that reason each time it is pronounced it needs qualifications. Here are three qualifying criteria derived from Anibal Quijano’s work:

1) The relationship between capital and labor has changed dramatically, to the point where the dominant part of capital not only has no capacity, but has no interest in producing employment. On the contrary, jobs have to be eliminated and technology and AI are supplanting human labor. Then, we cannot wait for capital to produce more employment, never again.

2) For this reason, it is also not possible to expect capital to produce the minimum of public liberties associated with the market, as it was the case in the previous stage of capitalism. That is why political democracy is being re-concentrated and the public domains are constantly being privatized from the center to the periphery.
3) Therefore, the change of the very basis of capital is no longer the purchase and sale of labor power, but the control of our subjectivity, the control of our mentalities. It is in that control that the main dispute of the moment lies.

What does it mean, under these circumstances, I ask again, “Cultural production in the Global South and Dialogue”? Since the end of the Cold War, the idea of the Global South displaced and replaced the idea of Third World. The change of name did not modify the land and water masses of the planet; they remained the same. What changed was not “nature” but “culture.” Or, to avoid the Western dichotomy (for there is neither nature nor culture beyond Western vocabulary, imaginary and areas of influence), what changed was how human beings imagine themselves on a planet that they (or we) have not created. The question is who is responsible for the change? Apparently, it was a US writer Carl Oglesby, who used the expression “Global South” referring to less industrialized countries. It was synonymous with Underdeveloped and Third World countries. The expression became popular in the twenty-first century and it is used today both by the World Bank (in the Global North, for there cannot be a Global South without a Global North) and by activists and intellectuals and progressive politicians to assert their position confronting the economic, politic, and cultural (scientific, intellectual, artistic, political) dependency from the Global North.

The change of nomination did not change, just disguised, the power differential that structured the global world order since the sixteenth century, when Western/Northern Europe began to affirm itself by means of invading, conquering and colonizing first the unknown land that Europeans named New World, and then America, and subsequently the territories of Asia and Africa. There were some exceptions in the process of conquest and colonization: China and Japan were never colonized as were South Asia (cf., the Mughal Sultanate), South-east Asia and Africa. Since the sixteenth century European men of knowledge began to dominate the intellectual scene due to the navigation across the globe, the books they wrote to describe the planet, the maps they drew to map the planet. The privilege of controlling knowledge and being the describers of the planet without being described, gave them the privilege of placing themselves at the center of the terrestrial world and to the present of time (e.g., Hegel).

To make things more complicated, let’s take two examples. In the US, the traditional South that divided North-South during the Civil War has become now part of the Global South, the Global South in the Global North. The South of Europe has been established, from the Northern perspective, since the eighteenth century. Catholic countries plus Greece (Orthodox Christians) were located in the South; they are also people of color. Kant was already noticing that Spaniards were mixed with Muslims. Whether blood or skin colors was a factor is irrelevant. It was already imprinted in the mind of Northern Europeans. Coincidentally, the South of Europe and Orientalism were invented during the same period, solidifying the geographic and epistemic (control of knowledge) of North/Western Europeans. Not to mention that since US politicians and intellectuals asserted their own geopolitical location by defining the Western Hemisphere as their territory, Europe was relegated to the West of the Eastern Hemisphere the Eastern Hemisphere. Hence, Europe was the West of the Eastern Hemisphere. The rift was easily negotiated when the US, after WWII, took on the leadership of the World Order, the expression North Atlantic encompassed both the Western Hemisphere and the West of the Eastern Hemisphere.
First, Second and Third World modified the principle of classification: instead of cardinal points, the classification was in unapologetic ranking. Needless to say, there was nothing in “reality” (the ontic dimension of lands and water masses to sustain that hierarchy). Those who control knowledge placed themselves in the First World, which they justify by saying was developed, industrial and democratic. The second was also industrial and developed but alas was not democratic. And the Third World was underdeveloped—that is the reason the concept of development was invented. However, during the Cold War, the struggle for decolonization revendicated the lower ranking of the Third World and it became a region of pride and struggles for liberation. It was the first time in the 450 years of the Western dictation of geo-political configuration of the planet that people inhabiting a lesser region of the planet and, therefore, knowing that they/us are considered also lesser human beings, transform into pride, self-assertion and disobedience to the dictate of the First World, and to the Global North now. However, today Global South/Global North are half of a global order composed by the Global West/Global East.

III

The return to geographic classificatory criteria after the straightforward Three-Worlds ranking cannot erase the memory and the logic of all those classifications: the logic is the logic of coloniality always diverted and disguised by the rhetoric of modernity. “Newness” is a powerfully entrenched expectation of the rhetoric of modernity and “Global South” had that effect: it is “New,” it “changed” (another mantra of modernity: the worshipping of “change”) the old Three World division.

I repeat the third criteria of the change of epoch enumerated by Anibal Quijano:

3) Therefore, the change of the very basis of capital is no longer the purchase and sale of labor power, but the control of our subjectivity, the control of our mentalities. It is in that control that the main dispute of the moment lies.

The points of contention are the drive towards—on the one hand—managing and controlling the growing awareness of people who do not want to be managed and controlled, who are powerless in front of the state, the corporations, the finances and the mass media but who are—on the other hand—in a position of power to decide their/our own destiny, building the knowledge we need for our own liberation rather than contributing to the knowledge they need for our subjective enslavement. Hence, the “cultural production” in/of the Global South cannot be isolated from the Global North and from the power differential in every domain of life (political, economic, military and cultural, although politics, economy and military are cultural too). The question then is what kind of cultural production, whom (person and institutions) and what for are we talking about when we talk about Global South cultural production? What are our responsibilities, as scholars, journalists, intellectuals, artists, professionals with different training, and what are our possibilities in the Global South, in the North/West or in the Global East?

And that “cultural production” shall be one of delinking from Western epistemology and aesthetic, whether it is active in the Global North or the Global South or in the Global East. Border, the consequences of coloniality and coloniality, the darker side of Western modernity, is all over. The awareness and the sensing of dwelling in the border, and the will to delink, brings about border thinking and border doing in our daily and professional
praxis of living. To quote just one case of what I have in mind: the work of Vandana Shiva always provides, as scientist and activist, an example—not a model—of scholarly and scientific work driven not by the disciplinary norms but by the needs emerging from the very praxis of living being undermined by the current hegemony of epistemic coloniality. Disciplinary knowledge is being used and activated by her dwelling in the border of Western “science” and “indigenous” wisdom, in the border of Western (and westernized) expectations of planetary homogeneity and non-Western disobedience civil, political and epistemic disobedience (as many of us have learned from Mahatma Gandhi).

And this brings us to the question of “Dialogue.” Regions do not talk to each other, they do not have “dialogues.” The Global South doesn’t dialogue with the Global North. People do. And people dwell in the territory (e.g., the normativity of the nation-state, of whiteness, of heterosexuality, of religion) or on the borders (border land and border lines). The Global South is not warranty of good causes, for the Global South has been infiltrated by the Global North/West. Borders like coloniality are all over and it is not a question of studying the border dwelling in the territory of the social sciences or/and the humanities, but dwelling, thinking and doing on the borders where disciplinary formation are out of place: border thinking is un-disciplinary, it is not inter-disciplinary. Many people in the Global South (in government, banks, corporations) have productive dialogue with Bank’s and Corporations’ CEOs as well as with functionaries and officers of the State, technological mega-corporations and the like justified by the rhetoric of modernity: it is necessary to develop and update the Global South while peasants and Indigenous people organize themselves to stop extractive and fracking.

Given the geo-political world order since 1500 when European map makers in collaboration with international law-makers mapped the planet geo-graphically and legally, global linear thinking was crucial to trace the borderlines (physical, legal and mental) gardening the center and increasing their intervention in memories and territories that were neither derived from Greece and Rome nor had anything to do with Western international law. Borderlines created the conditions for border dwelling: the majority of the world population had their own memories that had to be accommodated to the foreign memories of European settlers, officers of the states and merchants. Border dwelling became the common experience of the world population outside of Europe. Border thinking were the epistemic and political consequences for those who did not want to become clones of North Atlantic global designs.

In sum, running through all the geo-political configurations of the planet since the sixteenth century, there is a common logic of devaluation and exploitation regulated and justified by the rhetoric of modernity, progress, development, and civilization in/from the West/North. Facing this long history of coloniality of power, the question is less the cultural production in/of the Global South, but the relentless intellectual work to delink and undermine the belief system that has sustained the image of the West, the First World and the North as the guiding light of Universal History. That is, border thinking in epistemology, politics and ethics cannot be contained in geopolitical regions. Since coloniality operates by tracing borders all over the planet, tracing the interiority of the North/West and the exteriority of the South/East, coloniality is all over and so unavoidably is border dwelling and border thinking: The North is in the South and the South is in the North, and the East is in the West as the West is in the East.
If then capitalism (or more encompassing the economic domain of the colonial matrix of power) is less interested in purchasing and selling labor power than in controlling our subjectivities and our mentalities, then the main battle field is the domain of knowledge, both at the level of constituted knowledge (what is said, the enunciated, the content of knowledge) as well and mainly at the level of the constitutions of knowledge (the saying, the enunciation, the terms [assumptions, principles, beliefs]) upon which constituted knowledge has been built and continues to be defended.

The struggle to delink from Western/Northern epistemic hegemony and re-build from the sources and energies that Western modernity disavowed (epistemic/aesthetic reconstitution), is a modest but important and urgent contribution that decolonial praxis of thinking and praxis of living should do; it doesn’t matter in what region of the “Global” it is enacted, for the politics and ethics of border thinking cut across territorial units. Hence, dialogue among people dwelling in the borders shall take the front stage across the globe and beyond any “Global X.” However, delinking doesn’t mean ignoring (since we cannot) Western institutional (e.g., disciplinary propagated by mainstream media in every day conceptual language) ways of knowing but reducing it to its own size and appropriating it in our political, ethical and epistemic creativity as border dwellers, border thinkers fashioning borderlands praxis of living that are no longer anchored in any regional or hemispheric territoriality. “Global South” exposes the vulnerability of “identity politics.”

Border thinking opens up instead the possibilities and potentials of “identity IN politics:” which means operating from the identifications and classifications (racial, sexual, national, religious) hegemonically and/or dominatingly imposed, without assuming ourselves that we are what some else says we are: Western knowledge(s) has bestowed and imposed upon people and regions of the planet identifications that we could either accept and bend to them or to reject and delink from them. And that is a task of every “cultural (epistemic, political, aesthetic, ethical) production of border thinking, doing and praxis of living.” It doesn’t matter if it takes place in the Global South, Global North/West or Global East. If coloniality is all over, so decolonial responses are all over too, and decolonial responses at this point cannot be but responses from border dwelling, border thinking and border praxis of living.

**Related Themes:**

Proposals may be formulated around the following themes. These are only suggestions; you are welcome to prepare your papers based upon other ideas relevant to the broad theme of the conference.

b. “Cultural Translation”
c. “Geophilosophy”
d. “Politics of Cartography”
e. “De-Territorializing Memory”
f. “Globalectical Imagination” (Ngũgĩ wa Thiong’o)
g. “Poetics of Relation” (Edouard Glissant)
h. “Pitfalls of One-World Thinking” (Aamir R. Mufti)
**Special Session:**

FCT’s annual conference has always included a special session on a literary text from India for close examination. However, this year, as part of its focus on Global South cultural production and dialogue as a broad theme it has chosen Tayeb Salih’s *Mawsim al-Hijrah ilâ al-Shamâl* (*Season of Migration to the North*) for this session. First published in 1966, this Arabic novel has been frequently read as a counter-narrative to Joseph Conrad’s *Heart of Darkness*. Although set in Sudan in the 1960s, this novel examines the fragmented topographies of its colonial history from the years between the World Wars to its freedom struggle through multiple perspectives. These perspectives often conflict with each other through their overlapping conflations. In a way, this novel critiques the Orientalist construction of colonial identity. The central protagonist, Mustafa Sae’ed, one finds out slowly, has used his oriental, eroticized appeal to gain sexual favors with several white women, and killed one of them. At a crucial point in the narrative, he declares, “I am no Othello; Othello is a lie!” and follows it shortly with, “I am a lie.” The point that he seems to be making by these assertions is that the colonial act of naming the Other is already a fabrication. The novelist treats Sae’ed contrapuntally as both a product of colonial modernity and a critic of its excesses. His return to Sudan from England and his subsequent attempt to participate in Sudan’s nation-building program indicate his anxiety and ambivalence about his colonial legacy, which he cannot fully abjure nor fully embrace. The unnamed narrator, who has been sketching Sae’ed’s life story through their conversations and later through his rummaging of Sae’ed’s letters and diaries, has been deeply moved and bewildered by the force of the inexorable logic of Sae’ed’s experience. One can even say that it is in Sae’ed that he finds his own doppelganger that he both loves and hates. This ambivalence is symbolized in the architecture and internal décor of the colonial library that Sae’ed had built in his home in Sudan as a testimony to his past association, and perhaps to his romantic fascination with colonial splendor. Salih’s novel implies the inherent ambivalence in liminal identities within the “colonial matrix of power,” to use a phrase from Walter D. Mignolo.

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**Program Schedule**

**Wednesday, December 18**

3:30 pm – 4:30 pm  
Venue: Quorum, Minerva Grand Hotel  
**Registration**

4:30 pm – 5:30 pm  
Venue: Quorum, Minerva Grand Hotel  
**Annual General Body Meeting of FCT**

5:30 pm – 6:30 pm  
Venue: Quorum  
**Reception and Tea**

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Thursday, December 19
9:00 am – 10:15 am
Venue: Quorum

Inaugural Session
Chair: Lewis R. Gordon

9:00 am-9:15 am  Welcome by Prafulla C. Kar, Convener, Forum on Contemporary Theory, Baroda, India
9:15 am-9:25 am  Welcome by William D. Pedersen, Director, International Lincoln Centre, Louisiana State University in Shreveport, USA
9:25 am-9:35 am  Welcome by Kailash C. Baral, Member of Board of Trust (FCT) & Vice-Chairman, Maulana Abul Kalam Azad Institute of Asian Studies, Kolkata, India
9:35 am-9:50 am  Thematic Introduction by Walter D. Mignolo, Academic Convener and Keynote Speaker
9:50 am- 10:10 am Introduction by D. Venkat Rao, Academic Convener
10:10 am-10:25 am Address by the Chair, Lewis R. Gordon
10:25 am-10:30 am Vote of Thanks by Tonisha Guin, Academic Fellow, FCT

10:30 am – 11:45 am

First Session

Keynote Address
Venue: Quorum
Chair: Lewis R. Gordon
Speaker: Walter D. Mignolo
Topic: “Global South Cultural Production and Dialogue”

11:45 am – 12:00 noon
Tea

12:00 noon – 1:30 pm
Second Session

(A) Remembering Disputed Selves: Agency and Memory in Disenfranchised Cultural Productions
Venue: Quorum
Chair: Amith Kumar P.V.

1. Sardar Zahidul Islam: “Mapping and Becoming: Rohingya People as Non-Nomads”
2. Rabita Rahman: “Buddha’s ‘Pure Land’ and Lalon’s ‘Arshinagar’: Whose Territory and Which Memory?”
(B) Imagining the Nation: The Fiction of India
Venue: Forum
Chair: Anand Mahanand


1:30 pm – 2:30 pm
Lunch

2:30 pm – 4:00 pm
Third Session
Plenary
The Global South: Cultural Life-Lines of Selected Communities in South Africa, Bolivia, India
Venue: Quorum
Convener & Chair: Ketu H. Katrak

This panel with three speakers (one of whom is also a film maker) explores cultural life-lines in communities of the global South from South Africa, Bolivia, and India. Panelists discuss the parameters of the Truth and Reconciliation Commission in South Africa; indigenous land sustainability through archaeological and ethnographic involvement with communities in Bolivia; and creative expression through dance and music for advocacy of marginalized communities, and for a sense of belonging for the Sidi community in India.

1. Bhawana Pillai: “Road to Reconciliation: Mapping Truth, Memory and Performance, A Comparative Reading of South Africa’s Truth and Reconciliation (TRC) Hearings and Ubu and The Truth Commission”
2. Christine Hastorf: “Long Term Indigenous Land Engagement and Sustainability in the Altiplano of Bolivia”

4:00 pm – 4:15 pm
Tea

4:15 pm – 5:30 pm
Fourth Session
Special Session on Abraham Lincoln
Venue: Quorum
Chair: Kailash C. Baral

6:30 pm – 8:30 pm

Fifth Session

Performance of the Dance-Drama “Refugee” by Ileana Citaristi and Her Troupe from Art Vision, Bhubaneswar

There was a time when man’s travel path was free like a bird’s flight. This world too was not demarcated like the sky and the oceans. A traveler or a sailor was free to reside wherever he reached. The world has changed now. Victims of violence—religious and political—are denied safety. Thousands of innocent and non-aggressive people are becoming refugees every moment. Their earth is dissected, their geography is scrambled. They move on perpetually in sand and snow, along the railway tracks and in shaky sailing boats, without an address to their name, without the promise of achieving much beyond bare existence. This dance drama explores the crises that shadow our footsteps, and that we have grown strangely apathetic to.

Venue: SVIT Auditorium
Chair: Ketu H. Katrak
6:30 pm – 7:30 pm: Performance
7:30 pm – 8:00 pm: Discussion

Friday, December 20

9:00 am – 10:15 am

Sixth Session

Keynote Address
Venue: Quorum
Chair: D. Venkat Rao
Speaker: Lewis R. Gordon
Topic: “A Philosophical Look at Global South Theory”

10:15 am – 11:45 am

Seventh Session

(A) Transformative Critiques and Political Contestations
Venue: Quorum
Chair: Indrani Mukherjee

(B) Indian Fiction: Exercises in Fiction as Theory
Venue: Forum
Chair: Carol Burke

2. Nanditha Rajaram Shastry: “Growing Up of the ‘Fifty-Fifty of the Species’: Redefining the Bildungsroman in G.V. Desani’s All About H Hatterr”
4. Saurav Kumar: “Global South and Aging: Challenges and Possibilities”

11:45 am – 12:00 noon
Tea
12:00 noon – 1:30 pm

Eighth Session

(A) Representing the Invisible: Marginalized Subjectivities and the Politics of Translation
Venue: Quorum
Chair: Karni Bhati

1. Ajit Kumar Kullu: “Leila Aboulela and the Politics of Translation: Reading The Translator in a Globalised World”
3. Tonisha Guin: “Producing a Phantom People: Bhadralok Fiction, Border Dwelling and the Sunderbans”

(B) Boundary Marking: Religion, Normativity and the Global South
Venue: Forum
Chair: Kalidas Misra

1. T. A. Subramanya: “Philosophical Skepticism in Global South: Varieties of Skepticism in Indian, Chinese and Islamic Traditions”
1:30 pm – 2:30 pm
Lunch

2:30 pm – 4:00 pm

**Ninth Session**

(A) *Everyday Modernities and Legal System(s): Case Studies from South Asia*
Venue: Quorum
Chair: Nikhil Moro

1. Anomitra Biswas: “In the Course of Instruction: Academic Piracy and Copyright Legislation/Litigation in India”
2. Carol Burke: “Zina, the Sex Crimes for Which Women and Girls Still Face Incarceration”

(B) *Methodologies of Mobility: Reorienting Comparative Literature in Global South Studies*
Venue: Forum
Chair: Mashrur Shahid Hossain

1. E. Raja Rao: “‘Globalectics’: A Comparative Study of Maya Angelou’s *The Heart of a Woman*, Erica Jong’s *Fear of Flying*, Margaret Laurence’s *The Diviners* and Sarojini Sahu’s *Bishad Iswari (The Tragic Goddess)*”
2. Ananda Sethi: “From *Bhasa* Literature to World Literature: Rethinking Fakir Mohan Senapati’s *Pryaschtita*”

4:00 pm – 4:15 pm
Tea

4:15 pm – 5:30 pm

**Tenth Session**

Special Session on ‘Season of Migration to the North’
Venue: Quorum
Convener & Chair: Jaspal Kaur Singh

1. Jaspal Kaur Singh: “Negotiating for an Empowering Epistemology in the In-Between Hybrid Postcolonial Cultural Spaces in Tayeb Salih’s *Season of Migration to the North*”
2. Kalidas Misra: “The Storm-Swept Feather and the Palm Tree: Reading *Season of Migration to the North* as a Counter-Text to Europe’s Master Narratives”
3. Manish Solanki: “*Season of Migration to the North*: De-Scribing Colonial Modernity’s Teleology”
5:30 pm – 6:15 pm

Eleventh Session

Plenary

Venue: Quorum
Chair: Walter D. Mignolo
Speakers: Bina Gogineni & Kyle Nichols

Topic: “Anthropo(s)cene: From the Geologic Anthropocene to the Global Southern Anthropocene”

6:15 pm – 7:45 pm

Twelfth Session

(A) Marginalisation, Community Enclaves and Material Culture

Venue: Quorum
Chair: Renu Nanda

1. Nodi Islam & Md. Nizam Ul Hossain: “To M(Eat) or Not to M(Eat): Gastronomic Epistemology as a Cultural Production vis-à-vis Capitalism and Power Politics of Food Culture in Bangladesh”

2. Tahmina Mariyam: “Of Burkha and Beard: Muslim Bangladesh in Tahmima Anam’s Bangladeshi Anglophone Fictions”


4. Lulu Mariam Borgohain: “‘In the black acres of the night, I dream of herbs…’: Medicines Discovered in Dream Encounters: A Critique”

(B) Reclaiming Spaces in Identifying Practices: Exercises in Decoloniality

Venue: Forum
Chair: Shruti Tambe


3. Narendra Kumar: “Cartographies of Identities in Postcolonial Pakistan: Kamila Shamsie’s Kartography”


8:00 pm – 9:00 pm

Venue: Summit, Hotel Minerva Grand

Odissi Performance by Ileana Citaristi

Mangala Charana

The program opens with ‘mangala charana’. After the ‘puspanjali’ and ‘bhumi pranam’ or salutation to Mother Earth, the dancer pays homage to Surya, the Creator and Destroyer, effulgent like a red hibiscus flower, riding glorious on his chariot, first among the nine
planets. The ‘mangala charan’ ends with a triple salutation, above the head to the Gods, in front of the face to the Guru and in front of the chest to the public.

Choreography: Dr. Ileana Citaristi  
Music: Sri Ghanashyama Panda

**Pallavi**
The Pallavi is an item of ‘nritta’ or pure dance where lyrical music is interwoven into the fabric of body movements. The pallavi is a distinctive item of Odissi dance. It is a creative elaboration which flows along and heightens the unique character of a raga.

*Raga:* Bajirakanti  
*Tala:* Ektali  
Choreography: Ileana Citaristi  
Music: Sri Rakhal Mohanty

**Ganga-Yamuna (Abhinaya)**
The confluence of the turbulent Yamuna and the luminous Ganga is described by the poet Kalidas in the XIII canto of his famous poem *Raghuvarmsa* as if two different strings of blue saphires and white pearls are strung together; or like a garland of white lotuses which has blue lilies interspersed in between. The blue and white waters of the two rivers are described as formations of white and black swans directing themselves towards Manosarovara lake or as designs of black and white sandal paste painted on Earth. At times it appears as if the clear moonlight has been interspersed with dark shades or as if in the Autumn sky, among groups of white clouds, patches of blue sky are visible. The currents of Ganga separated by the influx of the waves of Jamuna, are like the ash-besmeared body of Shiva on which the black and dangerous cobra plays.

*Dance composition:* Dr. Ileana Citaristi  
*Music composition:* Sri Gopal Panda

9:00 pm – 10:00 pm  
**Dinner**

9:00 am – 10:15 am  
**Thirteenth Session**

*Plenary*

*Critical Humanities and the Global South*

Venue: Quorum  
Chair: Christine Hastorf

1. Dilip K. Das  
   “Global Health Pedagogy and AIDS Amma Worship”

2. D. Venkat Rao  
   “Critical Humanities: Towards a Future Anterior Liveable Learning”

10:15 am – 11:45 am  
**Fourteenth Session**

*(A) Environmental Interventions: Commentaries from South Asia*

Venue: Quorum  
Chair: E. Raja Rao
2. Salila Samal: “Revisiting Amitav Ghosh’s *Countdown* Twenty Years After”
3. Porosha Sonowal: “Subjectivities in the Portrayal of Global South: A Reading of Select American Travel Texts”

(B) *Feminisms and Cultural Violence in Women’s Fiction from the Global South*
   
   Venue: Forum  
   Chair: Gananath Das

1. Sultana Nazia Akter: “Remembering South: Dispossession, Development and Resistance in Selina Hussain’s Narrative”
2. Bhagaban Tripathy: “Through the Postcolonial Lens: A Feminist Reading of Sarojini Sahoo’s *The Dark Abode*”

11:45 am – 12:00 noon  
**Tea**

12:00 noon – 1:30 pm  

**Fifteenth Session**

(A) *Alternative Hermeneutics: Methods, Questions, Contestations Around Colonial Knowledge Systems*
   
   Venue: Quorum  
   Chair: William D. Pedersen

3. Mandakini Jha: “‘Cultural Struggle’ and Conversation in Sociology”

(B) *Fiction as Theory: Caribbean and African Literatures*
   
   Venue: Forum  
   Chair: Prantik Bannerjee

1. Trishna Duarah Kalita: “Cultural Translation and Cultural Conflict in V.S. Naipaul’s *A House for Mr Biswas*”
2. Rajashree Dutta: “Redefining Space in Caribbean American Literature: A Study through Select Texts”

4. Monali Sahu Pathange: “The Globalectical Imagination’ and Okri’s *The Famished Road* Trilogy: Reading the Aesthetics of ‘Here’ and ‘There’ in Shifting Centers”

1:30 pm – 2:30 pm

**Lunch**

2:30 pm – 4:00 pm

**Sixteenth Session**

(A) Interrogating Coloniality/Modernity: Discursive Constructions of the Modern in Interdisciplinary North-South Dialogue

Venue: Quorum

Chair: Shobha Shinde


(B) Decolonial Historiographies: Early Collaborations, Influences and Assimilation

Venue: Forum

Chair: Bhavya Tiwari


3. Gagana Bihari Purohit: Rethinking Colonialism and Modernity: The Curious Case of the Odia Novel *Basanti*


4:00 pm – 4:15 pm

**Tea**

4:15 pm – 5:30 pm

**Valedictory and Open Session**

Venue: Quorum

Chair: Prafulla C. Kar
Bio-Notes of Keynote, Plenary Speakers, and Conveners of Special Panels

Beheroze F. Shroff is a documentary film maker and longtime scholar of Sidis. She works as an Adjunct Faculty in the Department of Asian American Studies at the University of California, Irvine. Born in Bombay, she obtained her Master’s in English from the University of Bombay and went on to obtain an MFA in Film Production at the University of California, Los Angeles. She has made five documentaries on contemporary Sidi culture and spiritual practice and has published several research articles on aspects of contemporary Sidi life. Her documentaries have been shown at the Max Planck Institute in Leipzig, School of Oriental and African Studies in London, Commonwealth Institute London, the Schomburg Library and Museum of Black Culture in New York, and at the Nairobi and Zanzibar International Arts, Music and Film Festivals, among others. Currently she is co-editing a volume on the African presence in South Asia. Her films include Can You Imagine? (2013), Voices of the Sidis: The Tradition of the Fakirs (2011), Sidis of Gujarat: Maintaining Traditions and Building Community (2011), Voices of the Sidis: Ancestral Links (2006), “We’re Indian and African:” Voices of the Sidis (2004), A Life before Death (1996), Reaching for Half the Sky (1991), and Sweet Jail: The Sikhs of Yuba City (1985).

Bhawana Pillai is a Ph.D. Student in the Department of English at Texas Tech University. She is working towards a specialization in postcolonial women’s autobiographies within the fields of Comparative Literature, Globalization and Translation Studies. She obtained her Bachelors, Masters and M. Phil degrees in English Literature from the University of Delhi. Prior to beginning her Ph.D. program at Texas Tech University, she taught for seven years in different colleges affiliated to the University of Delhi. In 2012-2013 she was awarded the Fulbright Foreign Language Teaching Assistantship, under which she taught and studied at the Five Colleges Consortium in Amherst, Massachusetts. Besides postcolonial women’s writings from different regions of the world, she is also interested in studying South Asian literature, contemporary African American literature and slave narratives, and colonial and postcolonial travel narratives.

Bina Gogineni is a literary and culture critic whose emphasis is postcolonialism. She received her A.B. in English from Harvard University and her Ph.D. in English and Comparative Literature from Columbia University. She has published literary essays and reviews in Salmagundi Magazine and The Los Angeles Review of Books and is currently completing two book manuscripts: a scholarly monograph on the nexus of enchantment, colonialism, and the novel form in India; and a comparative study that applies the philosophical discourse of secularity to the global literary context. She is also in the midst of three collaborations that bring postcolonial critique to bear on questions of the Anthropocene: papers co-authored with geomorphologist Kyle Nichols (published or forthcoming in The Anthropocene Review; Nature and Value (Columbia University), ed. Akeel Bilgrami; and Critical Inquiry); a large-scale interdisciplinary research project in development with co-P.I.s Kyle Nichols and political philosopher Nikolas Kompridis; and an exhibition in planning for the Contemporary Arts Center (New Orleans) co-curated with architect Mitch McEwen and Director of Visual Art Andrea Andersson.
Christine A. Hastorf received her Ph.D. from the University of California, Los Angeles and is a Professor in the Department of Anthropology at the University of California, Berkeley, Director of the Archaeological Research Facility, and the McCown Archaeobotany Laboratory, as well as the Curator of South American Archaeology at the Phoebe A. Hearst Museum of Anthropology at the University of California. Since 1992, she has directed the Taraco Archaeological Project on the shores of Lake Titicaca in Bolivia. Professor Hastorf has conducted extensive, groundbreaking work involving paleoethnobotany, plant domestication, ritual, agricultural production, political structures, gender, and social relations, and the social archaeology of food. She is the recipient of many distinctions, including the prestigious 2012 Fryxell Award from the Society for American Archaeology.

D. Venkat Rao is Professor of English Literature, School of English Literary Studies, at The English and Foreign Languages University, Hyderabad. He has edited Critical Humanities from India: Contexts, Issues, Futures (2018). His other publications include Cultures of Memory in South Asia (2014), a critical translation of Rani Siva Sankara Sarma’s The Last Brahmin (2012), and In Citations: Readings in Area Studies of Culture (1999). He has co-edited Reflections on Literature, Criticism and Theory (2004) and an anthology of essays on U. R. Anandamurthy’s Samskara. His interests include literary and cultural studies, image studies, comparative thought, translation, and mnemocultures.

Dilip K. Das is Professor of Cultural Studies in the School of Interdisciplinary Studies at The English and Foreign Languages University, Hyderabad. He is a recipient of a Fulbright Postdoctoral Fellowship at the University of Illinois, Urbana-Champaigne, USA, and South Asia Regional Fellowship from the Social Science Research Council, New York. Interdisciplinary body studies is his primary domain of research. He has published multiply on the social dimensions of disease. His latest publication is titled Teaching AIDS: The Cultural Politics of HIV Disease in India (2019).

Ileana Citaristi is an Odissi and Chhau dancer. She holds a Doctorate in Philosophy with a thesis on “Psychoanalysis and Eastern Mythology.” Dr. Citaristi has been living in Odisha since 1979. She has learnt the Odissi dance style under Guru Kelucharan Mohapatra and the Mayurbhanj Chhau dance under the guidance of Guru Shri Hari Nayak. She was awarded the 43rd National Film Awards for Best Choreography for Yugant in 1996 and was honored with the Padma Shri in 2006 for her contributions to Odissi dance. Dr. Citaristi is the author of The Making of a Guru: Kelucharan Mohapatra, His Life and Times (2001); Traditional Martial Practices in Orissa (2012) and My Journey, A Tale of Two Births (2015). She teaches Odissi and Chhau dance in Art Vision, her own institution in Bhubaneswar, founded in 1996. She is Italian by birth.

Jaspal Kaur Singh, Professor of English Literature at Northern Michigan University, received her Ph.D. in Comparative Literature from the University of Oregon (1998). She was a Rockefeller Foundation Postdoctoral Research Fellow at the Institute for the Study of Gender in Africa, James S. Coleman African Studies Center, University of California, Los Angeles (1998-1999). She is the recipient of the Distinguished Faculty Award at NMU (2009-2010). In 2012-2013, Professor Singh was a Fulbright Teaching and Research Scholar and spent a year in India. Her research project focused on the representation of Sikhs in
Literature and Culture and her monograph is tentatively titled, *Gendering Nations: The Construction of Sikh Homelands in Indian and Diasporic Imaginations*. She has a monograph, *Representation and Resistance: Indian and African Women’s Texts at Home and in the Diaspora* (2008); co-edited two essay collections: *Indian Writers: Transnationalisms and Diasporas* and *Trauma, Resistance, Reconciliation in Post-1994 South African Writing*; and has been the assistant editor of an anthology, *Voice on the Water: Great Lakes Native America Now*. Her current project includes an anthology on contemporary Turkish Literature and Culture, tentatively titled, *Negotiating Gender and Sexuality in Post-Kemalist Turkey*.


*Kyle Nichols*, Associate Professor and Chair of the Department of Geosciences at Skidmore College, is a Quaternary Geologist who specializes in how the Earth’s surface evolves over geologic and human time scales. His geological research compares natural rates of change to those caused by humans. His research sites include the Panama Canal region, the Great Barrier Reef (Australia), the Namib Desert (Namibia), and the Grand Canyon (United States). He also collaborates with Bina Gogineni regarding the interdisciplinary nature of the Anthropocene. Recently, they have presented in Sydney and London and their work is published in *The Anthropocene Review*, a forthcoming chapter in *Value and Nature* edited by Akeel Bilgrami (published by Columbia University Press), and in a forthcoming issue of *Critical Inquiry*.


*Walter D. Mignolo* is William H. Wannamaker Professor of Literature at Duke University and has joint appointments in Cultural Anthropology and Romance Studies. He has published extensively on semiotics and literary theory, and has in the past years been working on different aspects of the modern/colonial world and exploring concepts such
as global coloniality, the geopolitics of knowledge, transmodernity, border thinking, and di/pluriversalities. His recent publications include The Idea of Latin America (2005), Writing Without Words: Alternative Literacies in Mesoamerica and the Andes, co-edited with Elizabeth H. Boone (1994), and The Darker Side of the Renaissance: Literacy, Territoriality, Colonization (1995) which won the Katherine Singer Kovacs prize from the Modern Languages Association. He is also the author of Local Histories/Global Designs: Coloniality, Subaltern Knowledges and Border Thinking (1999) and On Decoloniality: Concepts, Analytics, Praxis (2018) with Catherine E. Walsh. He is the editor of Capitalismo y geopoliticadelconocimiento: El eurocentrismo y la filosofía de la liberación en el debate intelectualcontemporáneo (2000) and The Americas: Loci of Enunciations and Imaginary Constructions (1994-95). He co-edits the web dossier Worlds and Knowledges, Otherwise. Professor Mignolo is the academic director of Duke in the Andes. Since 2000, he has directed the Center for Global Studies and the Humanities at John Hope Franklin Center for International and Interdisciplinary Studies.

William D. Pedersen is the American Studies Endowed Chair in Liberal Arts Professor of Political Science and Director of the International Lincoln Center Louisiana State University in Shreveport. Spanning a career of more than four decades, he has published prolifically numerous books, journals, and newspaper articles. He has been teaching in Louisiana State University in Shreveport since 1981. In his doctoral work, Professor Pedersen examined the origins of American, German and Soviet prison movements. His publications include The Rating Game in American Politics (co-edited with Ann M. McLaurin), Grassroots Constitutionalism: Shreveport, The South and the Supreme Law of the Land (co-edited with Norman Provizer), The “Barberian” Presidency (editor), Governmental Gridlock: Congressional-Presidential Relations in the U.S (editor), The New Deal and Public Policy (co-editor by Byron W. Daynes), Theodore Roosevelt’s Last Great Adventure in the White House (co-authored with Marilyn R. Bedgood) and other works, along with editorial roles in journals like Quarterly Journal of Ideology (Vol. 17, Nos. 1 and 2, June, 1994), Political Science Educator, American Political Science Association (1996-1998), Journal of Contemporary Thought (1997-), The Lincolnator. Abraham Lincoln in the United States (1998), The International Abraham Lincoln Journal (2000- ), and White House Studies, Special Issue on Washington, Jefferson and Lincoln, 2006.

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Abstracts of Papers

Ajit Kumar Kullu

Leila Aboulela and the Politics of Translation: Reading The Translator in a Globalised World

In my paper I intend to discuss the novel The Translator (1999) by Leila Aboulela, the Sudanese writer who lives in Scotland and writes in English, keeping in mind the questions of African self-translation and self-representation as part of an ongoing desire for African cultural and political self-reconstruction. The novel has often been referred to as ‘Muslim fiction’, ‘Muslim Narrative’, ‘Muslim Immigrant Fiction’ and it explores the Muslim experience in a globalized world for the benefit of an English-speaking audience and is particularly concerned with dismantling some of the stereotypes that prevail in the West. I argue that the beginning of the project of African self-translation as evident in The Translator can be traced back to the historical moment of African independence, and to the trauma and anxieties that it has occasioned for African peoples and communities. We can say that the complexities of imagining a unitary African consciousness make it imperative on the part of writers like Leila Aboulela to examine and carve out a distinct narrative from within the African literary tradition to legitimize African selfhood. Right from the beginning, she has been very critical of a Eurocentric historiography of Africa to instead chart a suitable ideological trajectory to understand and assist the process of self-rehabilitation for Africa and its people(s). In fact, she interrogates ‘the idea that West is best’ (The Translator, 1999, 20). Leila Aboulela’s novel is significant and is a trend-setter as it brings to the fore the tensions between the Self and the Other, Africa and the West, imperialism and nationalism, and engages in a fruitful and mutually beneficial intellectual dialogue between different groups of peoples and civilizations. In that way Leila Aboulela’s quest for a new identity is inextricably linked with the processes of African historical self-translation within African writing.
Aloka Patel

The Hegemony of English in the Caribbean and Speculating on the Indian Scenario of Curricular Practices

In *Black Skin, White Masks*, Franz Fanon had remarked: “The Negro of the Antilles will be proportionately whiter—that is, he will come closer to being a real human being—in direct ratio to his mastery of French language.” For the colonial subject in the Caribbean islands, while native or creolized language forms were denoted as inferior, gaining proficiency in the so-called “standard” English meant more closely resembling the white masters and their European culture.

In our own country, promoters of English education like Raja Rammohun Roy believed that the Sanskrit College of Calcutta which the British government was planning to support was “similar in character to those which existed in Europe before the time of Lord Bacon.” Even today English continues to establish its hegemony in former colonies in subtle and apparent ways. Perhaps as a measure of achieving a multicultural, multi-ethnic, global world, which has its obvious appeal, these countries have been persuaded to include world literature as part of the university curricula. The mediating language, however, for communication between literatures and cultures continues to be English.

My paper speculates on the literary curricular practices in Odisha, India and its consequences through a study of Caribbean writers whose works have challenged the hegemony of English established through curricular practices as a mediating language between cultures like Nourbese Philip, Grace Nichols and Jamaica Kincaid.

Amith Kumar P V

The Aesthetics of Relation: Reading Glissant’s ‘Relation Identity’ in the Fictional Works of Manto and Premchand

The paper seeks to analyze Edouard Glissant’s concept of ‘relation identity’ in the context of ‘national cultures’ belonging to the Global South, and examines the implications of the term to interpret literary writings that have emerged from these geopolitical spaces. Against a stereotypical understanding of identity in its rooted sense legitimated by the so-called ‘founders of the land’, Glissant foregrounds an interdependent system of identity which he terms as ‘relation identity’. As Glissant writes, “the old idea of identity as root... leads inexorably to the refuges of generalization provided by the universal as value” (*Poetics of Relation* 141-42). In the views of Glissant, root identity is sanctified and circulated by discursive knowledge, and serves to legitimize conquests of all sorts. In the place of generalized and root identity, Glissant advocates the concept of ‘relation identity’ – an identity that is concerned with “the conscious and contradictory experience of contacts among cultures” (*Poetics of Relation* 144). Glissant’s focus is on the “chaotic network of Relation” among cultures and individuals that gives rise to the relation identity. Such an understanding of identity bases its existence upon a mutual sharing and determining each other’s orientation and tendencies.

The paper proceeds to understand Glissant’s conceptualizations by locating (rather, relating to) certain literary representations. For the purpose, the paper enquires into the
short stories of Sadat Hassan Manto and Premchand, two of the immensely popular short story writers from South Asia. Though several critical approaches have been utilized to interpret the fictions of the two writers, a perspective that investigates the patterns of relation identity in characterization has received little attention. The paper seeks to ask a few pertinent questions: How do these two writers bring about “the chaotic network of Relation” in their fictions? How does the notion of ‘relation identity’ equip us with a productive reading strategy to explore the contradictory experiences and fictional conflict projected by these two writers? And more importantly, how do these writers challenge the hidden violence of “filiation” and “rootedness” in their writings?

Anam

Zionism (Re) Considered: Negotiating Fuzzy Boundaries of Identity in Susan Abulhawa’s Mornings in Jenin

The overarching impact of traumatic experiences often challenges contained epistemologies, compelling a re-examination of handed down assumptions. Identity—the most fraught subject of human civilization—seems to have waged numerous battles on the global platform. Zionism—the struggle for the liberation of Jewish identity on the Promised Land is one such example which has created an irreparable antagonism between Arabs and the Jews. With the aim of creating a homogenous Jewish society, this “artful violence” has led to what Amartya Sen calls “miniaturization” of people—boxing in existence—that has appalling consequences. The double-edged inclusionary and exclusionary narratives of Zionism are not merely a product of evil intentions as the media portrays. Rather, they are a “conceptual disarray” that lends to the barbarity and turmoil we see around us. A person in reality is a confluence of plural identities—religious, communitarian, cultural, national, and civilizational—each of which lends a particular affiliation that varies with the context. Violence is promoted by the cultivation of a sense of inevitability about some allegedly unique, often belligerent identity, which apparently makes extensive demands on us. Thus, there is a need to meditate, understand and respond to this manufactured crisis of human choice crafted by Zionism in the Israeli-Palestinian context that creates an illusion of a single hardened line of impenetrable division between the people of the Semitic faith. The paper attempts to (re)negotiate fuzzy boundaries of Identity with reference to Susan Abulhawa’s Mornings in Jenin to examine how it depicts one of the most convoluted and protracted divisions in human history.

Anand Mahanand


Mass migration can be forced or voluntary. People are forced by agencies to move from one place to another. People also move from their original location on their own. Migrants settle down in their new location temporarily or permanently. As they make their journey and relocate themselves in their new location, they continue their cultural practices while imbibing some from the local culture. Jasbir Jain in her book titled Writers of Indian Diaspora: Theory and Practice (1998) rightly states: “Cultures travel, take root or get dislocated and individuals internalize nostalgia or experience amnesia” (Jain 11). Such people have memories of their original homeland, memories of their journey and relocation. Some
express these through different narrative forms including stories, songs, and novels, etc. These are precious resources and deserve to be documented and studied as this body of narratives “occupies a significant position between cultures and countries” (Jain 11). The writer from Mauritius, Abhimanu Anat’s Hindi novel Lal Pasina (2010) is such a narrative. It tells the story of the migrants from India who travelled by sea to Mauritius in the nineteenth century to earn their living by working in sugarcane fields. It is an account of exploitation, human suffering and struggle. The novel is also a reservoir of cultural narratives and a document on a phase of history of Mauritius. The aim of this paper is to foreground these aspects of the novel. It will study how the author exhibits how these indentured laborers were subjected to hardship, ill-treatment and inhuman conditions. It will also highlight how these are reflected in their narratives such as songs, stories and documents, diaries and so on. An attempt will be made to supplement narratives with paintings, official documents and letters. The paper will also show what kind of place these laborers and their narratives have in the history of Mauritius. When we talk about diaspora, we tend to think of the elite and educated people, but there is little discussion on the illiterate and the lesser gods who migrate and settle in another location. Hence I choose to take up this novel because it deals with the subaltern diaspora.

Ananda Sethi

From Bhasa Literature to World Literature: Rethinking Fakir Mohan Senapati’s Pryaschtita

The gamut of Bhasa literatures in India is enriched by the kind of world class contributions that appear every now and then in the Indian literary scene. The scope of the paper does not allow us to argue in favour of the whole scenario, but to concentrate on the Odia author Fakir Mohan Senapati’s last novel: Pryaschtita (The Penance). Published in 1913, this novel was written by Senapati only three years before his death. One notices the absence of Senapati’s typical garrulous narrator or more familiar still, ‘the touter–narrator’ in this typical ‘crime and justice’ sequel to its illustrious predecessor, Cha Mana Atha Guntha (Six Acres and a Third). Much has already been written about Senapati’s ‘social realism’ and how he stands at par with any monumental modern novelist in the world literary scene. But the present novel strikes a chord with the reader for its difference from the established trend rather than similarities with other modern classics. The protagonists are ‘more sinned against than sinning’. They suffer for crimes committed by the respective father figures’ hubris and urge to possess power and wealth. And, as if that is not enough, they also fight for caste pride like Sri Karana. Sankarsana Mohanty tries to manipulate situations to serve his selfish interest of gaining entry into a higher caste and exact revenge upon his arch enemy Baisnava Charana Pattanaik Bidyadhara Mohapatra by offering his daughter Indumati’s hand to the latter’s son Gobinda. The children pay dearly for their fathers’ faults. Gobinda’s secret mission of a surprise midnight meeting with his fiancée leads to being brutally assaulted and being left to die by Mohanty’s associates. Indumati dies of remorse for the public humiliation of her husband. In the modern version of the novel, the female partner dies and the male protagonist pursues penance earnestly. The feuding feudal dynasties settle for love and care destined by their dharma. The poignant story of the novel seems to be a fit answer to the renderings of western masters in that there is no hamartia or tragic flaw in character depiction. The purpose of the Global South’s vintage work is served well as Senapati’s protagonists are a step ahead of his western counterparts. The Global South has been able to represent
itself in a better way, one that is different in its purview in that its protagonists do not follow the established trend. Rather they operate in an entirely different set up within the limitation of realistic representation. Looking at things from the vantage point of fresh insight has been Senapati’s forte. The essay argues that the Global South’s cultural productions also believe in locating the local material within a fresh insight to challenge western hegemony and its preoccupation with power. The vast literary production of Indian Bhasa literatures really adds to the problematic of South-South dialogue so that there is no dearth of choice for the reader or a serious scholar.

Anomitra Biswas

In the Course of Instruction: Academic Piracy and Copyright Legislation/ Litigation in India

In August, 2012, three of India’s premiere academic publishers—Oxford University Press, Cambridge University Press, and the Taylor & Francis group—filed a suit before the Delhi High Court for a primary injunction against Rameshwari Photocopy Service and Delhi University. The plaintiffs sought and in October 2012 obtained an interim injunction from a single judge bench ordering Rameshwari Photocopy Service to stop photocopying texts and compiling them into course-packs. In 2013, Society for Promoting Educational Access and Knowledge (SPEAK) and Association of Students’ for Equitable Access to Knowledge (ASEAK), two societies advocating equitable access to knowledge, joined as respondents, and undertook a campaign against the case that grew to involve over a thousand academics, students, and other members of civil society. In September 2016, Justice Rajib Sahai Endlaw dismissed the entire case and the plaintiffs filed an appeal before the Division Bench of the Delhi High Court in the following month. In January 2017, Oxford University alumni wrote an open letter to OUP, urging them to withdraw the suit, and this was accomplished in March 2017.

This case—The Chancellor, Masters & Scholars of The University of Oxford Versus Rameshwari Photocopy Services (colloquially the DU Photocopy case)—stirred up a great deal of interest in Indian academic circles, and the judgment is regarded as a landmark one in copyright litigation in the country and perhaps in the Global South. This paper reads it as a moment of decoloniality insofar as it attempts to delink Indian copyright laws and enforcement from norms promulgated in the Global North and ultimately owing their proliferation in the Global South to the colonial intervention. It further examines the history of Indian attempts to break away from these norms in the 1950s and ’60s, during the latter of which India led a consortium of other Global South nations in a brief defiance of their former colonizers. The paper speculates that it is only through the tactical intervention of litigation that the discursive construction of media piracy as a legal object may be brought in tune with the lived experience of practices of media consumption and circulation in India and other countries of the Global South.

Babu Rajan P. P.

Spectacularity Matters

Spectacle is a periodizing term used by the French thinker, Guy Debord. Debord declared in his The Society of the Spectacle that the image is the final form of ideology. As the novel
Immortality says around then, imagology defeated all ideologies. The prime mover of the society was not the production of things but the production of the images in the era of late capitalism, designated so, for some time. The appearance of the thing mattered more than the thing itself. But for Debord, rather than human vanity, image consciousness is what we are condemned in a society which has substituted God with the spectacle.

Does spectacularity matter? Or is only spectacularity that matters? This paper tries to interrogate whether this has become a central paradigm of the contemporary zeitgeist, especially in India, and if so its aftermath. During the 2019 Parliament elections in India, the Chief Electoral Officer of Kerala met with disapprobation, particularly from a former Chief Electoral Officer from Bihar and a significant Malayalam writer, N. S. Madhavan, after an image controversy. This controversy stemmed from the unprecedented and unethical use of the photo of the Chief Electoral Officer in posters related to voter awareness campaigns. Recently, two other curious events, from an imagology point of view, happened in the cultural domain of Kerala. First, there was a literary theft of a poem by a Dalit poet by another writer-cum-academic and the publishing of it, where the latter claimed to have written it and then, later apologized for it. Second, an academic presently working in a university in Kerala cheated a major Malayalam newspaper and its readers in 2015 by giving a false news report and a photograph showing that he had won a research writing award instituted by a publication firm with a photo in which Amitabh Bachchan, the iconic Bollywood film star, hands over the award to him. The photograph was, in fact, a doctored one in which a Telugu actor, Mahesh Babu, was felicitated by Amitabh Bachchan with the Nandi award. The original picture and the morphed image were later widely shared in social media and the newspaper itself carried the news of it having been cheated.

Cheating is not new, but cheating for the image may be relatively new. How are we to understand this? Is this desire for fame and self-projection making people crazy? Have we reached a tipping point in alienation? It has been observed that capitalism is now more interested in controlling our subjectivities and our mentalities. Is this our complete conformity to the capitalist unconscious? How does this impinge upon the pressing problem of our times: climate change? It is not enough that you do something but you have to declare that you have done it, so, it seems, the modern bureaucratic societies demand. This rule rules the roost in contemporary Indian education, leave alone higher education. What if the doing itself is done away with and is replaced by the declaration? Does this pose an even greater challenge to the already beleaguered Humanities?

Balabhadra Tripathy

Translating Culture: Chinua Achebe and the Politics of Language

Chinua Achebe is an influential writer. His profound impact is not limited to his country Nigeria, or Africa. He brings us a real picture of Africa and rehabilitates African history and culture in a way that was once denied, disrupted and distorted by colonialism. The crowning glory of Achebe’s novels is undoubtedly his use of the English language. What sets him apart from other African writers is the fact that he is more successful than others in his flawless integration of languages. He was able to perform a difficult task of transcribing the state of the African psyche from one linguistic mode to another, from an indigenous oral tradition to an alien form of European origin. A whole range of human experience is presented before us by use of imagery, both native and alien.
The artistic interplay of form, content and language in Achebe’s novels contributes to our understanding of Ibo cultural ethics and aesthetics. The wisdom and philosophy, the poetry and beauty of traditional Africa are impressively portrayed in the language of Achebe’s fiction. Achebe emerges as a writer of acclaim for his efficient use of English language. His use of language is a major component of his artistic strategy. It not only enriches the English language but gives the reader the experience of a whole culture. Achebe’s novels allow us to have a close and real picture of the past and present African life with all its peculiarities, pleasures and puzzles.

Chinua Achebe successfully represents the native culture and African tradition in the global platform of literature. In fact he achieves a greater context to argue his case as he addresses an international audience while remaining faithful to his culture. Achebe has ‘deterritorialised’ English in representing the native oral tradition. He brings syncretism of oral and literary modes into literature in English as evident in his novel Things Fall Apart. Thus, to justify the use of English in representing African culture he makes ample use of native proverbs and brings in a hybridization of language. This gives a native touch to the use of English. In Things Fall Apart the representation of native tradition is evident as he frequently uses food images like ‘yam’, ‘kolanut’, ‘palm wine’ as indispensable parts of traditional African life style. Moreover, the use of native folk songs in the course of the novel is an attempt to translate the cultural identity into the other tongue. In his own words in Things Fall Apart, “Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm oil with which words are eaten.” His proverbs carry African images that put forth the native traditions even if written in English. His novels, written in English, always correspond to the African roots and traditions and have introduced the world to the richness of African culture.

_Bhagaban Tripathy_

**Through the Postcolonial Lens: A Feminist Reading of Sarojini Sahoo’s The Dark Abode**

The present study makes an endeavor to study postcolonial theory in the Indian context and examine the factors that supported or hindered the voices of women from the Global South. Many eminent critical feminists have highlighted the inadequacies of current research on gender in the Global North and its attempts to represent a universal global order.

R.W. Connell, in *Southern Theory*, argues for a “new world social science” inclusive of many voices. He mentions, “The argument of Southern theory is not about different propositions but about different knowledge practices, and what we ask northern intellectuals to do, more than anything else, is start learning in new ways, and in new relationships” (Connell 219). She also condemns the hegemony of knowledge in Global North because it presumes and claims universality.

This paper proposes an adoption of a ‘global lens’ to address this gap. It further examines the representation of a South-based novelist from India, Sarojini Sahoo, whose concerns intersect with important contemporary issues such as identity and authenticity. The paper will mainly examine Sarojini Sahoo’s novel *The Dark Abode*.

*The Dark Abode* deals with the topic of “terrorism that people face from micro to microsphere.” The novel incorporates American poet and painter Ed Baker’s “23 sketches.”
The Dark Abode is a realistic novel which begins by questioning the mere physicality of a man-women relationship but then transports the reader into higher planes of platonic love. The protagonist of the novel is Kuki, a typical Odia, Indian, housewife who falls in love with a Pakistani painter called Safiq. The unusualness of the socio-cultural background of these central characters is delicately presented in the novel. They are connected through internet and the relationship is basically limited to numerous emails sent from a personal computer. They are physically separated by a thousand miles but emotionally very close to each other. The lovers exchange their “hopes, hugs, day to day affairs, likes and dislikes, preferences and quarrels, philosophy and humanity in full spirit.” Kuki always attempts to play two roles: that of a lover and a wife with equal perfection. Her daily life revolves around her children, family and husband in a small middle class world, but when she finds herself in a new role, the family is shocked. She is perennially caught between her misogynistic, lover turned husband and the instinct for freedom in a new relationship on a computer that gives her immense love. Besides love, Sahoo’s novel portrays the providence of women in India and delves deep into the broader issue of the relationship between an individual and the state. The novel concludes with her story: “She would wait for the voice that once charmed her ears and echoed with a subtle resonance in her soul, a voice she had never told anyone about, then or ever since…” Truly, the novel is one of the literary interventions of the ‘third world women’.

Bhawana Pillai

Road to Reconciliation: Mapping Truth, Memory and Performance – A Comparative Reading of South Africa’s TRC Hearings and Ubu and The Truth Commission

While homegrown theater played a significant oppositional role in fostering social resistance towards the apartheid state in South Africa during the apartheid regime, its function in the post-apartheid era was more than simply oppositional (Planche, 340). Post 1994, South African theatre was now tasked with turning its gaze inwards into assessing and reflecting on the validity and effectiveness of the mechanisms instituted by the new non-racial government to achieve a resolution of racial conflicts and social and economic reconstruction of a racially divided society. In order to transition from a state of strife ridden, racially charged society to a democratic setup, the new South African government under Nelson Mandela established the Truth and Reconciliation Commission in 1995. It organized court-like public hearings of the accounts of both the victims and perpetrators of mass scale human rights violence during the apartheid regime and gave amnesty to perpetrators of state violence for their acknowledgement of participating in political violence. These public hearings were staged and performed in front of live audiences and relayed over radio and television were also the first of their kind that aimed at achieving restorative justice for victims of human rights violence, and stressed on reparation for the victims as the means of reconciliation over retaliation against the perpetrators of violence. Most significantly, the commission sought to return human dignity to black victims of human rights violation by bringing their stories “center stage” (Cole, 175). In this paper, I would like to argue that the mechanism of the Truth and Reconciliation Committee instituted by the new South African democratic state, post-apartheid, provides the victims and the perpetrators of apartheid violence, and the South African community as a whole,
with the stage and the opportunity to express their grief, anguish, anger, and hatred through a performance of their testimonies. The TRC attempted to coalesce together and determine a singular “truth” and communal history of apartheid violence with the help of multiple testimonies and memory, in order to help the South African community make sense of its suffering, to help it grieve as a nation and to participate in community healing in order to set itself on the path of national reconstruction and reconciliation. However, the TRC mechanism’s inherent contradictions were implicit in its validation of the perpetrator’s testimonies over the witnesses’ (as a part of the amnesty process to arrive at a “full disclosure” of the apartheid state’s crimes); this once again threatens a marginalization and repression of the already unstated and forgotten version of truth from the black victims’ perspective. As a result, the TRC’s process of reconciliation and reconstruction of the nation is fraught with the dangers of a re-marginalization or erasure of the victims of apartheid violence. As a part of my paper, I also hope to study how post-apartheid theatrical works such as Jane Taylor, William Kentridge and the Hands Puppet Company’s joint production, *Ubu and the Truth Commission* (1997), an adaptation of the TRC hearings, points to these erasures effected by the TRC. It asks uncomfortable questions on the validity and effectiveness of the TRC’s truth making and reconciliatory process. I hope to look at how, with its use of multi-media modes of performance and contradictory narratives, *Ubu* seeks to raise awareness amongst its audience about the inherent contradictions and problems that beset the TRC’s road to national reconciliation.

*Bhima Charan Nayak*

**India in the Framework of the East-West Dialogue: A Bird’s Eye View**

The East-West dialogic engagement is centuries old and it has many dimensions to it. Socio-political, intellectual, literary, cultural, economic or commercial, and ethnic are the most important of its multiplicity of dimensions. Like the cultural dialogic process involving the Global North and the Global South, this one also has played immensely important roles in bringing about noticeable changes in the demography, geography and most importantly, the cultural space coming within its compass. India has remained the center stage of this historic as well as historical East-West dialogic process and has undergone many upheavals in it long course, spanning over four centuries. As a key constituent, it has been made to pass through multifarious situations, moments, stages with a wide myriad of effects and implications. The impact of this massive historical phenomenon has remained varied and far reaching in accordance with the varying agenda it has adopted from time to time in the course of this prolonged dialogic encounter. This historical fact has without doubt created a past, spelt out a present and projected a future. It has done so not in any singular way, but in a multiplicity of ways and respects. The primary objective of this paper is to shed some light on the traces this East-West dialogic process has left in the annals of Indian history. It also examines how this engagement has set several indelible and timeless milestones in different realms, especially those of language and literature. It moreover aims to assess the wealth it has brought to and the woes it has perpetrated upon India during her pre-independent and post-independent phases. The corresponding colonial and post-colonial experiences will be the special focal points of the proposed presentation. While the colonial phase will highlight specifically the subversive aspects of the dialogic process under reference, the overall concern with
the presentation will take cognizance of the many felicities the tryst has resulted in. It will be imperative on the part of the undertaking to elucidate the inerasable traces of traumatic moments and experiences involving loss and sacrifices in the national memory and the lasting impairment caused to the sensibility and mindsets of the colonized Indians. In short, the issue of cultural invasion the dialogue has tactically perpetrated will also form one central argument in the paper.

Bibhuti Bhusan Padhy

Border Thinking and the Social Flow of Religion: A Study of Gita Mehta’s Karma Cola

Gita Mehta in Karma Cola (1979) shows how the Westerners were exposed to the notion of border thinking as a process that flows intermittently but continuously. Along with the foreigners, the narrators too have come to India and laid bare their practices of democratic equality. The meaning of religious word ‘karma’ socially flowed and reached Westerners during the world conference titled ‘Future of the Mankind’. Border thinking around religion was available to them through the writings of Aldous Huxley and W. B. Yeats.

The present novel is prone to what Thomas Nail in his book Theory of the Border calls border thinking. Border thinking doesn’t confine itself to a particular period of time, but refers to different periods of time. The individuals here, who are subjected to the social flow on the topic of spirituality belong not to a single period, but to different periods of time like the ’50’s, ’60’s, ’70’s etc. Thomas Nail says, “All borders suffer from a process of leakage, which is only temporarily stabilized into border regimes.” If the nameless narrator of Karma Cola is seen to be influenced by Indian mythological figures like the Puranik hero Abhimanyu, the mythical Goddess Saraswati and the historical saintly guru Lord Buddha, there’s still a leakage in this kind of orientation. The leakage occurs through the references of sex, cola and rock & roll. One important consequence of Kino politics is that “border thinking of all kinds have always been under constant contestation and transformation by a number of different types of counter and anti-border practices that rise and fall through history.”

In Section 3 of Chapter VII—"Forked Tongues—” the narrator accepts, as a part of the “social flow” the great sayings of Lord Krishna. As Arjun questions Lord Krishna about the futility of the war, the Lord answers, “as per the karma; because you are bound to act. Only action will save you from the bondage of action”(Mehta 104). Even though the nameless narrator accepts the saying as a part of “karma,” there are others who refute it in the light of the reverse values of the age.

As a part of the “junction” which is a necessary step of border thinking, there is another strand of social flow on religion which veers round Ginsberg and the Calcutta poets who, according to the narrator, are “ahead of their time” (Mehta 71).

However, as an acme of border thinking which crosses all boundaries, the religious thinking takes into cognizance such diametrically opposite things like ‘joy’, ‘sex’, ‘rock & roll’ and ‘cola’ to be the factors to be reckoned within this view of the zeitgeist of the 20th century.
Western science, namely geology, is the gatekeeper of the official definition of the Anthropocene. However, the modern conventions of defining geologic time are not concerned with the moral and ethical implications that the entire planet, Global North and Global South, need to address for humanity to successfully navigate the coming millennia (and longer). Specifically, the traditional, narrow criterion for dating geological epochs, a single global and synchronous change in the Earth System, is too blunt to address the causes of, and the implications for, human alteration of natural Earth processes. Instead, a spatial approach that recognizes the unevenness of human alteration of natural history becomes clearer when parsed into different temporal and spatial categories, which we propose and justify in this paper.

We are particularly compelled by the period we call “middle Anthropocene,” as the highest-intensity anthropogenic damage arguably traces to the orthodox outlook that emerged, as Akeel Bilgrami notes, in the philosophical surround of the New Science of the 17th century that catalyzed colonialism. In short, the nations which held a disenchanted view of nature exploited those people who held an enchanted view of nature, a persistent ethical distinction whose consequences become more visible when we attend to space rather than time in the Anthropocene. The metropolitan view of categorizing nature as resource has had lasting effects on the physical and human geography of Europe’s overseas territories that were exploited for monetary gain. As reprehensible as is the gross global asymmetry, it is not entirely a cause for despair. While the damage disproportionately affects the most economically and historically vulnerable peoples, we also see that their alternative modes of coping with the damages—responsiveness to, rather than control over, environment—is what enables them to survive. As such, they could lead our way through the Anthropocene if we can supersede the global Northern/Western notion that technology is the only way to “solve” the problems of the Anthropocene.

In addition to certain indigenous cultures that maintain practices consistent with traditional sacral notions of nature, there are equally admirable modern secular instantiations of improvisational, creative, minimal existences in global southern cities that might serve to some degree as a model of living for the rest of the world. Our observation of how pockets of global southern and subaltern cultures—i.e., the most exploited members of the international global economy—have been living can potentially inspire the Global North to transform its own relationship to nature from control to responsiveness. Such communities in Africa and South America have already inspired metropolitan architects, like Rem Koolhaas, David Adjaye, and V. Mitch McEwen, who have turned their attention to global southern urbanisms for alternate modes of inhabiting anthropocenic modernity. These “data” show that temporality is not all that matters in the Anthropocene; the very disjunction between global northern and global southern environmental approaches indicates that spatiality matters just as much. The two most important general features of adaptive global southern urbanism identified by all three architects are responsiveness to environment and living in continuity with nature to the extent possible. It is no coincidence that the daily human responsiveness to the normative demands of nature tend to be concentrated in the so-called Global South, considering that it has long been
forced to adapt to environmental deprivation, degradation, and chaos. As such, it lives a radically different ethos from the part of the world that got the planet into this mess and regrettably persists in such misguided and unethical proposals as geo-engineering.

Braja Kishore Sahoo

Friendship as East-West Dialogues in Wartime: George Orwell and Mulk Raj Anand in the BBC

In my paper I intend to emphasize the significance and depth of the relationship between George Orwell and Mulk Raj Anand. The British writer and bohemian social figure and journalist Inez Holden’s 1941 diary similarly confirms a long-established friendship. Writing on 19 November following a dinner with Anand, Orwell and Stevie Smith, Holden describes Anand’s charm, adding, “surprising ... a foreigner ... belonging to a dominant race,” is so “at ease and without ... neurosis.” Orwell and Anand’s meeting at the BBC represented a pivotal moment in their relationship as it was fraught with questions of culture and nationalism. Anand and Orwell worked together to create a ‘new world order’, thereby breaking down the colonial hierarchies which constrained them and extending the frontiers of European modernism into wider transnational histories. The BBC played a crucial role in engaging the talents of the British-based Indian intelligentsia to defend the war cause against the German propaganda machine. This campaign was to some extent prompted by the persuasive anti-British broadcasts of Subhas Chandra Bose, following his arrival in Berlin in 1941, and also the growing disenchantment in India with the brutalities of British colonial rule. The broadcasts were primarily aimed at India’s ‘intelligentsia and students’, to ensure ‘the conditional allegiance of the Indian nationalists, especially the two million soldiers, in the fraught context’ of the freedom movement. Orwell also intended to ‘interpret the West, and in particular Great Britain through the eyes of people who are more or less strangers’, thus bringing India and Britain closer together. The interaction between George Orwell and Mulk Raj Anand was a two-way intellectual interaction, based on knowledge, trust and mutual respect for cultural difference. As Anand recalls, soon after the Spanish Civil War: “A whole year was occupied in verbal quarrels with George Orwell: whether the Republicans would have won if the Anarchists had not been recalcitrant. As he was with the Anarchists, and I the Republicans, the debate remained inconclusive. Though we remained friends.”

My paper is an attempt to attest to one of the earliest interactions between the East and the West informed by different cultural perspectives, as they moved towards a vision of an international democratic socialism.

Carol Burke

Zina, the Sex Crimes for which Women and Girls Still Face Incarceration

Young women in rural Afghanistan can make few choices of their own, have little opportunity for education and are often restricted to family compounds, denied access to the village mosque for Friday services, and prohibited from the local bazaar even when fully covered in burkas. Those who defy the choices others have made for them (e.g. refusing to become an older man’s second or third wife, to marry their rapist, to be given in marriage to settle a legal dispute (baad), falling in love with another to whom they have not been promised or running away from an abusive husband) can face incarceration
for the crime of *zina*, the Islamic term for sex outside of marriage. Although Islamic law requires the eyewitness testimony of four honorable men and is, therefore, very difficult to prove, many women and girls in Afghanistan and in countries like Iran, Oman, Kuwait, Qatar, Brunei, Mauritania, and UAE languish in state-run prisons for these “honor” crimes. This talk will examine the persistence of these violations of human rights.

*D. Venkat Rao*

**Critical Humanities: Towards A Future Anterior Liveable Learning**

The discourse of the humanities is a transplant of European heritage in cultures that faced colonialism. The concept of the human, as the agent/subject with a deliberative and conscious intention and will, capable of determining actions in the world is central to the discourse of the humanities. European difference from other cultures seems to emerge from the configuration of the human essence as the agentive capability (*ipseity*) to determine oneself and the other. Europe nurtures such an ontological claim and such a claim derives from Europe’s theological roots. The humanities flourished from religious soil and like Christianity the humanities expanded across the globe. Christianity transports the heritage of the West across the globe in secular attire: anthropogenesis and the Anthropocene appear to be the species of a common genus. The unforeseen contexts of cultures that faced colonialism from the receiving ends (of the humanities) impel the question: is such a discourse a cultural universal? Do all cultures consolidate their reflections of being human in such a discourse? What kind of cultural forms are likely to emerge in cultures where the onto-theological conception of human essence is not privileged? How is the relation between modes of being and forms of reflection articulated in such cultures? Can we inquire into cultural difference beyond the regional discourse of ethnology and configure European difference from another cultural background (say, that of Indian or Chinese or Asian and African)?

The critical thread of inquiry risked here is to pursue how thinking (and modes of being) differs in differing continents of living thought (of Asia, Africa and Europe). The future of the humanities in non-European contexts is contingent upon two critical tasks: (i) the exploration of the cultural forms (in image, music, text and performative formats) of the divergent and countless communities that live on in these contexts; (ii) and in responding to the ways in which the discourse of humanities enframed them in the last two centuries. Such an inquiry can have far reaching consequences beyond the field of the human sciences: on the one hand it helps to explore the relation (if any) between the idea of the human and that of science; and on the other, whether such a division between the subject and object of thinking has any salience in other cultures. If the latter is plausible, then the question of what kind of liveable learning such cultures generate can throw light on the impasse which the long cherished faculties of science and philosophy have reached in the West today. In such a juncture, going beyond the exhausted ruse of blame-game, one is impelled to engage with critical humanities and their enduring articulations. This presentation risks a preliminary effort at such an engagement with Indian traditions. Such an inquiry, however, is possible today from within the discursive and institutional structures launched by Europe across the world and the inquiry aims at going through and beyond the double bind of these structures.
Global Health Pedagogy and AIDS Amma Worship

This paper is a case study of a local health initiative in a South Karnataka village in India, which creatively rearticulated a global model of HIV/AIDS awareness to an age-old tradition of disease goddess worship. When Girish, a science teacher in the local government school, found that accepted modes of behavior change through awareness did not have much impact, he decided to incorporate the messages about HIV disease into popular liturgical practice. He set up a shrine for a new disease goddess near the temple of Mariamma, the goddess of smallpox, which was located at the entrance to the village. Every Friday, after performing worship at the Mariamma temple, people would visit the AIDS Amma shrine and read the messages written on a wall adjacent to it. This enabled the messages to be communicated in a manner that tied in with the cultural knowledge of the village community. The AIDS Amma shrine was subsequently taken over by the community, which funded its reconstruction after it was destroyed by people from a nearby village. The village community also conducted its weekly worship as well as an annual festival or jatra.

The AIDS Amma initiative reveals two important points about local responses to a pedagogic model originating in the North and globally disseminated by the World Health Organization. First, it shows how the community creatively grafts the model to existing cosmological meanings in order to make it relevant to their experiential realities. It is in their active reception and resignification that the model proves effective, even as it deviates from the scientific norm that governs medical knowledge and blurs its modular value. Secondly, it shows how the community translates a discursive and conceptually designed model of health pedagogy into a performative non-modular instant based on everyday practice, a way of knowing that is characteristic of South Asian communities. As such, therefore, the AIDS Amma initiative complicates the notion of epistemic neocolonialism, which is unable to explain how local communities actively process and transform the knowledge disseminated instead of passively receiving it and being transformed by it in ways determined globally. By ‘model’ here I mean a scientifically designed strategy that is generalizable and replicable in varied sociocultural contexts, while ‘instant’ refers to a contingent practice that emerges out of lived experience and is neither generalizable nor replicable outside its context. Etymologically, ‘instant’ means something that is at hand, of the present and immediate: in this case a practice that grows out of and beyond its mediation by modular form. My paper views the AIDS Amma initiative as an apt instance of how communities of the global South receive and respond to knowledge disseminated by the North.

“Globalecetics”: A Comparative Study of Maya Angelou’s The Heart of a Woman, Erica Jong’s Fear of Flying, Margaret Laurence’s The Diviners and Sarojini Sahu’s Bishad Iswari (The Tragic Goddess)

This paper will make an attempt to make a comparative study of Maya Angelou’s The Heart of Woman, Erica Jong’s Fear of Flying, Margaret Laurence’s The Diviners and the Vernacular (Odia) Novelist, Sarojini Sahu’s Bishad Iswari (The Tragic Goddess) from the perspective of Ngugi wa Thiong’O’s concept of “Globalecetics.” It will bring out the
worldliness of the text which could be revealed when compared to the major protagonists of the three novels under study. If postcolonial, as Ngugi says, could provide the “site of globality,” feminism and racism could very well do so too. To extend Ngugi’s definition further, “It is to read a text with the eyes of the world; it is to see the world with the eyes of the text.” Such reading “bring(s) into mutual contact and comprehension the local and the global, the here and there, the national and the world.” The comparative study will certainly bring out the confluences and divergences of all the major female characters: Maya Angelou’s Self in The Heart of a Woman, Isadora Wing of Fear of Flying by the American writer, Erica Jong, Morag Gunn of The Diviners by the Canadian novelist, Margaret Laurence, and Harsha of Bishad Iswari (The Tragic Goddess) by Sarojini Sahu, the Odia writer. Looking at the female hero of The Heart of a Woman by Maya Angelou, it is easy to study her conjugal relationship with her lover, Vusumzi Make, the President of PAC. Since he put a lot of embargo on her movements and her doing a job, she had to leave him at last, preferring to stay with her son, Guy. Compared to her, Isadora Wing, the female hero of Fear of Flying was more robust in facing situations. Since she was not cared for by her husband, Bennett, she established a “zipless fuck”— relationship with her unknown lover, Adrian—and moved to all places on the earth. But as she was finally ditched by Adrian who suddenly wanted to take a trip to Greece to meet her family, she made a retreat to her husband’s house, though with the tacit understanding of having as many friends as she wanted. Morag Gunn, the female hero of Margaret Laurence’s The Diviners belonged to the Metis group, and had the guts to snap her ties with her professor-husband as he became wanton and wild in course of time, and married Jules, a Metis singer. Similarly, Harsha, the female hero of Bishad Iswari was disillusioned with her doctor-husband who was both irresponsible and disrespectful. Hence she spent much of her time with her Portuguese tourist-friend, Alberto. With the development of some misunderstanding with Alberto, she preferred to live all by herself. Finally, she asserted herself by not erasing the name of her lover, Alberto from her cell phone.

Gagana Bihari Purohit

Rethinking Colonialism and Modernity: The Curious Case of Odia Novel Basanti

This essay takes up the issue of the double whammy in the Odia novel published in 1931: Basanti: Writing the New Woman, that was authored by nine contributors. The protagonist’s progressive role is really cut out; her talk of woman emancipation at a time when patriarchy rules the roost coupled with the conservative and superstitious pre-independent Odia society speaks about the cultural double bind she is subjected to. But then, there is always an attempt on the eponymous heroine’s part to overcome all her difficulties, and achieve a sort of role reversal. She fits into Edward Glissant’s Poetics of Relation’s (1997) scheme of things. It has all the essential ingredients of innovation par excellence on at least three counts: being a collaborative effort by nine authors, six men and three women; it also accommodates women’s emancipation and the novel of ideas tag into its corpus. Like Glissant’s “in relation” which offers freedom from encroaching postcolonial glitches, Basanti also blurs all boundaries to reach out to new insights and innovation that the contemporary world offers her in both letter and spirit. Her emotions seem to be that of an Odia woman, but her outreach is certainly cosmopolitan. Beginning from “periphery to periphery,” she transcends “every periphery into a centre,” dismantling the distinction between the centre and periphery in the end. Hers is the story
of minority discourses challenging the mainstream hegemonic myth. She takes up the idea of a cogent identity of “being sexed” and the peripheral other which does a world of good to her status as a subaltern subject. It is a collaborative commitment capable of creating, addressing, and synthesizing cross-cultural currents, igniting, in turn, the issue of Global South to a mercurial spark. The theoretical double bind vantage which the Global South has to cater to in an instance is also the case of the text under study. Kamu Brathwaite’s “Creative friction” insists on a tough resistance from colonial oppression, “creolisation” and Glissant’s poetics of relation go to support the plight of Basanti against a sea of odds. She represents Global South with an authority and robust approach aspiring for entering into the domain of world literature. The eponymous novel is said to be modeled upon the progressive thinking of Sarala Devi, a radical woman representing “the Sabuja” era of Odia Literature. In fact, she has written nine chapters of the novel; her ‘stream of vernacular’ command comprises progressive feminist thinking. The kernel of truth in a perceptive article by Sarala Devi contributed to one of Gandhiji’s journals, being reported by Housewarth Das, a German married to an Odia engineer, is significant in this context: “You nationalists are clamouring for freedom from the British. Then why do you not give us, the women of India, within our own social life the freedom for which you clamour from the British.” Before Basanti, Fakir Mohan Senapati’s Chaman Atha Guntha (Six Acres and a Third) has already entered the domain of world literature. Glissant’s ‘Opacity’ offers to accept all differences rather than obscurity. Leela Gandhi’s “imperfectionism” is not vulnerability but an act of becoming one with everything associated with positivity. All these theoretical perspectives fit Basanti’s well. She is a one-size-fits-all proposition which augurs well for the Global South project. The essay also argues that Basanti’s critical thinking as a feisty woman, offering “alternative modernities,” as someone whose radical thinking is conspicuous in the absence of cultural chauvinism in it, blurring the boundaries of vernacular, Indian literatures and world literature.

Gayathri P. J.

The Rupturing Identity of the Global South: Fissures in the Political Maps of India

Maps represent the territorial boarders of nations. Though borders alone do not constitute the nation, they play an important role in making the nation possible. Borders and their markings on maps are neutral and apolitical until nations enter into territorial conflicts. But when there is friction between national borders, cartography becomes the science of communicating the geopolitical condition of a nation. Cartography on such occasions would become fluid and political.

The end of colonialism has not quenched the thirst of nations to acquire monopoly over other lands. Border fights are present everywhere, even among the erstwhile colonies which are now new nations. Borders and maps create an epistemic rupture in the understanding of the Global South. Countries in the Global South are united in their predominantly low and middle income economies, with a history of colonization and with the dependency on the Global North. But in the contemporary world as the crisis creeps onto borders of the nations of the Global South, the postcolonial identity of the Global South is itself problematised. Maps become a powerful means by which the imaginary borders of one nation are represented by other nations. This paper attempts to explore the ruptured identity of the Global South by exposing the fissures in the political map of India.
as being represented by other nations of the Global South. The paper thus argues that cartography is both disruptive and constitutive of identity and is political and polemical.

Hemant Dave

Dalpatram and Forbes: Cultural Dialogue in Colonial Gujarat

Dalpatram (1820–1898) has been considered as the precursor of modern Gujarati Literature. He was well-versed in Sanskrit and Braj, but he had no formal Western education or knowledge of the English Language. He was introduced to Alexander Kinloch Forbes (1821–1865), the nineteenth century colonial officer inspired by the writings of the romantic school of colonial historiography initiated by Elphinstone and popularised by Colonel Tod. Forbes wished to carry out the study of the historical traditions of Gujarat in a manner similar to Tod’s study of Rajasthan. As Forbes was unable to read Gujarati and lacked the time to collect bardic tales related to the history of Gujarat, he sought an indigenous scholar who could help him in the project. He found such a scholar-researcher in the persona of Dalpatram. Dalpatram thus became a ‘collaborator’ to Forbes. He wrote a series of pivotal essays on various aspects of Gujarati society, history, literature, and economy. Moreover, he taught Gujar and Zati languages to Forbes and this helped him read and understand Dalpatram’s writings. This led Forbes to produce a book-length historical study of Gujarat called Râs Mâlâ: Hindoo Annals of the Province of Goozerat, in Western India (1856). A close reading of their collaborative writings reveals that Dalpatram was one of the earliest writers in Western India to have participated in the cultural dialogue with the colonialist vis-à-vis India. Encouraged by Forbes, Dalpatram wrote significant tracts on caste, ghosts, Gujarati literary history and prosody, and other sundry subjects which established him as the first Gujarati Indologist. The present paper contextualizes this cultural dialogue between Dalpatram and Forbes during the colonial era and assesses their valuable contributions in founding the important discipline of Indology in the Bombay Province.

Jaspal Kaur Singh

Negotiating for an Empowering Epistemology in the In-Between Hybrid Postcolonial Cultural Spaces in Tayeb Salih’s Season of Migration to the North

Tayeb Salih’s 1968 novel Season of Migration to the North is predominantly read as an anticolonial novel, a counter-narrative to Joseph Conrad’s Heart of Darkness. Most view the author as someone subverting orientalist assumptions about the Arab World (see Peyman Amanolah Baharvand, Esmaeil Zohdi, Hussein Hasan Zeidanin, among others); however, there are also many feminist readers who critique the novel for being either misogynistic due to its cyclical violence or view it as the author’s attempt at shedding light on the topic of patriarchal oppression (see Victoria E. Jimenez, Oladosu Afis Ayinde, among others); the female characters— Bint Majzoub, Bint Mahmoud/Hosna and Mabrouka—represent various aspects of Sudan and Sudanese womanhood and their resistance to patriarchy manifests itself in various ways. Of the British woman Jean Morris, his wife, Mustafa Sa’eed writes (in a letter he left behind for the narrator), “She was my destiny and in her lay my destruction ... I was the invader who had come from the South, and this was the icy battlefield from which I would not make a return” (Salih 132). If England, Englishness and the colonizing culture is the destructive force that feminized the colonized Other,
should colonialist ideas such as modernity, be completely eliminated from postcolonial nation-states as Ngugi suggests? Is the British defender of Sa’eed, Maxwell Foster, correct in his assertions that it was British colonialism and by extension the British women themselves that birthed the clash of civilization and are therefore to be blamed for Jean Morris’ murder? Or, is there another answer that erupts in the in-between ambivalent space that is now Sudan where pro-democracy movements are being violently put down by the security forces?

After getting to know Sa’eed and following the reading of his final letter after his death, the narrator, himself a cultural hybrid, plunges into the river from the southern shore towards the northern one. In an ambivalent in-between stage of “light and darkness” and “veering towards seeing and blindness,” wondering whether it was “summer or winter,” questioning whether he was “alive or dead,” he finally abandons his indecisive stance and chooses life instead of death and shouts for help (Salih 139). Therefore, our task as readers is to determine what the struggles to forget and forgive are for the narrator, and by extension, the male and female characters, specifically for Sudan and all Sudanese, and all postcolonial subjects in the in-between postcolonial and neocolonial/globalized spaces. What kind of help through dialogue between the colonizer and the colonized, between the postcolonial and neocolonial and between the global north and the south is possible so that we, too, as readers and critics can make a decision to choose to be a part of the answer and not the problem? In this paper, I will attempt a decolonial and resistant reading of the colonial aspects of the novel while examining the ambivalences of the liminal spaces contained within the conflicting ideas of the material and the spiritual, coloniality and modernity, postcolonial and neocolonial, and the Global North and the Global South to provide an empowering epistemology for future readers of postcolonial novels and particularly for Salih’s Season of Migration to the North.

Java Singh

De-Territorializing Nationhood through a Decolonized Aesthetics: A South-South Dialogue

Zama (2017) the film is a twenty-first century portrayal of a twentieth century text on an eighteenth-century colonial administrator in Spanish America. Manto (2018) is one among four films released over the short span of three years about the eccentric, legendary writer who belongs equally to the heritage of India and Pakistan. The two films suggest convergences arising from polygenesis engendered by “pollens of ideas [that] similarly fertilize minds here and there which have not had direct contact.” The convergences enable each to participate in a common dialogue with and about nationhood in the Global South. The directors of the films, Lucrecia Martel and Nandita Das, step out of the territory of “normativity of the nation state” to dwell on temporal and spatial borders to explode the seed of disenchantment that always lies at the core of manufactured nationhood.

The paper carries out a two-pronged reading: first, it examines whether the films as adaptations of canonical works meet the benchmark of autonomy and secondly, it studies whether their decolonized aesthetics are an effective tool for de-territorializing memory. According to Linda Hutcheon, the criterion for distinguishing a ‘successful’ adaptation from an ‘unsuccessful’ one is to think of it in terms of the creativity and skill of the director or writer “to make the text one’s own and thus autonomous.” Martel and Das are recognized as proponents of auteur cinema: in addition to directing the films they
have written the screenplays and given meticulous personal attention to picking the cast. Therefore it is to be expected that the films become exemplars of their signature style but the issue of autonomy demands further assessment. The paper poses the question of autonomy in terms of the challenge of inter-semiotic transpositions, from linguistic signs to visual images, which entails the attendant challenge of exteriorizing the interiority of the protagonists – Zama’s boredom and Manto’s anger.

The films’ dialogic project of de-territorializing the memory of nationhood follows the Deleuzian line of “selecting or isolating” the territorialized matter and resituating it elsewhere. By choosing Zama and Manto as metonymic representations of the psychological states of their nations, the directors deliberately choose against emblematic patriots and martyrs. Diego de Zama, the eponymous protagonist of the film and its source – Antonio di Benedetto’s novel — is based on the real life Miguel Gregorio de Zamalloa, a colonial administrator who, after reaching a high level in the imperial bureaucracy, was jettisoned to a provincial outpost for fourteen years. His struggles, as portrayed in the novel and the film, are predominantly existential, not ideological. Sadat Hassan Manto enjoyed immense commercial success and critical acclaim in undivided India under British rule but ended his days convicted for an obscenity charge without the sufficient resources to pay his bail. Though ideal as vehicles for de-territorializing nationhood, these historical personalities depend heavily on the aesthetics of the films for their re-territorialization.

The task of the present study is to locate the socio-political coordinates of the reterritorialization attempted by Lucrecia Martel and Nandita Das.

K. M. Johnson

**The Global South and the Negotiations of Modernity: A Critical Inquiry**

This paper tries to examine how the Global South negotiates with the notion and practice of modernity and modernization, which characterize the world, especially the Global North. Modernity in its two modalities – scientific and cultural – demarcates the Global South from the Global North in a way that seems to be inherently partial, limited, and regressive in a certain sense. It is the expansion of “Being” in metaphysics as Heidegger understands it. The scientific modernity with its assumptions of the growth of scientific consciousness, doctrine of progress, primacy of instrumental rationality, establishment of market economy and increased mobility of citizens, forms the basis of the bourgeois modernity associated with the development of capitalism. This scientific modernity, with its emphasis on instrumental rationality, as Habermas observes, overtakes all other possible forms of modernity. This paper thus examines the working of modernity in the contemporary world, its positive and negative dynamics for the Global South, and seeks the possibility of an alternative modernity for the Global South.

Kalidas Misra

**The Storm-Swept Feather and the Palm Tree: Reading Season of Migration to the North as a Counter-Text to Europe’s Master Narratives**

Tayeb Salih’s *Season of Migration to the North* discusses the confrontation of cultures between the White European colonizer and the colonized in terms of an interracial
relationship that takes the form of revenge by the colonized on the colonizer. If cultural contact affects the identity of the native outsider leading to loss and disintegration of the self, it also recreates a new self through contact with an alien culture.

I want to suggest that the narrative offers an alternative perspective to the essentialist construction of race, identity, and culture that privileges only the West, and is so positioned as a counter-text to initiate an intertextual dialogue with Europe’s imperial grand narratives about the colonised Other, if only to rupture western stereotyped notions of Africa and to engage in a transgressive and subversive politics of eloquently testifying from the margins to the center, and subverting and undermining the assumptions of the European master narratives of colonial desire like Shakespeare’s *Othello*, Daniel Defoe’s *Robinson Crusoe*, and Joseph Conrad’s *Heart of Darkness*. In rupturing the assumed coherence of the colonial texts, the novel departs from the dominant Western canonical writings about and on Africa, mobilized in the propagation of the imperial idea that Europe was the center of the world and every other space peripheral to it was a mere appendage. Tayeb Salih particularly goes against the grain of such narratives which constituted Africa as a pristine space, a ‘dark continent’, ‘the white man’s burden’, and ‘the white man’s graveyard’ in consonance with the exotic tastes of metropolitan reading publics and the average European man of culture at the time.

Set against such a backdrop I wish to read Tayeb Salih’s story of Mustafa, born in 1898, in the very year when Sudan was colonized by the British, and the harrowing account of his life in Britain torn between his native Sudanese culture and his assimilation in white culture. While European culture has a shattering impact on Mustafa, the narrator barely escapes its destructive influence and chooses life over death and decides to live among his people rather than submit to the cultural disease that destroyed Mustafa. When this narrator returns home after many years in Europe, he looks at the palm in the yard of his house and re-establishes his connection with his native roots contending: “I looked at its strong straight trunk, at its roots that strike down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose.”

*Kalyan Chatterjee*

**Geophilosophy and Cultural Dialogue: Ramananda Chatterjee: A Voice from the Indian Colonial Past**

This paper talks about Ramananda Chatterjee, an Indian journalist of the first half of the twentieth century, whose work was a dialogue on a world view that was an alternative to the dominant imperialist ways of thinking of his times. It argues that Ramananda’s challenge to the western imperialist view of the world can be extended to the 21st century world because even though the nomenclature has changed from imperialism and colonialism to the developed, Third World or Global North-Global South, the context of unequal power distribution remains the same. His focus was not just on the use of power for economic and political exploitation but to a very large extent an oriental way of thinking that opposed occidental materialism.
Ramananda and his three journals in three languages are forgotten today not because they have lost relevance but because of short public memory and manipulation of the past by today’s vested interests. This paper singles out three important themes around which Ramananda wove his alternative world view: namely, art, science and geo-philosophy. To begin with, Ramananda was one of the main figures responsible for propagating and securing respect for Indian art, sculpture and architecture that were generally looked upon as ‘grotesque’ by the west. He promoted what became known as the Bengal School of Art which later gained international recognition for its pioneering work. He did this by printing in his journals colour plates of paintings by Indian artists that pushed up their cost of production considerably. The second theme was science; by giving great prominence to an Indian scientist, Sir Jagadish Chandra Bose who is credited with having invented wireless communication contemporaneously with Guglielmo Marconi. Bose, however, startled the world of science by proposing that the division in western materialistic science between living and non-living was false. The clash between western scientific philosophy and Indian philosophy was further presented in a discussion between Albert Einstein and poet-philosopher-educationist Rabindranath Tagore on the nature of reality. The third theme was his challenge to the western world view through the idea of ‘Greater India’ that was a contrast to aggressive European imperialism. The idea of peaceful spread of Indian culture in east and southeast Asia and the Pacific was highlighted in the journals, The Modern Review, Prabasi and Vishal Bharat. The recent renaming of the Asia Pacific as the Indo-Pacific by the United States and other world bodies is a recognition of this idea. Ramananda’s journals gave an account of the travels of prominent Indians including Tagore, artist Nandalal Bose and Amartya Sen’s grandfather Kshitimohan Sen (a Sanskrit) scholar to east and southeast Asia. This was surely what can be described as a geo-philosophical challenge to the dominant western view that views Europe as the centre of the world.

Karni Bhati

Bodies and Spaces: Nomads, Settlers, Dwellers

As a student of Anglophone postcolonial cultural studies I find myself in sympathy with the interventions made by Walter Mignolo and other Latin American Studies scholars like Aníbal Quijano interrogating Western/European narratives about their material and social progress and a corresponding lack in the rest of the world. Likewise, I am also persuaded of the need to unmask the geopolitics of dominant frameworks of knowledge and to join the urgent search for alternatives at the present juncture with our planet in unprecedented crises at many levels.

However, I am not certain how the positing of the monolithic ‘Global North’ and ‘Global South’ can help in the search for alternative epistemologies that can free us from the legacy of the “coloniality of power,” given the many internal forms of domination and their attendant epistemologies that have legitimized what we may posit as “internal colonialities of power” within the “Global South.”

Keeping this enthusiasm tempered with some ambivalence in mind, my paper seeks to analyze and juxtapose diverse depictions of the human body in some well-known literary works. By attending to what bodies seem to tell us in works such as Aimé Césaire’s Notebook of a Return to My Native Land, J.M. Coetzee’s Waiting for the Barbarians,
Is There a World in the Global?

The question as to where and how the world can be found and is seen to exist in the global is a complicated phenomenon. Whether through Michel Serres’s transversality or ANT of Bruno Latour or Globaletics or Glissant’s notion of relationality or Jean Luc-Nancy’s singular plural, the notion of the world has had its variegated establishment and fraught valences. Trying to find the world in the global has become even more complicated in the perspective of global network theories, the mootness of the world in World Literature studies, and the problematic of the translation zone with its untranslatibility. Global studies has of late seen the introduction of the concept of ‘more than global’ by Ranjan Ghosh in a recent book—Thinking Literature across Continents (Duke University Press, 2017) – coauthored with J Hillis Miller. Ghosh has also introduced the notion of ‘intra-active transculturality’ in his paper of the same name in Modern Language Notes (2015, Johns Hopkins University Press). My paper engages with this debatable and provocative idea or experience of the ‘more than global’ and tries to see how we can form a world of the global through our engagements with literary and theoretical debates across continents, across traditional-cultural borders and discourses. The paper then poses three questions: first, what does the more signify and qualify in our understanding of the global? Second, since ‘more than global’ is not about post–global or a category that vectors towards the after-global, how can we interpret ‘more than global’ beyond our mere literary formations? How can it contribute to our political and cultural capital? And third, how does this change our perceptions of the world and worldi-zation? In what ways does it configure the translational and transpoetical dimensions of our cultural and literary contact-zones, our postcolonial world-formations?

The Postcolonial City of Chennai: A Dialogic Engagement

The postcolonial city of Chennai is characterized by the dual-city phenomenon: the colonial space of the European part of the city (White Town) and the native settlement (Black Town). As Janet Abu-Lughod says: “The major metropolis in almost every new industrializing country is not a single unified city, but, in fact two quite different cities, physically juxtaposed but architecturally and socially distinct.... These dual cities have usually been a legacy from the colonial past” (King 420). Here, architecture becomes an important aspect for urban geographers to expose the ways in which colonial powers exerted their will over the colonized through the manipulation of space. The Ripon Building, Moore Market, Victoria Hall and the Central Station are structures that reflect the immense colonial influence on the city of Chennai.

So, one can say that the colonial architecture has become an inherent part of the city’s identity. But the binaries that arise out of this dual city phenomenon such as the colonizer/colonized, European/Native, old/new etc. have been questioned, for the spatial divisions in the city were not clearly demarcated according to the dualistic categories.
There were interconnections between the two spaces. It was all about appropriating the space that the British had left and making it their own. Thus, the colonial buildings were sometimes promoted as heritage sites to boost the economy of the city through tourism. A.D. King says, “the new colonial settlement offered opportunities for some Indian residents to move between cultures and spaces, constructing new identities, identifying the new by rejecting the old and creating indigenous modernities” (King 3). In the same vein, the postcolonial city of Chennai resulted in the creation of subversive spaces, where North Madras (White Town), which was the center of administration of Madras, was intentionally pushed to the margins when Chennai was created and instead, South Madras (Black Town), the neglected part of Madras became the centre of administration of Chennai. In the year 1996, after the renaming of the city, the Dravidian movement, by shunning North Madras wanted to prove that the city of Chennai had created an equalizing space for the marginalized sections of the society. So the postcolonial city is not only defined through the dominant European discourse but is produced through the regional nationalist discourses too.

So, once the British left India, the streets were renamed after Indian folk heroes, and statues were erected to honour poets and Tamil writers. This was seen as a way of reinforcing Tamil identity. This is evident in the renaming of the roads in Chennai: Edward Elliot’s Road had become Dr. Radhakrishnan Road, Mowbray’s Road was now T.T. Krishnamachari Road, Mount Road had been renamed Anna Salai, even Madras had become Chennai. Brenda S.A. Yeoh, in her article “Postcolonial Cities” says, “Postcolonial strivings for a new identity do not completely banish the colonial past but involve the selective retrieval and appropriation of indigenous and colonial cultures to produce appropriate forms to represent the postcolonial present” (Yeoh 458).

Thus, it is understood that the postcolonial city of Chennai emerges out of the dialogic engagement of the city trying to identify itself as a nativist space and a city that is still reeling under the colonial influence. This is reflected in the fact that though Madras has been renamed Chennai, for many the city still remains as Madras, the imposing Central Station being its very identity.

K.B.S. Krishna

Is Modernity Desirable? The Predicament with Homogenising Amid Lamentations of Loss

While modernity is generally perceived to be the gift of the West to the East, or as is done in more recent times, as a gift of the so-called culturally advanced nations to the alleged underdeveloped nations, what is often neglected is the sacrifice of various cultures at its altar. The juggernaut of modernity rolls on, squashing beneath it not just cultures but in some cases even civilizations. At a time when it seems a tad foolish to question the very concept of modernity, it is imperative to remember that the idea of homogenising cultures results in the marginalisation of viewpoints that do not subscribe to the ideas of the hitherto mentioned so-called developed nations — or what might be termed as the Global North. The paper bases its argument on two texts written from diametrically opposite points of view with regard to the loss of a cultural identity — one from that of the victor, and the other from that of the vanquished. However, both texts, Rider Haggard’s Finished and Ahmed Ali’s Twilight in Delhi are lamentations of the loss of such epochs. While Haggard’s novel is a depiction of the defeat of the Zulus by the English, spelling the death knell of a civilization, Twilight in Delhi is a depiction of a city whose traditional
grandeur is tarnished by modernity. Both texts show how the idea of modernity might vary depending on the area that one is from. As we move on to realize how the binaries of Orient and Occident are replaced by something equally disturbing — the Global South and the Global North, the texts serve as timely reminders that perspectives of conflict need not necessarily be divided into celebrations and lamentations based on whether they are penned by victors or vanquished. Rather, the very idea that cultures are on the verge of extinction due to this mindless pursuit of homogeneity is nightmarish to all concerned. The paper, using the two texts, attempts to question the idea of modernity and whether it is right to consider it as an exposure to worlds and cultures hitherto unknown. Furthermore, can modernity be termed as the sanctioning of a single dominant culture? Is it right to homogenise modernity? These are the questions that the paper aims to answer.

Leah Koskimaki & Siyasanga Ndwayi

Decoloniality and Mobility: Some Reflections from a South African University

In the conceptual note for this conference, Walter Mignolo asks, “What shall “Global South cultural production and dialogue” mean and do for us?” This paper continues this questioning by discussing the increasing interest in and need for interdisciplinarity and decolonization of research and teaching in migration and mobilities in the Global South. Drawing from our experience in developing such a research area at a South African university, the paper reflects on the shaping of the future and public life of migration research. We reference and interlink the debates around migrant precarity and xenophobia in post-apartheid South Africa, and the #Fees Must Fall movement and decolonization of the university. Keeping in mind Mignolo and Walsh’s critique of the ‘commodification of decoloniality’, we discuss a future research agenda for an Africa based initiative in this area.

Lewis R. Gordon

A Philosophical Look at Global South Theory

This keynote presentation will offer a critique of one of the pernicious legacies of colonialism—namely, that theory comes to instead of from the Global South—and then offer an outline of what decolonization of such thinking entails and the variety of productive responses—ranging from Africana philosophy, potentiated double consciousness, Global existentialism, creolization theory, decolonial theory, Indigenous thought, pluralistic epistemologies, world philosophies, and critical pedagogies—cultural and theoretical, through which the question of responsible theoretical commitments come to the fore.

Lulu Mariam Borgohain

“In the black acres of the night, I dream of herbs...”: Medicines Discovered in Dream Encounters: A Critique

Given the fact that folklore is often hierarchically considered as subservient to the written text, the present study is an attempt to relocate folk into the “globalectic imagination.” Folklore, as expressed in the arena of dreams where dreams operate as a culture at least for the underlings of the society, serves as an alternate episteme that questions ontological definitions and presents itself as an other regime of truth. Modern Sciences have always manifested uncertainty about the precise evolutionary or cognitive function of dreaming,
thereby reverting our attention back to premodern sciences of dream interpretation. The paper will attempt a study of the narrow divide between unconscious dreaming and the dreams which give knowledge based on socially agreed-upon facts. This will be done with specific emphasis on those dreams that dwell on herbal medicine as therapy. A medicine conceived in dreams, even as it is waning as a practice, is an important cultural fact in Assam and the North Eastern region of India. This factuality, however, is amiss in the ethnographic anthropologies and histories of the region in context. My paper will concentrate on tracing a history of this dreaming process as a characteristically ethnic practice, which continued in a subaltern way despite colonisation and its modernities as well as the urban resistance after colonisation. The study would focus on how dreams and visions have become a hallmark of non-elite cultures as well as an anti-thesis to modern day scientific allopathic treatments. This kind of a focus will try to relocate dreams from the Freudian concept of dreams as irrational signs of bio-instinctual processes, to dream as an aspect of thinking rather than seeing. The implication is that dream will be seen as a part of a continuum of awareness that stretches from night dreams to daydreaming and goes all the way to focused therapeutic solutions. What is significant is that, dreams relating to medicinal activities however have an absence of divine intervention. This reinforces the distinction between modern monotheistic religious practices that fend on visitations in dreams and more secular forms of dreaming that benefit the community in a productive way. The study will bring within its purview, the herbal-medicinal dream culture practised by multiethnic communities in Assam and the variations visible within the different interpretive communities. It will also read the relation between the herbs found in the dreams and its availability within the dreamer’s locality. The paper will look into the social identity of the dreamer in terms of her community as well as the effectiveness of these medicines pitted against the technological and allopathic world of curatives. Do such dreamers and their significance persist because of the economic viability associated with them which makes the medicines affordable for the non-elites? Or, is it an embedded folk belief that refuses to be erased, even at the face of empirical therapies? Can there be some relation between dreams of herbs as a cultural practice and conservation of environment?

Mandakini V. Jha

“Cultural Struggle” and Conversation in Sociology

This paper looks at how contemporary sociology defined and shaped by the empire has been resisting and critiquing the hegemonic epistemological colonialism and is undergoing the process of what Raewyn Connell terms as “cultural struggle” involving “intellectual contestation.” This process of decolonization, or “cultural struggle”, involves the concern for indigenization of the discipline and its movement towards universalization. The movement, which has eventually become robust, has questioned, for instance, the relevance of concepts and methods imported from the imperial world through colonialism and its applicability in the concerned society.

Sociological tradition in India initially shaped by the twin processes of colonialism and ideologies of nationalism and attested in sociological scholarship of that period has moved on. The paper will highlight the conversations and contestations, of distortions and exclusions, and of the priorities of ‘braiding at the borders’, or ‘connected sociologies’ for the discipline of Sociology in general and for Sociology in India in particular.
Manish Solanki

Season of Migration to the North: De-Scribing Colonial Modernity’s Teleology

The paper proposes to read *Season of Migration to the North* as a critique of colonial modernity’s teleology in the light of the career of the protagonist Mustafa Sa’eed, its narrative technique and treatment of time as well as its open-ended ambivalent closure. Tayeb Salih has depicted Sa’eed as the first native to have experienced ‘the dawn of Sudanese awakening’ in being the first Sudanese to have received the scholarship to study abroad and to have had a doctoral degree, the first person from his country to have become lecturer at an English university and the first African Muslim to have married an English girl. But his stay in the Western metropolis and subsequent ‘return of/to native’ is fraught with ambivalence. His room in London as the orientalised (fetishised!) replica of a ‘harem’ and his Victorianised study room-cum-library in the Sudanese Village show him oscillating uncomfortably between two worlds, belonging to neither, as if in a perpetual limbo. Through this, Salih represents the theme of the cultural encounter between East and West, or between South and North (as suggested by the title of the novel), as beset with fantasies and illusions.

Salih also charts out his critique of the project of colonialism by exposing the brutality of the logic of colonial modernity’s teleology. Colonialism denigrates the pre-colonial native culture and its historical forms of communal life to justify its colonising mission; while modernity, in its self-justificatory fetishisation of newness, as reflected in its obsession with ‘here’ and ‘just now’, relegates to the debris of past any moments and modes of life existing before its momentous arrival. Salih deflates this myth of humanity’s onward march perpetuated by colonial modernity’s discourse through the narrative technique of the novel. The time-scheme of the novel includes three major phases of Sudanese history: the Mahadist Movement of 1881 representing the pre-colonial Sudan, the Anglo-Egyptian Rule beginning in 1889 marking the beginning of colonialism in Sudan and Sudan’s independence in 1955 heralding the postcolonial era. These three major phases of Sudanese history correspond roughly with three generations included in the narration of the novel. The first generation represented by the narrator’s grandfather Hajj Ahmad and Hosna Bint Majzoub witnessed the British Kitchener’s triumph when his Anglo-Egyptian army crushed the Mahadist power at Umm Durman in 1896. The second generation is represented by Mustafa Sa’eed, the narrator’s father and uncle who grew up under colonialism in Sudan and the two world wars in the West. This middle generation is marked by oppression, self-alienation and violence contrary to the first generation’s living in harmony with elemental forces of nature and village traditions. The third generation is represented by the anonymous narrator and his childhood friend Mahjoub in the decolonising/postcolonial era of Sudan that finds itself poised halfway between tradition and modernity (or between North and South as the title of the novel indicates). The novel thus portrays the three-stage dialectical interaction between East and West, Black and White, Muslim and Christian. Salih does not deal with these three distinct phases in sequential order. Doing away with the chronological approach, Salih employs the narrative technique of flashbacks to compress these three phases into a kind of collective simultaneous experience. Such a treatment of time-scheme in the novel aims to devalue the colonial modernity’s teleology with its tripartite division of continuity of time into past – present – future.
This critique of colonial modernity’s teleology is further reinforced by the ambivalent closure of the novel. The end of the novel depicts the narrator struggling to save himself while trying to swim across from the South bank of the river Nile to reach safely to its Northern bank (hence the title *Season of Migration to the North*). He is “halfway between north and south,” unable to accomplish either his ‘migration to the north’ or his ‘return’ to his point of departure. The novel ends abruptly without providing any definite clue regarding the fate of his life as he utters the words “Help! Help!” The abrupt closure to the story, with the narrator left halfway through in the river struggling for his life, belies the colonial modernity’s discourse of goal-oriented march of human history.

*Mary Binu T.D. & Sowmya A.N.*

**Songs of the Hills: An Analysis of the Cultural Diversity Reflected in the Ballads of the Tribal Community in the Nilgiris in Light of Jean Baudrillard’s Border Theory**

“The words of the bards come down the centuries to us, warm with living breath.”

~Padraic Peare

The beautiful Nilgiris of South India is home to many tribal communities and the most prominent among them are the Badagas and the Thodas. The indigenous wisdom of their culture, tradition, values, medicines and education is embedded in their folklores. These folklores and ballads sung for many generations and carried by the winds have served to educate and entertain people of the hills. This paper aims at analyzing the selected folklores of the Badaga and the Thoda community in light of the border theory put forward by Jean Baudrillard. The theory speaks not only about the physical borders but about borders that are set in the mind and set not by individuals but by communities. Jean Baudrillard speaks about the patriarchal capitalist ideologies that abstract from the injustice, inequities and suffering of capitalism. These ideologies play a very important role in shaping the society and the creation of psychological barriers. The two tribal communities that have been selected for the study are very different; one community crossed the border to reach modernization, education and progress, and the Thodas decided to stay within the borders keeping every alien idea at bay and have sustained themselves as a self-sufficient community. The difference in their ideologies is reflected in their culture. The selected ballads and the folklores of these communities are studied and the changes in their present lifestyle brought about by crossing the borders are analyzed.

*Mashrur Shahid Hossain*

**De-linking Global South Literatures: How to Re-Loot Touchstones and Philosopher’s Stones**

This paper ventures to turn both westernized and postcolonized strategies upside down to de-link literatures of contemporary Global South. Addressing current re-rise of the Silk Roads (quipping at Peter Frankopan) that has substantially re-positioned the economy, epistemology and imaginary of Global South and Global North, the paper contends that a robust set of delinking strategies is crucial to confront and conquer asymmetry in the contemporary world literature network. Comparative Literatures’ decreasing yet still prevalent imperializing and westernizing approach has long cashed in on World
Literature’s universalizing agenda of western culture. It pitches the conviction that western poetics and literatures (actually meaning literatures in three or four major European languages) provide literary and theoretical-critical (touchstone, apropos of which literature to be conceived and comparison to start) and philosopher’s stone – the originary and canonical status claimed by western poetics and literature). In response, the world has witnessed operations of de-Orientalization, decolonization, and delinking, the last gaining greater currency in the recent years.

Premised upon Aníbal Quijano’s contention that colonialidad (coloniality) has survived cartographic colonization, “de-linking” in Walter Mignolo’s conceptualization is a means of breaking off “from the coloniality of knowledge controlled and managed by the theo-, ego- and organo-logical principles of knowledge and its consequences.” Taking cues from Samir Amin’s desconnection (politico-economic de-linking), Quijano’s desprendimiento (epistemological de-linking), Guy Jucquois’ décentration (self-interrogation) and Mignolo’s dewesternization, the present paper conceptualizes de-linking as a politico-affective strategy that aggressively comes to terms with – recognizing, interrogating, appropriating, rejecting, replacing – the economical, epistemological and ideological domination and arrogance of Global North, especially in what we term Literature and World Literature.

The paper unfolds in three sections. The first section isolates six areas that determine the reception (and lack thereof) of Global South literatures, namely linguistic imperialism, TNMC’s corporatization of publishing and worldwide circulation of books, notions of fame, the prize culture, de/westernized pedagogy, and what Roanne Kantor dubbed Booms in Literature of the Global South. The second section proposes three inter-locking phases of de-linking that the emergence and existence of Global South literatures in and outside of the ambit of Comparative Literature and World Literature testify. The first one, chiefly devoted to self-representation, is dubbed ‘preliminary de-linking’; the second one, with its focus on strategic marketing and reception of Global South literatures, is dubbed ‘active de-linking’; and the third, with its projection of aggressive penetration of world market economy and critical-affective intervention in the Global North imaginary, is dubbed ‘pro-active de-linking.’ The third section combines Raimundo Panikkar’s “diatopical hermeneutics” and Ngugi wa Thiong’o’s “poor theory” to assert that the phase of damage control and self-representation has reached considerable fruition. What is required is a strategic yet aggressive form of de-linking the concept and operation of the contentious yet depoliticized phenomenon called ‘world’ and re-Orienting the world literature market vis-à-vis modern ethnic, national and world literatures. The paper wonders if the moment is ripe for Global South to re-loot the literary-critical touchstones and philosopher’s stones, an act that is long overdue.

Md. Shafiqul Islam

Cultural Assimilation and Internal Changes in the Diasporic Rakhain Peoples in Bangladesh

The Rakhains are an ethnic group of people who are originally from the Rakhain state of Myanmar adjacent to the South-eastern border of Bangladesh. Their ethnic and cultural heritages date back to thousands of years. Due to political unrest and hostility of the then king of the region, some Buddhist Rakhains migrated to Bangladesh in the late 18th century and settled in the coastal districts of Cox’s Bazar, Noakhali and
Patuakhali. Despite their dislocation and migration and living in an enclave like ‘utopian’ geography among Bangla-speaking Bangladeshis, they have been able to retain their cultural, linguistic and ethnic integrity for over two centuries. Even though a constant course of cultural assimilation occurs between the Rakhains and the Bangali communities that they are surrounded by, specific cultural traits of the Rakhains have not changed over time. This research aims at finding out to what extent cultural assimilation has impacted on the lifestyle of the diasporic Rakhain communities living in the Southern parts of Bangladesh, namely in Patuakhali and what mechanisms the people from this community have implemented to retain their cultural integrity despite strong external influences. Assimilation is defined as the “social, economic, and political integration of an ethnic minority group into mainstream society.” The process of cultural assimilation occurs in seven steps/stages: behavioral assimilation; structural assimilation; marital assimilation; identificational assimilation; attitude receptional assimilation; behavior receptional assimilation; and civic assimilation. This research will dig out to what extent the Rakhains have become successful in retaining their Rakhain originality and cultural integrity by using these tools of cultural assimilation.

Monali Sahu Pathange

‘The Globalectical Imagination’ and Okri’s The Famished Road trilogy: Reading the Aesthetics of ‘Here’ and ‘There’ in Shifting Centers

The paper seeks to utilize the theoretical formulations of Ngugi wa Thiong’o on ‘globalectics’ to read and interpret Ben Okri’s The Famished Road trilogy. The central concern is to understand the implications of Thiong’o’s views on the “interactive connections and interconnections” between local and global space by locating and analyzing such interconnections in the novels written by Okri on the abiku phenomenon. In the words of Thiong’o, “reading should bring into mutual impact and comprehension the local and the global, the here and there, the national and the world” (Globalectics 60). He emphasizes a process of reading where a particular text is read from the perspective of ‘the world’ with varying categories of time and space. The ‘hereness’ of the text benefits from the ‘thereness’ of the reader’s world as it aims to assimilate different temporal and spatial categories during the process of reading. In the views of Thiong’o ‘globalectics’ involves the reader to enter into a “free conversation” with the text and seeks to comprehend the world “with the eyes of the text.”

The paper seeks to demonstrate the manner in which Okri’s abiku trilogy incorporates globalectical imagination by constantly presenting us with two perspectives in its narrative dynamics: first, is that of the protagonist Azaro who is a spirit (here); and second, is that of the human world into which he is born (there). The human-world acts as the other of the spirit-world and we are reminded by the narrator that we are provided with both the insider’s and outsider’s view-points on the conflicts in the text. To quote from The Famished Road, “As a child I could read people’s minds. I could foretell their futures. Accidents happened in places I had just left” (11). There is a constant shift in the centers through which narration occurs. The ‘hereness’ suddenly acquires the status of ‘thereness’ and the reader becomes a witness to the changes between the spatio-temporal transformations. In addition to the shifting perspectives within the text, Okri’s narratives invite the reader to interpret the Yoruban mythic world through the lens of their own individual critical vantage points. Okri’s texts share a network of interconnections with
the mythic and traditional worlds of readers belonging to different parts of the globe. As the paper aims to demonstrate, productive reading of Okri’s novels is possible only if the reader pays attention to the “mutual impact in the local and the global space.”

Nanditha Rajaram Shastry

Growing Up of the “Fifty-Fifty of the Species”: Redefining the Bildungsroman in G.V.Desani’s All About H Hatterr

Bildungsroman, or “growing up novels,” is a genre that has been popular among authors for many centuries now. Describing the growth of the protagonist from childhood to maturity, the novels end at a point where the character comes to an understanding of his/her place in society. The nineteenth century saw a proliferation of such novels, especially in Britain. Right from Jane Austen’s (1775-1817) Emma (1815) to Charles Dickens’ (1812-1870) David Copperfield (1850) and Great Expectations (1861), the nineteenth century England’s narrative of development was mirrored in such novels. Genres acquire indigenous hues once they become part of a particular ethos. The portrayal of society in Louisa May Alcott’s (1832-1888), Little Women (1869) and The Adventures of Huckleberry Finn (1884) by Mark Twain (1835-1910), two American examples of the Bildungsroman, is uniquely American. While Alcott’s novel is read by Sarah Elbert as the first vision of the “All American girl,” the problems of race that are such an intrinsic part of the Twain novel are also an American concern. One can say, therefore, that in writing a growing up novel, authors also try to come to terms with the nations that they belong to — by showcasing the nation for what it is, and/or trying to redefine what it means to be part of that nation. Therefore, an Indian Bildungsroman cannot be like a European or an American one. G.V. Desani’s (1909-2000) All about H Hatterr (1948) is a novel that proves this. It was first published in 1948, one year after Indian independence. India, as a nation in its infancy, was still trying to find itself. Grappling between ancient Indian traditions and the newly acquired Western ways of life, India was understandably a veritable space of chaos. Desani’s novel is a representation of all that India represented at that point of time. The novel is a Bildungsroman as it describes Hatterr right from childhood to enlightenment. Hatterr is the child of a Malaya lady and a European seaman — a “Sahib,” as he is called. Abandoned as a child, the adult Hatterr goes on a quest for knowledge. He goes to seven saints in seven different places in India. Hatterr learns different lessons from the sages, ranging from “be suspicious” to “no one can predict destiny.” The experiences of Hatterr, weird and seemingly absurd, reflect the state of India at the time. The conclusion Hatterr comes to at the end — “contrast” — also reflects the diversity of India. My paper will explore the ways in which Desani utilizes the genre of the Bildungsroman to project a picture of India that we hardly see in other fiction.

Narendra Kumar

Cartographies of Identities in Postcolonial Pakistan: Kamila Shamsie’s Kartography

Cartography defines physical spaces which should not be imagined without people that inhabit them. The shifting dynamics of power give birth to “new ethnicities” (Stuart Hall) and define the existing ones vis-à-vis each other. Cartography, as an act of map-making,
overlooks the phenomenon of changing dynamics of power amongst peoples and at the same time, by defining spaces, excludes fluidity and porosity of other possible defining parameters. Naming places based on some associations also means concealing others.

Kamila Shamsie’s *Kartography*, an acronym for Karachi and cartography, brings out the tension between defining places and identities in one way and thereby suppressing all other possible representations and experiences. It sets individual stories within the larger canvas of ethnic conflict in post-1947 and post-1971 ethnically fractured Pakistan which was built upon the dream of providing a home to Muslims of the Indian Subcontinent. It brings to the fore how ethnic conflicts remap the boundaries of individual relationships. The co-existence of Bengalis with Pathans and Muhajirs with Sindhis become fraught with fault-lines.

The paper reflects upon the failure of nationalistic discourse, the fracturing of identities and re-mapping of relationships in postcolonial Pakistan. The seeds of such a catastrophe are traced in the varied aspirations of people who were joining a state for Muslims and the efforts of unifying the nation through one overarching identity of religion. As the political scenario soon after the independence suggests, and many scholars such as Shahid Javed Burki, Farhan Hanif Siddiqi point out, that neither the founder of the nation nor the general populace was convincingly investing in the idea of founding a nation for the service of Islam.

Walker Connor envisions the tension between national and ethnic identities in “Nation-Building or Nation-Destroying.” Centring nation-building in Pakistan at the beginning on the Punjabi-Muhajir-Urdu combination, which also got fractured in about a decade, led to the suppression (nation-destroying) of other ethnicities. Later, other ethnic identities, and movements that were built around them, start challenging national unity through conflicts such as Bengalis vs. Islamic and immigrant vs. sons of the soil. Civic nationalism, in general, falls prey to ethnic nationalism reflecting the fractures in the national consciousness. Imagining (Anderson) and the narration (Bhabha) of the nation is in terms of primitivism and imminent rootedness of the culture. Identities get built around real and imagined common experiences and come into confrontation with each other.

The paper, thus, using the vantage ground of Kamila Shamsie’s *Kartography*, argues that in postcolonial Pakistan rising ethnic nationalisms have challenged the idea of ‘political and national’ units being ‘congruent’ as Gellner would prescribe. Such ethnic conflicts have led to the remapping of identities, the ripples of which can be experienced in rupturing of individual relationships.

*Nikhil Moro*

**Freedom in Dharma and the Dharma of Freedom**

Pandurang Vaman Kane (1880-1972), late lawyer at the Bombay High Court, authored the preeminent treatise on ancient and medieval civil law, *History of Dharmaśāstra* (1930-1962). In 1963, he was a Bharat Ratna, or “Jewel of India,” the highest state honoree. Kane’s luminous commentary on legal documents, dating to 1 B.C. and earlier, all of which were geographically and anthropologically important, were especially special because they implicated FREEDOM in some form. While freedom in modern times has
been understood via legal constraints placed on speech or action, such as those available in theories of the First Amendment (United States) or Article 19 (2) (India), its epistemic relationship with the law, this paper submits, may still be greatly enriched via ontology. Its normative conceptualization may advance well via religio-legal worldviews, such as the luminous ones of Kane. This study, whose purpose is to help understand freedom in normative conceptualizations and assist modern jurists with clarity, discusses six distinct meanings of freedom in selected portions of Kane’s august treatise.

*NodiIslam & Md. Nizam Ul Hossain*

**To M(Eat) or Not to M(Eat): Gastronomic Epistemology as a Cultural Production vis-à-vis Capitalism and Power Politics of Food Culture in Bangladesh**

Southeast Asian countries have a long history with Western colonization and now in the postcolonial era, there has been this very attempt to delink from the long established Western epistemology and aesthetics to establish a new cultural production to retrieve the former glory of this sub-continent. But the irony lies in the fact that while one is trying to delink from many existing western epistemology, gastronomic epistemology is silently taking over as a form of neocolonization. Transcending from the powerful culture, gastronomic habits have become a means to make money, control and colonize a culture through the epistemic contribution. In the present paper, our focus is on the Bangladeshi context where food culture has become a crucial mechanism to distinguish social groups and construct hierarchy.

Meat consumption is a regular phenomenon in Bangladesh. With the rise of restaurant culture in Bangladesh, meat based items are deemed as the most popular ones while there are barely any vegetarian items to be found in the menus. It is because vegetarianism is deemed as the minority food culture in Bangladesh. Though the meat consuming community does not hold any hostility towards vegetarians, often the vegetarians have to accommodate themselves according to the regulated food culture.

This paper explores the prominent food culture of meat consumption and vegetarian culture and explores the capitalistic hegemony of food corporations. Food corporations (i.e. Fast food chain restaurants), with the help of media have established a hierarchy of western styled food culture in Bangladesh. Cooking shows, food vlogging, cooking based reality TV shows and TV commercials all help to mandate a hegemonic outlook towards food. This paper also explores the capitalistic interests into opening spaces for selling more food and dictating the food habit and thus controlling the awareness of the consumers. Food corporations focus mostly on meat based items, and harbours the meat consumption habits of the customers since vegetarianism poses a threat to the capitalistic endeavour of animal exploitation of the meat industry.

So vegetarianism, deemed as a form of awareness of people who don’t want to be managed and controlled, is a means to delink from the mediatized western epistemology to form a gastronomic liberation.
Addressing the trend, our paper broaches two questions: first, how the capitalistic agenda of food corporations with the help of meat-based food knowledge controls the minds and subjugates the customers in the social power play since food habit distinguishes social classes and groups. Second, how this subjugation is hindering the disconnection from West-induced thoughts of cultural production of food habits for monetary gain and neocolonization. In the context of Bangladeshi food culture, it is pertinent to investigate the conflicting idea of meat consumption and vegetarianism as forms of power play, capitalism and resistance to the mediatized ideas of these games.

Noel Mariam George

Decolonial Christianity: Deconstructing the Logic of Linearity, Territoriality and Secular Subjectivity in Colonial Modernity

St Augustine envisioned thought as a force field, a concept that didn’t contradict with Ibn Rushd, a Muslim and Maimonides, a Jewish thinker. All three thinkers have their origins in Andalusia, what is now Spain (Europe), where many interreligious and cultural debates were regular. The three were famous for their commentaries on Greek philosophy, especially that of Aristotle, and developed medieval thought through a synthesis of various philosophical and theological systems. But Eurocentric historians write a linear, territorialized history, a dominant one that ensures the binary construction of the West as the norm. According to this history, the West is Judeo-Christian; or sometimes exclusively ‘Christian’; has followed a linear historical process that begins with Greek philosophical thought; the Dark Ages followed by the Enlightenment and Modernity. It’s important to seek the multiplicity of our origins and go beyond linearity to understand ‘confluences’.

Judaism, Christianity and Islam are events in the same subset that have overlapping histories, theological debates, philosophical assumptions and ethical frameworks. However, in the modern outlook all of these are concrete blocks spaced geographically and chronologically as distinct ‘religions’. What the logic of the modernity really then is: is the logic of ‘secular’ subjectivity; the logic of the racialization of the body; the logic of linearity of time and the logic of the territoriality of space within the nation state. The citizen is an ossified data point; a property of the state – in the census whose very ontology is reductively biological. The citizen is a number that fits large statistical tables. The logic of the modern secular state places hierarchically, the Sovereignty of the state as fundamental. Sovereignty of the state makes time universal and space particular – an idea alien to the Islamic, Christian and even Buddhist traditions whose notions of both space and time are universal. Difference then, is not a difference of subjectivities, but a difference that is based on the idea of nationhood, where religion as a social category becomes a marker of exclusion.

Colonial modernity has regimented the body, subjectivity, space and time. The deep correlates of colonial modernity to Christianity that lead to the formation of the ‘secular’ in modernity require that we decolonize Christianity. The paper attempts a decolonial understanding of Christianity that deconstructs colonial meta-histories to develop postsecular, postnational and confluential understandings of decolonial Christianity in a globalised world.
Subjectivities in the Portrayal of Global South: A Reading of Select American Travel Texts

Travel writers approach a place with preconceptions fostered by the existing narratives of the region. The same is true of the American travel writers who respond to the idea of the “Global South” in their narratives. These writers come to these alien “inferior” regions termed as Global South with assumptions based on existing narrative of poverty and underdevelopment. Consequently, they explore these regions with this idea already entrenched in their minds. However, their portrayal is determined by their own subjectivities too. This paper will attempt to examine these subjectivities in their narratives of the Global South by taking into consideration the works of two American women travel writers. The texts chosen for this purpose are Maya Angelou’s All God’s Children Need Travelling Shoes (1986) and Katherine Boo’s Behind the Beautiful Forevers: Life, Death and Hope in a Mumbai Undercity (2012).

The paper will be a study of Angelou and Boo’s take on Ghana and India as part of the Global South. It will contend that Angelou presents an ideal or idyllic picture of Ghana as she is in search of an alternate space in the country. Her blackness in a racist American society and a search of her African American historical and cultural roots in Ghana make her present a primarily personal and private account of the country. Angelou’s narrative, thus, excludes the harsher realities of Ghana. While, Boo’s travelogue is more or less an “objective” account that explores the world of Annawadi, a slum in India’s financial capital. She argues that slums are neither “mythic” nor “pathetic.” She shows how poverty, hunger and corruption are a lived reality for the slum dwellers whose lives are directly affected by the global market forces controlled by the big powers. The paper will, therefore, look into the subjectivities that make these writers adopt different approaches to these countries of the Global South.

Othering Nationalisms in the Imagined Narratives of Nation-Building

In “Whose Imagined Community,” Partha Chatterjee has critiqued Anderson’s Imagined Communities (1983) pointing out the inadequacy of choice available in the realisations of indigenous nationalisms. Owing to the accessible and predominant Western discourses pertaining to the processes of identity generation in the politics of global south, the postcolonial, as Chatterjee concludes, is reduced to being the “perpetual consumers of modernity.” My essay builds on the analysis of nationalism on the question of the difference and decolonial: Chatterjee’s emphasis on the notion of difference, understood as the distinctiveness of nationalist imagination from the “modular” prescriptions of Western anti-colonial nationalism; and Walter Mignolo’s inclusion of “indigenous wisdom” as a challenge to the hegemony of epistemic coloniality. Building on these conceptual arguments of Chatterjee and Mignolo, I advance the notion of dwelling and practicing native, cultural, and ritualistic knowledge system being rehearsed ingeniously within the thresholds of family and homes which I term as “silent nationalisms.” In The Nation and Its Fragments (1993), Chatterjee addresses home as the “inner domain of sovereignty.” Home emerges as a space where women are the custodians upholding the values intrinsic to the understanding of a national culture. I take into consideration the
intricate spaces of ‘home’ and the extensions of the domestic discourses into the grand narrative of nation-building through a comparative analysis of two women, Saradamoni Devi and Kasturba Gandhi. These women share very different backgrounds; the former being the counterpart of an obscure religious mystic Ramakrishna Paramahamsa; the other being the wife of an immensely popular national leader, Mahatma Gandhi. Both these women silently put forward their own voices in the national narrative, celebrating traditional home as a locale of ideal domesticity and celebrated the image of the devoted homemaker, wife, and incognito comrades to their respective husbands. Their visibility never came at par with illustrious husbands but they were instrumental significantly in two domains: identifying home as the microcosmic unit of a nation for which they were the traditional gatekeeper as custodians of the ceremonial gnosis; and their active involvement in the cultural modes of life-keeping that was slowly evolved to engender the national consciousness of a Hindu homeland. I call them silent nationalisms because these voices were hardly articulate in proclaiming their motives, but lay the building blocks of “home” as a space of domestic inviolability in the emerging imagination of the Hindu ideal of the nation in the nationalist discourses. Situating the idea of home in traditional ritualism with a sense of rootedness in local customs by discussing myths and folklore, they imagined themselves as the guardians of the private-space of the nation. These women were in a way affirming and refining the disciplinary knowledge of home and its traditional custodianship of homemaking as opposed to the Victorian interjections of the Indian male ideologies of companionate marriage and interpreting modernity in households. Their secret feminism was two sided — a decolonial response to the empire’s cognitive episteme; and a decorous resistance against the domestic patriarchal overtones.

Piyush Raval & William D. Pederson

Walt Whitman at His Bicentennial Birth: Breaking Poetic Boundaries, Anticipating a Universal Outlook

During the bicentennial of Walt Whitman’s (1819-1892) birth and the sesquicentennial of Mahatma Gandhi (1869-1848), it may be useful to explore how these two famous bards wrote eulogies on the greatest democratic political leader in world history, Abraham Lincoln. Unanticipated events often mark the life stories of individuals and nations. The worlds of poetry and politics too intersect unexpectedly in Lincoln and Whitman. Whitman’s poems made him the bard of democracy, while Gandhi’s knowledge of Lincoln provided him insights into how to mobilize India in order to achieve its democratic independence from British colonialism. In 1848, Whitman went to New Orleans where he witnessed slavery and later became the poet laureate of the American Civil War by publishing *Leaves of Grass* (in nine editions between 1855 and 1891). Whitman appreciated how industrial and technological change could bring the world together. Two years after the opening of the Suez Canal and the transcontinental railroad in the USA, he wrote “Passage to India” (1871). Thus, both Whitman and Gandhi emphasize the universal “Global South” values that continue today.

For purposes of discussion, the paper will analyze Whitman’s “Passage to India” and two of his four poems on Lincoln: “When Lilacs Last in the Dooryard Bloom’d” and “O Captain! My Captain!” And then it will transition from poetry to prose by discussing Mahatma Gandhi’s only article on Lincoln as perhaps the greatest eulogy in prose on the
great Emancipator. The sequence is appropriate since Whitman moved from poetry to prose in his last years by giving a series of lectures on Lincoln’s assassination in nearly a dozen cities. The most famous of these occurred in New York City where Whitman first saw Lincoln. At that lecture, Mark Twain, John Hay, William Dean Howells, Augustus Saint-Gaudens, Andrew Carnegie, José Marti, Francis B. Carpenter and James Russell Howell, among others were in attendance. It was a fitting public wake of novelists, poets, painters, sculptors, politicians and entrepreneurs for America’s only poet-president, as Whitman belatedly became an actor and playwright on stage.

Prantik Banerjee

Is the Adivasi There in Indian English Fiction? Problems of Subalternity and Representation in Cultural Translation

In the essay “How to Read a ‘Culturally Different Book’” Gayatri Chakravorty Spivak argues that the Indian English novel with its dominant tendency to construct global cosmopolitan identities that are upper class, upwardly mobile with transnational movement, has seldom accounted for subaltern and minority groups. This has led to what she calls ‘the erasure of the tribal’ in the service of a cosmopolitan identity in contemporary Indian English fiction. The adivasi as the subaltern cannot speak and the tribal, where fictionally represented, is trafficked in the cultural production of Third World bourgeoisie and First World migrants.

The incapacity of postcolonial discourses to represent adivasis without appropriating their voice and agency has been pointed out by the long established landmark essay, “Can the Subaltern Speak?” by Gayatri Chakravorty Spivak. In postcolonial theory the figure of the adivasi is ironically one who is simultaneously the unrepresentable par excellence, and one whose marginalized and abjected subjectivity is seen to naturally collude with the operation of invisibility, which is the constitutive dimension of the unrepresentable.

I would like to examine the problems of cultural translation and subaltern representation in two recent texts on adivasis available in translation in English. The first is Forest Interludes: A Collection of Journals and Fiction by Anita Agnihotri (Kali for Women, 2001). I propose to show how in this book the two binaries – insider/outsider and fiction/non-fiction – can actually work complementarily and mutually reinforce as cross-cutting literary genres in order to avoid falling into the trap of romanticizing the tribal and to succeed in articulating their voice, even though in a limited manner.

In the second book Mother Forest: The Unfinished Story of C.K. Janu, I will attempt to show the narrative as an innovative text that allows the voice of an adivasi woman to be heard, though in a mediated manner. I argue that this text illustrates the importance of careful and sensitive translation that does not primitivise the subject, an act that in the process of scripting the adivasi’s narrative brings into being a political consciousness and subjectivity.

In both texts, the representation of adivasis is not unproblematic. In both questions surrounding selection, editorial intervention, and translation manifest in overlapping yet different manner. Nevertheless, both texts employ narrative strategies that create a
space allowing for the emergence of subaltern consciousness and the articulation of the adivasi’s voice. By taking these two texts for analysis, I wish to show how the collaborative engagement of writers, translators, editors with the narrative voices of adivasis, either first-hand or indirect, can forge projects of solidarity. That through manoeuvre, critique, and mediation in these texts the adivasi as subaltern does not remain mute, but finds a political voice and an empowering consciousness.

Priyanka Saha

The Edenic Epistemology: Decoloniality and Gardens in Nadeem Aslam’s
Maps for Lost Lovers and The Blind Man’s Garden

Narratives of violence, emerging from South Asian Literature written in English, present human and non-human life in the midst of conflicts not of their own making. Systematic erasure of indigenous knowledge systems and a rupture with traditional history are at the heart of these narratives. An attempt is made in these narratives to trace the moment which caused the rupture so that there can be an earlier point of reference. Such attempts at decolonization offer a history and experiences unique to a people, which cannot be blanketed off into wider understandings of the postcolonial situation.

Nadeem Aslam’s Maps for Lost Lovers (2004) and The Blind Man’s Garden (2013) use the metaphor of the garden in order to express a desire for the blissful Islamic Paradise that Pakistan had once been. Rohan’s garden in The Blind Man’s Garden has a colonial history from which Rohan desperately tries to delink it through the rituals of purification. Kaukub in Maps for Lost Lovers is a devout Muslim woman living in the diasporic colony of Dasht-e-Tanhai who thinks of Britain as a filthy land with amoral people. During a walk around the garden she ruminates on Pakistani soil and its hospitability as opposed to the gloomy weather and gardens of England. Using Mignolo’s concept of “border thinking,” this paper aims at examining such acts of delinking as offering a counter-discourse to narratives of loss and need to assimilate into mainstream. These acts use the garden space or the metaphor of the Islamic garden as a springboard from which to comment on Islamic epistemology as opposed to Western understandings of civilization.

Rabita Rahman

Buddha’s “Pure Land” and Lalon’s “Arshinagar”: Whose Territory and Which Memory?

Buddhism and Lalon school of philosophy, both being peculiar to the eastern philosophical doctrine, are transcendent in essence and perception of their esoteric world. While the modern variants of East Asian Buddhism focuses on the concept of a “pure land” or the celestial abode of a buddha or bodhisattva, the eccentricity of Lalon’s maxim lies in his creation of an atypical and mystic spiritual “Arshinagar” (city of mirrors). These landscapes are narrated as being ineffable in terms of a geophysical landscape or even regular perception of the other-worldly. They appear to be something we can only be aware about through “enlightenment” or “nirvana” or meeting the “porshi” (neighbor) but we cannot describe or talk about them through language or ideas as they are beyond logic or reasoning. The similarity between the two lies in the fact that both of them infer a denial or escape from the territory of the capitalist “corrupted” world and
creates their own versions of Platonic “aeon.” In doing so, Buddha’s “pure land” and Lalon’s “Arshinagar” inherently destabilize the gyre of somatic world which in effect has its own mechanism to deterritorialize the “collective memory” of their practitioners. Centering on these key concepts, this paper contends that, through the submission to the idea of a supernatural world aforementioned canons simultaneously reterritorialize their collective memory to a land which is surreal, abstract and devoid of capitalistic vortex of territory. Therefore an institutionalization of their intra-cultural memory in form of the ‘immanent’ psycho-physical noumenal world and the claimed “inadequacy” of a language and experience that may describe/perceive the magnanimous of this space can possibly be interpreted as resistant towards any sort of social institutionalization or cultural hegemony. It also argues that the incomprehensive quality of these entities is anti-national and anti-capitalist as they refuse to be confined within any cartographic sphere or earthly space. Since deterritorialization involves a loss of “self,” the aim of this paper is to ask whether Buddhist concept of “pure land” and Lalon’s construction of “Arshinagar” can be examined through the lens of an intrinsic deterritorialization of time, space and the “self” from the allures of the material world. It will also investigate how the transcultural and transnational notion of these philosophical realms reckon “collective memory” and spiritual self as meta-subjective and meta-objective simultaneously.

Rahee S. G

Freedom from ‘Fraternity’: Replacing the Colonial Political Normative with Sahbhaav

The triad of ‘liberty, equality and fraternity’ entered as a normative component of the democratic dream in India as a part of the British colonial legacy of ‘liberal’ approach of the colonizers. The three values had turned into a political slogan for the first time in the French Revolution. A century after that, the same three values became prominent tools to use against the imperial rule for the Indian Independence Movement. The three made their way to the Preamble of the Indian Constitution as three of the key normative values for the newly independent country. Does this mean that this was perceived as a part of the ‘modern’, helping India enter the much aspired era of modernity? Was the content of these normative values suggestive of the ways to execute the ‘modern dream of ‘linear progress’? This paper attempts to decode the baggage of coloniality and undertake an exercise to ‘evacuate’ the androcentric individualistic ‘fraternity’ with Sahbhaav, an Indian concept that can help reformulate the dynamics of group relations on an emancipatory and equitable ground to form the basis of the Indian plurality.

While there have been continuous evaluations of the two normative objectives of liberty and equality in the ‘real (democratic) politique’ in the Western and South Asian discourses in the public sphere and in the academic world since the last century, the discussions on fraternity are very scarce. The Indian Independence Movement viewed fraternity as an appeal of empathy to everyone within the new State. It was seen as the uniting element making possible the immense diversity in India. Instances of such empathetic ‘unity in diversity’ (a popular slogan from the Independence era) in the Indian society from the pre-colonial past were used to make the appeal for the value strong. Such reading of the value of ‘fraternity’ went far beyond the meaning it carried in the ‘liberal West’. What Indian
civil society in the mid-twentieth century meant by the term was a different normative principle having roots in the Indian political and philosophical tradition. Fraternity was not discussed, analysed and examined with further political deliberations in the post-Independence years, unlike the deliberations on equality and liberty.

The word ‘fraternity’ is etymologically androcentric. The subject and the object of the term is the male citizen of the nation State. Despite the declaration of a gender consciousness of the liberal West in the last decades of the twentieth century, the term is not corrected for the androcentric meaning that it carries. Since it is situated in the Western liberal philosophical tradition, it assumes the subject and object of the term to be an individual. Fraternity by definition must extend beyond the individual. However it exists in the paradigm of the ‘individual citizen’ of the nation State. Hence the normative ideal of fraternity becomes abstract, complex and difficult to comprehend. Fraternity is also the value that forms the philosophical basis for the construction for the Western brand of ‘nationalism’.

What was interpreted as an Indian parallel to fraternity is, I argue, actually a unique normative concept, distinct from fraternity. It is Sahbhaav, a distinctively Indian value, denoting the communitarian basis of Indian pluralism, contrary to fraternity, which is the philosophical basis for Western nationalism. It is that normative philosophical and political ideal, which ensures: 1. Pluralism and togetherness 2. Equal dignity of all.

There is no individual object of the term. It is a communitarian ideal, existing beyond the formal boundaries of the State. ‘Maitree’ in Buddhist philosophy, ‘Kashmiriyat’ in northern India, the seasonal ‘Wari’ procession of Warkaris of Maharashtra are some of the illustrations of the Indian Sahbhaav.

Rajan Joseph Barrett

Liberation Theology and ‘Urban Naxalism’

When Liberation Theology made small inroads into India there were Indians and Jesuits among others who took up the challenge of ‘Option for the Poor’. Paulo Freire’s Pedagogy of the Oppressed and Cultural Action for Freedom were the engaging texts that provided the theory to confront the challenge of poverty and literacy. While the Latin American rethinking of itself with the eyes of Liberation Theology was a slow democratic and economic means of dealing with social transformation, neoliberalism and structures of the far right were also making the dent as has been portrayed by poets, writers and so called revolutionaries of all kinds.

The Nehruvian face of Socialism in India was a background in policies and principles which perhaps resulted in the neoliberal face of India which we see today. The jailing of the so called ‘Urban Naxals’, if an indicator of where the country wants to head, is an exercise in policies with wide reaching consequences for the poor in India. In this paper I would like to question the policies of Liberation Theology and whether they have failed in a world that environment and climate change are sounding the death knell not only to the poor but to the World at large.
Rajashree Dutta

Redfining Space in Caribbean American Literature: A Study through Select Texts

The aim of this paper is to look into the concept of deterritorialization and reterritorialization of nuances in the life of Caribbean American migrants, especially females. Caribbean American identities are constantly growing and changing, as a result of the experience of diaspora and migration; that is why they must be understood within the context of space. At the same time, they cannot be confined to a particular space. Caribbean American identities redefine space, and although they do involve notions of difference and similarity, they also involve notions of redefinition, resistance, and change. This paper will try to foreground the issues of displacement in conjunction with disillusionment and dislocation amongst the migrants in American North. The characters migrate to the American North with lots of hope in their minds. Leaving their homeland and trying to find some better scope in America is what they looked for. But to their utter failure, America was not able to provide the migrants with support and enough space of comfort. This led the migrants to rethink over their decision to settle over in America. The fact that they opted for American North and not South clearly speaks of their desires to excel and exceed. They have somewhat internalized that North would give them enough opportunities to rise and prosper. But the migrants’ failure to achieve what they wanted forced them to think of returning to their homeland. This paper will as such try to show how immigrants who have to reassess their positions in America in the face of racism and racial discrimination, which is new to them, fall back upon their original cultural values. To make these contentions visible the paper would seek the textual help of Paule Marshall’s Brown Girl, Brownstones and Praisesong for the Widow.

Renu Nanda

Gender Discrimination in Jammu & Kashmir State: Article 370 and 35A of the Constitution of India

India continues to be an epitome of multifarious and a myriad of political empire. India’s political passage has seen many trials and tribulations, and one of the highly substantial and polemic arguments is Article 370 and Article 35A. Article 370 of the Constitution of India has always been considered sui-generis that was an ad-interim provision under part XXI of the Constitution specially constituted for the people of J & K to satisfy their political needs. Article 370 of the Constitution of India was added for the provisional period and it was only due to Article 370 that the state of J & K had its separate qualification, flag and constitution which had 13 parts, 158 sections and 6 schedules. This article was always misrepresented and twisted in the name of being a liaison between state of J & K and the rest of India. However, this has resulted to be erroneous. Article 370 granted special rights to the permanent residents of J & K state. Also Article 35A was added to the Constitution of India through a presidential order that is the constitution (Applicable to J & K) order 1954, by the president of India on May 14, 1954 in exercise of the powers conferred by the clause (1) of the article 370 of the Constitution of India with the concurrence of the government of the state of Jammu and Kashmir. This special posture acknowledged to the state of J & K was calculated to be the chief handcuff in the overall integration of state with the Union. By parliamentary act of 2010 Right to Education under article 21 A
which was made a fundamental right throughout the country was not applicable to the state of Jammu and Kashmir. Due to Article 370, many other legislations and acts could not be implemented in J & K State. Under Article 35A, the chaos created by these special powers violated article 14, i.e. Equality before law. Under Article 35A, the non-resident Indian citizens did not have the right to be entitled as PRC of the state of J & K. This article marred the rights of the women by not giving their heirs and right to property if they married outside the state (to non-PRC). Even their children whether a boy or a girl were not authorised to claim the PR certificate; rather considered unfit for inheritance in the property. The Act did not give any right to the mother, even if she was a PR of the state of J & K, excluded their children from all state scholarships, admissions in various govt. colleges and also debarrd them from obtaining jobs in government sectors of the state. Notwithstanding the above analogy, the present paper is an attempt to empirically study the available firsthand information from residents of J & K State with regard to gender discrimination through Article 370 and Article 35 A of the Constitution of India and its aftermath.

Rosy Barik

Amitav Ghosh, the Great Derangement, and a Move Beyond South-South Dialogue

In *The Great Derangement: Climate Change and the Unthinkable* Amitav Ghosh confronts the most urgent task of our time to suggest that our obsession with the narrow and the personal has prevented us from integrating climate change into the literature of our time, and talking to the non-human voices of the earth as ‘humans’ with greater urgency in an age of the anthropocene, the period during which human activity has been the dominant influence on climate and the environment. Ghosh puts forward the argument that the subject of climate change does not receive the attention it deserves in contemporary culture because in literature one is more interested in going for “a search for personal authenticity, a journey of self-discovery,” very much guided by the one monolithic paradigm of European modernity. Ghosh illustrates this development by stitching together diverse narratives, such as that of the construction of ‘Nature’ and the ‘Human’ in the light of Enlightenment discourses. He also believes that our shift to the oil economy from a coal one has had drastic consequences not just for climate but also for literature and politics. That way the crisis of climate change is not viewed just as a crisis of ‘nature’, but also as “a crisis of culture, and of the imagination.

In my paper I intend to suggest that Amitav Ghosh in his book goes beyond the South-South dialogue to highlight the vital concerns and issues of climate change which touch all mankind and threaten the very foundations of our life that only cares for the ‘Self’ and not its inalienable harmonious link with nature, and the human world beyond us.

Salila Samal

Revisiting Amitav Ghosh’s *Countdown* Twenty Years After

In my paper I discuss Amitav Ghosh’s *Countdown* to highlight the way India’s nuclear tests were driven by an ambition of acquiring greater status and visibility in the new
geo-political configurations of the Global South. The account, based on his travels across Pokhran following the 1998 nuclear test explosions, first appeared as an article in *The New Yorker* and later expanded as a slim, but compelling book by Ravi Dayal in mid-1999.

We find that twenty years after *Countdown* was published, nuclear weapons remain enmeshed in the larger context of historical conflicts for both their supporters and opponents in the contested area of the Global South. *Countdown* takes a broader view of the impacts that a potential nuclear exchange will have on South Asia. Nepal, a country that has little say in the conflicts between India and Pakistan, will be severely affected no matter which of the two regional powers indulges in nuclear adventurism. “No matter what the direction of the winds or who the attacker, neither India nor Pakistan would escape the fallout. The mushroom cloud would shoot so high into the atmosphere that the effect of the earth’s rotation would carry the radioactive plumes eastwards, over the high Himalayas and into the Tibetan plateau.” ‘In Nepal you would have radioactive snow’, Ghosh quotes *Nepali Times* editor Kunda Dixit as saying. In 2012, the IPPNW published a detailed scientific study of such prospects in South Asia. In the final section of *Countdown*, Amitav Ghosh explores how imminent the nuclear danger in South Asia appears to concerned citizens and experts.

I believe that at a time, when the war drums in South Asia have grown shriller than ever and politicians of the ruling party, of both the countries speak of nuclear exchange in the most frivolous manner, it is time to re-visit *Countdown* to ask how the collective amnesia on nuclear weapons in South Asia might prove to be an unaffordable derangement, spelling disaster for the people of the Global South and beyond.

*Sardar Zahidul Islam*

**Mapping and Becoming: Rohingya People as Non-nomads**

In the songs of forcefully displaced Rohingya people, a dynamic image of ‘their place’ is present. This paper is an attempt to interpret selected Rohingya songs in order to analyze how these stateless people living in refugee camps imagine their home. Being ripped off from the shield of citizenship that modern biopolitical states provide, the Rohingya people turned into *Homo Sacer*, exposing them to unprecedented brutality. But, this completely changes the way they think of ‘their home’. The people of this displaced community, having a strong desire of going back, imagine their world in a new way. Now, where do they want to go back? It’s no longer the place that they were taught to imagine. That place is gone and new places are born. With the absence of a state they are free from any limitations. This project aims to bring out the geography of remembering (in the form of imagination) of Rohingya people and how, in doing so, they actually transform themselves. This transforming task of mapping, this paper contends, is a medium. The stateless people are neither bound to a territory nor are absolute nomads. They are the non-nomads who enjoy a freedom of imagination.

*Saurav Kumar*

**Global South and Aging: Challenges and Possibilities**

Global South is an umbrella term for countries on the southern part of the globe which have suffered long on account of being the colonies of European powers and are still
either under-developed or developing economically. The term has come into existence with the identification of the Global North-South divide that emphasizes the inequalities in the distribution of wealth between the economically affluent Global North and the poor Global South. The same divide also stands for the “abyssal” line between two hemispheres which is emblematic of how the wealthy nations of Global North have continuously managed their control over Global South right from colonial times to the neo-liberal (i.e. market-driven) era in which we live. In colonial times, the nations from Global North mainly relied on bio-politics – in Foucault’s words, “power’s hold over life” or “the acquisition of power over man insofar as man is a living being” – for controlling the populations based in their colonies. In neo-liberal times, the driving force behind Global North’s control over Global South is globalization – a project that primarily operates with the help of geo-politics. Geo-politics refers to the management of economic or political relations between different regions located on the globe. Globalization’s primary reliance on geo-politics does not mean it never takes the help of bio-politics. In order to gain maximum efficient labour, it often segregates the unproductive populations from the productive ones in the locations where it operates. Sometimes, it exploits bio-politics in order to convince consumers to buy goods and services.

Globalization is a phenomenon that has its centres located in Global North. It primarily asserts itself through borderless and deregulated market exchanges. It has dissembled human populations from their local attachments and identifications, and pushed them into, in the words of Rudiger Kunow, “a terrain of planetary connectivities that is in reality based on the operative differentiations in wealth, power and privilege.” Under the aegis of globalization, while the circulation of capital and goods are controlled and managed by market forces either based in or lobbied by Global North, the populations in Global South have ended up becoming mere consumers of the goods and services produced by Global North.

In contemporary times, aging has become integral to the Global North-South divide on account of the way the meaning of aging has undergone a drastic change under the aegis of globalization. The Global North-South divide in the context of aging can be perceived at two levels – one, empirical and descriptive; and another, critical and epistemological. At empirical and descriptive level, this divide is marked by “northernization” of aging. Northernization of aging is about how Global North has exploited demographics in order to project the issues related to aging in Global North as the “universals” of aging. The logic that works behind such a kind of projection is that while Global North covers populations which are aging at an alarming rate, Global South is relatively far younger than Global North. This popular perspective discounts the fact that 60 percent of the 65+ population worldwide lives in the developing countries of the South.

In order to realize northernization of aging, globalization has taken the help of a phenomenon called global aging. The term, “global aging,” is made up of two words – “global” and “aging.” In common sense, “Global” and “aging” refer to two discrete transformative processes, the former unfolding in space and the latter in time. In their convergence, “global aging,” “global” has taken precedence over “aging”; while “global” has “scripted” aging as a biological universal, the actualities of old age centre around cultural differences and inequalities of gender, race and class. In the same context, Rudiger
Kunow identifies “global” and “aging” as “spectral universals”—spectral because in the broad light of closer scrutiny the projected notions of ecumenical unity and sameness dissipate like an apparition to reveal important and densely structured relations of difference and hegemony.” It is this spectral universality of “global” and “aging” that has allowed the former to project the latter as “a democratic characteristic primarily of societies of the Global North.”

While northernization of aging can be seen as an interesting example of how geopolitics can be utilized for managing the bio-political, it opens a way into the critical and epistemological level of the Global North-South divide in the context of aging. The demographic narrative of global aging often relies on a relatively stable arsenal of rhetorical figures and cultural archives. Gerontology is a discipline based in Global North. The existing discourses on old age and aging are made up of epistemologies that have emerged and are being nourished in Global North. These discourses have often patronized Global North and talked about Global South interjectionally.

The recognition of the Global South in opposition to Global North has indeed given a broad definite purpose to cross-cultural studies that cover aging in both the halves of the globe. The same divide has also posed a new challenge to such researches and studies on aging in Global South: how to deal with the lack of theory from the South when the efficiency of Northern intellectual models in dealing with Global South is being questioned. Scholars working on aging in Global South are not alone in feeling the lack of epistemologies from Global South. In 2016, Shaun Grech and Karen Soldatic edited a book, Disability in the Global South: The Critical Handbook. The book grapples with the same kind of question while dealing with disability in Global South.

In 2011, Jean Cameroff and John Cameroff came up with a book titled Theory from the South: Or, How Euro-America is Evolving Toward Africa. In the book, the writers questioned the unidirectional movement of critical theory: theories emerge from Global North, and then are circulated within and applied on Global South. The work chiefly contemplates: if Global South has at all played an important role in “world historical processes,” it deserves a “privileged insight into the workings of the world at large.”

According to Boaventura de Sousa Santos, “[t]he epistemologies of the South do not address the idea of what we consider relevant knowledge per se, because they are concerned with things, ways of knowing, that very often do not count as knowledge.” A conference on “Global South Cultural Production and Dialogue” will help me learn how to get hold of epistemologies that are exclusively from Global South, or better to say, in the words of Santos, how to add up these epistemologies to the term, “epistemology” in order to re-signify it. For me, the conference will serve as proper platform for showing how aging in Global South has fallen prey to severe misrepresentation and misunderstanding in the absence of epistemologies from Global South.

The proposed paper, “Global South and Aging: Challenges and Possibilities,” aims to cover the following points:

- What is Global North-South Divide?
- How this divide is deeply entrenched in the bio-politics and geo-politics of colonization
• How the notion of Global South is deeply connected to the process of globalization
• How northerization of aging has adversely impacted older people in Global South
• How institutions either based in or lobbied by Global North have controlled and regulated the production of knowledge on Global South
• Exploring possibilities of countering the unidirectional movement of theories from Global North to Global South

Shruti Tambe & Purushottam Chandekar

Phule and Munda: Contesting ‘Coloniality of Mind’ through the Very Colonial Worldview

Colonial powers have exerted violence across colonies including Indian society. The British conquered the land and the resources like land, water and forests and also violently subordinated the languages, the cultural ethos and impacted the worldview of Indians. Colonisation of mind resulted in many levels of epistemic violence. As post-colonial theorists have argued, the process of exerting epistemic violence not only resulted in dominance of the indigenous knowledges, but also proved that to be irrelevant. ‘Coloniality of mind’ expanded the reach of the linear, closed knowledge systems. Both Post-colonial theory and Decolonial theory have explicated the negative impacts of colonization of mind. However, we argue that this is a one sided story. Closer analysis of organic intellectuals who were engaged in knowledge making not only for the academic objectives, but also for bringing about emancipatory changes in the deeply stratified Indian society show that colonial dominance has a dialectical relationship with the ‘given’ knowledge.

In India those who received ‘Modern’ English’ education symbolized the captive mind that came with the Western knowledge systems. Did all English educated come from the same category? What are the impacts of internal colonization within a colonial society? What is the after effect of this epistemic dominance? Is there a ‘boom rang’ moment in case of some colonized intellectuals? In an already stratified society, does coloniality of mind signify only epistemic violence? Is there a possibility of organic intellectuals that use colonial knowledge in a creative way that is unimaginable to the colonizers? We propose that colonial knowledge at times could lead to defeating the conqueror with the very weapon of conquest.

This paper analyses the dialectical relationship between the enslaving impact of coloniality of mind and the emancipatory possibilities through the internalization of the same. The Colonial Mind accepts inferiority and articulates in the framework of the ‘closed knowledge’ given by the Colonial Episteme. The dialectics of colonial knowledge-making unfold a strange process by which the colonial mind resists simultaneously. Select writings on caste and tribe can be analysed to understand this dialectics of knowledge making and knowledge use.

This paper attempts to analyse the writings of Jotiba Phule in the nineteenth century, and Jaipal Singh Munda in the twentieth century to explain this dialectical relationship. While Jotiba Phule represents Western India in the early colonial period and the engagement
with the category of caste, Jaipal Singh Munda brings to the fore the issue of the Tribe as a category in the late colonial period. These two cases with their peculiarities can help us raise fundamental questions about the nature of knowledge.

 سمريتي دوري

Rethinking Autobiography Studies in the 21st Century

Leigh Gilmore, in The Limits of Autobiography: Trauma and Testimony, relates the recent surge in autobiographies and narratives of trauma to the socio-political scenario of the past few decades. A growing political awareness and a new found (but) strong urge to assert oneself that marked the latter half of the twentieth century have resulted in what has been called the “memoir boom.” Indeed, writers inhabiting the margins have found the strength and courage to go beyond the psychic suffering induced by racist and sexist denigration to offer interesting sites of resistance—both epistemological and ontological. Dominant discourses are being disrupted as the ‘margins’ produce revisionist accounts that challenge the norms and conventions set by those occupying positions of power and privilege.

The simultaneous emergence of memoirs and accounts of trauma suggest the possibility of a merging point—a point where autobiography crosses over to being a trauma narrative and the latter merges into autobiography. In other words, it becomes possible to place autobiographical texts in a framework which takes trauma as an interpretive tool (and vice-versa). Such a reading would question the merits of what has become a dominant “trauma paradigm.”

With the works of scholars like Cathy Caruth, a dominant trauma theory with strong deconstructive and psychoanalytic associations emerged in the 1990s. While the critical tools provided by this theory have been hugely influential and have helped provide interesting insights into important texts, the formation of a rigid paradigm which places all forms of human sufferings and their cultural representation in the same analytical frame is what is problematic. Scholars who aim to create a more globalised perspective on trauma have insisted on how trauma and traumatic memories, unlike the claims of Caruthian trauma theory, can be induced not only by a single, overwhelmingly catastrophic event but by chronic, oppressive circumstances. The Caruthian paradigm, they argue, does not account for the everyday abusive situations that non-western and/or minority groups encounter. Experiences of racism and colonialism, for instance, do not conform to the traditional model of trauma. There is, then, need for a more holistic and viable scholarship on trauma that takes into account its many possible manifestations.

The present paper seeks to understand the nexus between autobiography and trauma by bringing in two recent autobiographies by women of colour—Rosemary Bray’s Unafraid of the Dark (1998), and Edwidge Danticat’s Brother, I’m Dying (2007). Although the trauma of slavery, of living in a segregated world of unequal opportunities and access are no longer believed to hold true, Black America continues to be jeopardised by a legacy of racism that has only become more complex with the passage of time. Two recent incidents are sufficient to show this—the 2015 Baltimore protests, the 2014 Ferguson, Missouri incident and the social protests that followed. The paper argues that the selected writers reinterpret the ever changing dimensions of blackness and gendered and racialised trauma as they also challenge the generic conventions of autobiography and trauma narratives.
Srutilshree Mohanty

Mulk Raj Anand’s “London as I See It”: A Study of a New Geo-political and Cultural Configuration

In my paper I shall discuss Mulk Raj Anand’s article entitled “London as I See It” and the broadcast by the BBC on 14 February 1945, just before his departure from England to India in 1945 on a trooper ship. Anand speaks of a picture of the city which evokes the visions of other migrant writers like C L R James, Sam Selvon, and Tayeb Salih. The piece is remarkable for its unusual creation of the writer as flaneur, literally walking and feeling the shifting body of the city after the period of his arrival in the “Old, misty, cold, hard, grey London” in 1925, as well as the bleak Blitz period of the Second World War. Anand’s interventions mapped a cultural terrain seen from the perspective of a colonized Indian, written in the language of the masters, i.e. English. Be it the rows of “simple, straightforward Georgian houses” or “the genteel shabbiness of London’s lower middle class” or the river Thames “with its embankment a kind of dung heap on which all the bleary, worm-eaten tramps and down-and-outs featured like the sores on England’s fair name,” or still, an impatient modernist’s reaction against “the amorphous beehives of India’s cities, with their narrow alleys and muddy bazaars” or again the bleak picture of a London “mourning the death of the years, the shattering of many hopes and illusions” or the eternal London whose “traffic never seemed to stop at any given time during the twenty-four hours of the cycle.”

I intend to suggest that Anand was challenging the West and its self-entrusted “privilege of controlling knowledge and being the describers of the planet without being described” (Walter D. Mignolo), in fact for questioning the geo-political and cultural configurations of a place from a Euro-centric perspective and in the process encouraging an “East meets the West” dialogue.

Sukhdeep Ghuman

De-Colonising Knowledge: An ‘Indian’ Perspective

Breaking free of the colonial patterns and modes of thinking is the need of our globalised times. The impetus obviously has to come from the Global South. Western paradigm has failed modern civilisation on many counts. The narrative of development, for instance, is now ringing hollow loudly and clearly. Despite its obvious failings, the colonial/capitalistic edifice refuses to buckle as no alternative seems powerful enough to challenge the centuries-old colossus.

It’s imperative however that ‘other’, non-western reservoirs of knowledge and wisdom are tapped into. The onus lies more with the native intelligentsia despite their academic conditioning to the contrary. Those with direct experiential contact with the colonised realities of today are already in the process of debunking the White epistemologies, in favour of their own distorted, appropriated, restricted, tamed ‘knowledges’, so as to offer the world other ways of being, thinking and doing.

The present paper intends to compare some of the political writings of Salman Rushdie and Arundhati Roy to see how far they have gone along the ‘post’ colonial road. Both
are of Indian origin and both have won international recognition in the form of awards. My guiding concern in the critique can be framed thus: Given their western education, to what degree are the two writers able to dissociate themselves from the white categories and ‘dwell in the border’? To put it differently, are they strengthening or undermining the neocolonial operations across the globe?

*Sultana Nazia Akter*

**Remembering South: Dispossession, Development and Resistance in Selina Hussain’s Narrative**

This paper tries to respond to the inherent ontological vulnerability of the women of global south through the eyes contemporary Bangladeshi women writer Selina Hussain. This paper aims to examine how Selina Hussain has examined and portrayed the secondary position of women in patriarchy. Are they looked upon as weak, fragile, incompetent, sexual object and the other by male dominated society or they are identified as strong, resilient and powerful? She draws attention to the enmeshed structuring and interlocked patriarchal interrelationship between private and public spheres. Her works are a complete reflection of her life. Selina Hussain’s novels speak of this unspeakable truth of women’s development, misery and resistance of the global South and their power of enduring. Her female characters express their individual perception in decision making which enables her to be bold. People of this region are given the dignity that every human deserves. Her works are committed to the portrayal of human life with all its problems-- social, psychological, national and familial. She also takes back to her readers to look back at their own heritage. To her, emancipation of women is a reality now, doesn’t matter whether it is global South or North. In her stories, readers get the linear story which is derelict in mainstream literature. Her fiction offers an array of female’s figurative situation/ position in society as well as their materialistic use of the body for the social and economic purpose. She further looks forward to the history where women used to be dispossessed but she has shown in her narratives how women of this region are developed through resistance even by keeping themselves within the system. In my paper, I will engage Gayatri Spivak’s theory “can the subaltern speak?” and the different feminist theories from her well known book *In Other Worlds* to address the issues of dispossession and resistance of women of this territory and how they manage to develop and cope with the more extensive and less visible patterns of global dispossession.

*T A Subramanya*

**Philosophical Skepticism in Global South: Varieties of Skepticism in Indian, Chinese and Islamic Traditions**

This paper attempts a cross-cultural study of skeptical philosophers from Indian, Islamic and Chinese traditions and their relevance to contemporary debates about the relevance of philosophy. So by focusing on skeptical Philosophers in southern cultures this paper attempts to develop an intercultural dialogue between Indian, Islamic and Chinese traditions of global south that leads to deconstruction of the colonial narrative about east/south being the reason’s other and argues for expansion of philosophy as a discipline by including non-western traditions.
Nagarjuna, Jayarasi and Sri Harsha, the three philosophers in classical Indian Philosophy who belonged to different schools of thoughts (Darsanas) lived in different time periods. Ethan Mills calls them “three pillars” of skepticism in classical India. These philosophers along with ancient Chinese philosopher Zhuangzi and Islamic philosopher Al-Ghazali represent wide-ranging forms of philosophical Skepticism.

They are compared and contrasted against Hellenistic Pyrrhonian skepticism in western tradition, and their perspectives are analyzed in the context of contemporary debates about the limits of philosophy. Prominent scientists like Lawrence Krauss and Stephen Hawking have argued that progress in natural science, particularly fundamental Physics, has made philosophy, particularly metaphysics, redundant. Philosophers like James Ladyman and Penelope Maddy have argued for naturalistic conception of metaphysics that is continuous with empirical science. Arguments of skeptical philosophers about the limitations of Philosophy are brought to bear upon these contemporary debates. So by going beyond the framework of comparative philosophy this paper questions the eurocentrism of contemporary philosophy and argues for expanding the horizon of philosophy as a discipline by recognizing western philosophy as one among many traditions.

Tahmina Mariyam

Of Burkha and Beard: Muslim Bangladesh in Tahmima Anam’s Bangladeshi Anglophone Fictions

The seeds of the present paper germinated at the 5th World Humanities Forum 2018, during my conversations with an American academic working in China. Upon stating her desire of knowing the ‘other’, she expressed her deep gratitude for the availability of Anglophone fictions written by the ‘natives’ of South Asia. After India and Pakistan, we are now encountering the emergence of Bangladesh, the third successor to British India in the ambit of Anglophone fiction writing, where Anam is hailed as a ‘voice of real eloquence’ and ‘major new talent’ by the English press. In this paper I intend to analyze Anam’s treatment of Muslim Bangladesh in her Bengal Trilogy, which chronicles three generations of the Haque family from the Bangladesh war of independence to the present day. In one of her interviews Anam declares, “I really believe that novel writing is a political act and there’s so much you can say and do through the novel.” Therefore, following B. Venkat Mani’s contention that “literature promotes representation – aesthetic, epistemic, political,” the current work tries to find out if Anam’s representation plunges into what Aamir R. Mufti calls ‘one-world thinking’. That is because in an ever evolving neoliberal discourse, according to Peter Ronald Desouza, there is a neocolonial takeover of the postcolonial knowledge space. The sense of foreboding that Mufti shares about the challenges faced by the Pakistani authors writing in English regarding ‘writing according to the formulaic demands of the global market’, ‘opportunistic peddling of Islam’ and ‘the metropolitan fascination with the specter of Islam and stereotyped Muslim sensibilities’ are some of the concerns of the present paper with regard to Anam’s portrayal of Bangladeshi Muslims in her novels. I use Boaventura De Sousa Santos’ concepts of ‘abyssal thinking’ and ‘epistemology of the South’ as my theoretical framework in order to find out the intent of Anam’s voice from the Global South. A score and two years ago
Benazir Durdana, a Bangladeshi academic closely examined the representations of Muslim India in Anglo-Indian novels in her *Muslim India in Anglo-Indian Fiction*, depicting how Muslims are generally represented in the West as ‘uninspired, unproductive, inflexible and violent’. Decades later, the purpose of the present paper remains to ascertain if in the case of Bangladeshi Anglophone novels regarding the depiction of Muslims the ‘skin’(s) of the depicter has merely turned ‘brown’ from that of ‘white’.

**Tanzia Mobarak**

**Reterritorializing Memory: A Critical Survey and Contrapuntal Analysis of Post-Colonial Chakma Plays**

This paper undertakes a critical survey and contrapuntal analysis of the thematic and stylistic evolution of the post-colonial (i.e. 1947-present) Chakma plays. The objective is to locate the sites of resistance and self-assertion stemming from Chakma community’s complex experiences of colonial intervention, intertwined with European invasion, post-colonial nation state, and modern developmental projects. Although theatrical performances of poetic compositions had existed long before in traditional Chakma communities, a change is detectable from the 1970s that arguably started with the dramatic pieces composed by Nanadhan Chakma. Since then, a range of playwrights such as Shantimay Chakma, Mritika Chakma and so on have explored this mode of art that often serves as a means to reterritorialize cultural heritage and to articulate the community’s complex experiences of colonial intervention.

As a critical methodology, “contrapuntal reading” was developed by Edward Said in the 1990s to examine the simultaneous intersection of the perspectives of the colonizer and the colonized in a given text, keeping an eye on the socio-historic background involved with it. This paper, however, appropriates the binary view of the methodology and situates it in a decolonial context. The paper does not see coloniality as a single, unified phenomenon with fixed spatial points of references, but rather as (a) a mechanism, largely triggered by modern European conquests and later handed down to post-colonial nation-states as a tool for domination and control, and (b) a complex web, so that decolonial responses to it are themselves complex and multitudinal.

One of the many ethnic communities living in the Chittagong Hill Tracts, the Chakmas are geopolitically split across different nation-states, and have memories wrought with struggles against colonial invasions and exploitations disguised under the name of modernity. The paper, therefore, is keen to explore how Chakma plays came to capture the themes of resistance and self-assertion, rather than to provide a totalizing narrative of what “Chakma play” should mean. The paper discerns that such critical interventions are necessary not only to reveal the power matrix that operates on the margins, but also to bring peripheral voices to the forefront.

**Tomas Gil**

**The World’s Only Living Lincoln Monument**

Although Abraham Lincoln is honored with more statues, schools, streets, and stamps outside the United States than any other American president, there’s only one “living”
monument to him abroad and that is found in the largest city named for him located about 200 miles from the capital of Argentina. Fittingly, it was created on the Argentina frontier after the assassination, yet despite the many political changes in the nation, Lincoln City has kept its name and now has 35,000 inhabitants. In a sense, it’s not a fantasy Disneyland but a real life Spanish speaking city which like Lincoln remains modest. Nonetheless, it also has the oldest school named for him outside the United States.

Unlike most cities which are celebrated with numerous souvenirs, they are almost non-existent in Lincoln. On the other hand, a local artist, Enrique Urcola, created the largest “carnival” in the region with large mechanical figures. Just like Abraham Lincoln who was known for his sense of humor and enjoyment of others, the Lincoln Carnival is a musical celebration of everything Abraham Lincoln promoted in his life. Lincoln’s spirit comes alive in Lincoln City, Argentina.

Tonisha Guin

Producing a Phantom People: Bhadralok Fiction, Border Dwelling and the Sunderbans

Across his writings on decoloniality and the Global South, Walter D. Mignolo argues the need to destabilise hegemonic, hierarchised systems of knowledge that perpetuate select processes of otherising. It is crucial to note that a problematising of these hierarchies may not always disrupt North-to-South power structures but locally sustained hegemonic structures that borrow, and stabilise themselves in terms of knowledge systems rooted in the Global North. The bureaucratic and high cultural mainstream social imaginary in Bengal, dubbed bhadralok culture, both within the state machinery and in the more aesthetically worded cultural productions, is an arguably good illustration of this. A body of Indian historiography has devoted itself to the ways in which the transfer of administrative power at the end of the British Raj in India took place through the emergence of what many have dubbed the “subaltern elite,” the “Congress-man,” the middle class service sector, the “comprador bourgeoisie,” depending on the discourse; and the Bengali bhadralok was quite prominently a part of this. These structurations find continuums, inflections and mutations across mainstream representations within Bengal. What is often occluded in these narratives is how these knowledge systems discursively produce what life is mournable and which isn’t. Modern capitalist democracies are marked by the advent of biopolitics, where, as Foucault states in Society Must Be Defended, individual life rather than a monarch’s principality becomes the object of politics. The hierarchies implicit in knowledge systems discursively produce the taxonomies of lives which may be allowed to die through neglect or force. Biopolitical negotiations do not limit themselves to governmental stances alone, but reflect a broader, more nuanced scope of normalised knowledge systems in mainstream regimes of truth. Cultural productions—both mainstream and marginal—may be simultaneously perpetuating and destabilising representations that normalise the occlusions and slippages inherent to this instance of epistemic violence.

This paper seeks to look at how the people and social geography of the Sunderbans figure within narratives from mainstream Kolkata-centric Bhadralok identity projects. As discussed above, it aligns itself to the understanding that politics of representation and
occlusion are produced discursively on the basis of normalised systems of knowledge. To do so, it translates and examines two ghost stories for young adults by one of the most well-known names within the Bengali literary canon: Atin Bandopadhyay—“Atapurer Bhut” (“Atapur’s Ghost”) and “Atapurer Bagh” (“Atapur’s Tiger”) — to see how the uncanny is produced, othered and identified with even as it is alienated within the liminal spaces in-between Bhadralok domains and the hinterlands of the Sunderbans. It argues that one may be able to access the more nuanced variations of what Mignolo calls coloniality/modernity by tracing the performative disruptions in their wake. Further, a close reading of the stories shows how Timothy Morton’s deconstructive reading of “nature” and paradigmatic shift to the term “ecology” extends to people(s) inhabiting the locations too “natural” to be accommodated in discourses of bhadralok modernity. If the notion of the Bengali Bhadralok- gentleman may be treated as a discursive construct, what the Bhadralok discourse renders extant but unintelligible forms a core concern of this paper. In the process, it examines how, like all constructions, that of the bhadralok is inherently unstable and open to self-deconstruction. This paper traces the performativity of Atin Bandopadhyay’s perpetually liminal authorial identity as simultaneously a bhadralok and a refugee from the Sunderbans-Bangladesh borders, and links it to the ambivalences surrounding the surreal in his stories. In doing so, it argues that understanding these identity projects in terms of perpetual liminality or border dwelling is more productive than erstwhile Global South frameworks like that of Partha Chatterjee’s relevant but too insular demarcations between civil society and political society.

Trishna Duarah Kalita

Cultural Translation and Cultural Conflict in V.S.Naipaul’s

A House for Mr Biswas

The concept of cultural translation is most significantly defined by one of the most prominent writers of postcolonial theory, Homi Bhabha, in a chapter called “How Newness Enters the World: Postmodern Space, Postcolonial Time and Trials of Cultural Translation” (in The Location of Culture, 1994/2004). Bhabha’s primary concern here is about the people who have migrated from the Indian subcontinent to “the West,” their cultural translation and the mixed discourse they represent. He posits two possible options in relation to cultural translation of the migrants: either they remain the same throughout the process, or they create an entirely new culture by the amalgamation of their own with the culture of the place they have migrated to. However Bhabha’s focus is on the fundamental dilemmas faced by migrant families, particularly in the second and third generation.

The problem of cultural translation and conflict constantly occupies the works of V. S. Naipaul. In his novel A House for Mr. Biswas, V. S. Naipaul narrates the story of a man and his struggle to build a house of his own: his failure and success. The setting is essentially the Trinidad–Indian society created by the Indian settlers in Trinidad. The novel offers a vivid description of the cultural translation of the Trinidad-Indian community in minute detail. The first and the second generation of the Community resisted the complete breakdown from the traditional culture in fear of losing their identity. But a curious mixture of the half-remembered, fractured cultures they brought with them from India
and the Creole culture of the host country could not be avoided for long. Many a thing remained unchanged: the names, temples, food habits, rituals, but in the course of time their cultural origin absorbed the local flavor and became more anglicized and less Indian. This paper will examine the distinctive cultural translation of the Indian settlers in Trinidad, with special reference to V. S. Naipaul’s *A House for Mr. Biswas*.

*Yash Jhaveri*

**Abraham Lincoln as “The Missing Link” in Resolving Cuba/US Relations**

It’s ironic that more than a century of tension between the United States and Cuba that one of the closest ties between both countries is its admiration of the Great Emancipator. Rather than developing that strong thread, the United States has resorted to countless efforts to undermine Cuba’s sovereignty growing out of the Platt Amendment and the U.S. support of dictators. Yet Cuba’s George Washington, José Martí’s political hero was the Great Emancipator. And both Fulgencio Batista and Fidel Castro also admired Lincoln. This paper suggests that had American leaders acted more like Lincoln it could have minimalized the ideological extremes that continue even today.
Forum on Contemporary Theory
Announces the Presentation of

REFUGEE
A Choreography Attempting to Bridge the Gap between the World of Artistic Expression and Today’s Social Reality

By
Ileana Citaristi and Troupe from Art Vision, Bhubaneswar

On
Thursday, December 19, 2019, 6:30 pm onwards

At
SVIT Auditorium
Mahbub College Campus, Opposite Old Nataraj Theatre, Patny Centre, Secunderabad

There was a time when man’s travel path was free like a bird’s flight. This world too was not demarcated like the sky and the oceans. A traveler or a sailor was free to reside wherever he reached.

The world has changed now. Victims of violence—religious and political—are denied safety. Thousands of innocent and non-aggressive people are becoming refugees every moment. Their earth is dissected, their geography is scrambled. They move on perpetually in sand and snow, along the railway tracks and in shaky sailing boats, without an address to their name, without the promise of achieving much beyond bare existence. This dance drama explores the crises that shadow our footsteps, and that we have grown strangely apathetic to.

Art Vision was founded in 1996 by Padma Shri Dr. Ileana Citaristi along with a group of artists belonging to different disciplines of dance, music, painting and literature to have a common platform for sharing experience and creative ideas. Along the years, Art Vision has organized different events such as the Kalinga Mahotsav, a National Festival of Martial Arts, and the Sangam Festival, a confluence of two dance styles, which has reached its 14th edition. The Art Vision Dance Academy conducts classes in Odissi and Chhau dances for local as well as visiting students under the guidance of Dr. Citaristi. The performing unit of Art Vision has presented dance performances in India, Italy, France, USA, Portugal and South Korea.

Script: Devdas Chhotray
Music: Laxmikanta Palit
Rhythm: Sachidananda Das
Choreography: Ileana Citaristi
Light: Lalatendu Panigrahi
Dancers: Mina Mohapatra, Mousumi Mohapatra, Dibya Supakar, Kashish Bhara, Priyanka Sahoo, Anwesha Padhi, Priyadarshini Mohapatra, Subhasri Mohapatra, Subhashree Jaysingh, Kalyani Mohapatra and Ileana Citaristi
FCT Conference@21: A Retrospective Glance

Postcolonialism and the Discourse of Marginality, 1998
Convener: Sura P. Rath, Louisiana State University, Shreveport
Collaboration: Berhampur University, Odisha
Venue: Gopalpur-on-Sea, Odisha

Theory at the End of the Millennium, 1999
Keynote Speaker: Fred Dallmayr, University of Notre Dame
Collaboration: Vidya Bhawan Rural Institute, Udaipur
Venue: Udaipur, Rajasthan

The Future of Tradition, 2000
Keynote Speaker: Fred Dallmayr, University of Notre Dame
Regional Text in Focus: Laya Bilaya / High Tide, Ebb Tide by Gopinath Mohanty (Odia)
Collaboration: Dr. Babasaheb Ambedkar Marathwada University, Aurangabad, with partial support from Kendra Sahitya Akademi
Venue: Aurangabad, Maharashtra

The Ethical Turn in Literary and Cultural Studies, 2001
Inaugural Address: Sitakant Mahapatra, Odia Poet
Keynote Speaker: J. N. Mohanty, Temple University, Philadelphia
Regional Text in Focus: Samskara by U. R. Ananthamurthy (Kannada)
Collaboration: Louisiana State University, Shreveport & Utkal University of Culture, Bhubaneswar
Venue: Konark, Odisha

Constructing Identities: Local and Global, 2002
Keynote Speaker: Fred Dallmayr, University of Notre Dame
Regional Text in Focus: Yaruingam by Birendra Kumar Bhattacharya (Assamese)
Collaboration: Central Institute of English and Foreign Languages, Shillong
Venue: Shillong, Meghalaya

Rethinking Modernity, 2003
Keynote Speaker: R. Radhakrishnan, University of Massachusetts, Amherst
Regional Text in Focus: Suraj Ka Satwan Ghoda by Dharamvir Bharati (Hindi)
Collaboration: Rajasthan University, Jaipur
Venue: Jaipur, Rajasthan

Dialogics of Cultural Encounters, 2004
Keynote Speaker: Gaurav Desai, Tulane University, New Orleans
Regional Text in Focus: Kanyasulkam by Gurajada Venkata Appa Rao (Telugu)
Collaboration: Andhra University, Visakhapatnam
Venue: Visakhapatnam, Andhra Pradesh
The Art and Politics of Subversion: Theory in a Counter Mode, 2005
Inaugural Address: Girish Karnad
Keynote Speakers: Martin Jay & Catherine Gallagher, University of California at Berkeley
Regional Text in Focus: Tale-Danda by Girish Karnad (Kannada)
Collaboration: Mangalore University, Mangalore
Venue: Mangalore, Karnataka

Knowledge-Systems in a Climate of Creativity: Indian Perspectives, 2006
Inaugural Speaker: Jagat Mehta
Keynote Speaker: Sheldon Pollock, Columbia University
Regional Text in Focus: Hind Swaraj by M. K. Gandhi (Gujarati & English)
Collaboration: Vidya Bhawan Rural Institute, Udaipur
Venue: Udaipur, Rajasthan

Thinking Territory: Affect and Attachment towards Land in South Asia, 2007
Convener: Sumathi Ramaswamy, University of Michigan
Keynote Speaker: Dipesh Chakrabarty, University of Chicago
Regional Text in Focus: Acchev / The Upheaval by Pundalik Nayak (Konkani)
Collaboration: Goa University
Venue: Goa

Democracy in Our Time: The Past and Future of the Enlightenment, 2008
Convener: Akeel Bilgrami, Columbia University
Inaugural Address: Fred Dallmayr, University of Notre Dame
Keynote Speaker: David Bromwich, Yale University
Regional Text in Focus: Raag Darbari by Srilal Shukla (Hindi)
Collaboration: Banaras Hindu University, Varanasi
Venue: Varanasi, Uttar Pradesh

The Political Economy of Social Division: Race, Gender, Class, 2009
Convener: Abdul R. JanMohamed, University of California at Berkeley
Keynote Speaker: Hortense Spillers, Vanderbilt University
Regional Texts in Focus: Indulekha by Oyyarathu Chandu Menon (Malayalam) & Parangodi Parinayam by Kizhakkepattu Ramankutty Menon (Malayalam)
Collaboration: Samyukta: A Journal of Women’s Studies and the University of Kerala
Venue: Thiruvananthapuram, Kerala

The Virtual Transformation of the Public Sphere, 2010
Convener: Gaurav Desai, Tulane University
Keynote Speaker: Nicholas D. Mirzoeff, New York University
Regional Text in Focus: Unhoye/ The Survivors by Gurdial Singh (Punjabi)
Collaboration: Panjab University, Chandigarh
Venue: Chandigarh
Transcending Disciplinary Decadence: Exploring Challenges of Teaching, Scholarship, and Research in the Humanities and the Social Sciences, 2011
Convener: Lewis R. Gordon, Temple University
Keynote Speaker: Arjun Appadurai, New York University
Regional Text in Focus: Godan by Premchand (Hindi)
Collaboration: The IIS University, Jaipur
Venue: Jaipur, Rajasthan

Media and Utopia: Imagination, History, Technology, 2012
Convener: Arvind Rajagopal, New York University
Inaugural Address: Satyanand Mishra, Chief Information Commissioner, Government of India
Keynote Speakers:
- Arjun Appadurai, New York University
- Matthew Connelly, Columbia University
- Christopher Pinney, University College London
Regional Text in Focus: Chha Mana Atha Guntha / Six Acres and a Third by Fakir Mohan Senapati (Odia)
Collaboration: University of Allahabad
Venue: Allahabad, Uttar Pradesh

Translation, Comparatism and the Global South, 2013
Convener: S. Shankar, University of Hawai‘i at Manoa
Keynote Speakers:
- Simon Gikandi, Princeton University
- R. Radhakrishnan, University of California at Irvine
Regional Text in Focus: The Guide by R. K. Narayan (English)
Collaboration: University of Mysore, Mysore
Venue: Mysore, Karnataka

Re-Imagining Theory: Towards New Horizons in the Humanities and the Social Sciences, 2014 (FCT Silver Jubilee Conference)
Convener: R. Radhakrishnan, University of California at Irvine
Keynote Speakers:
- Gayatri Chakravorty Spivak, Columbia University
- Arjun Appadurai, New York University
- Gauri Viswanathan, Columbia University
Regional Text in Focus: Annihilation of Caste by B.R. Ambedkar (English)
Collaboration: International Lincoln Centre for American Studies, Louisiana State University, Shreveport
Venue: Goa

The Wider Significance of Nature, 2015
Convener: Akeel Bilgrami, Columbia University
Inaugural Address: Justice Dipak Misra, Supreme Court of India
Keynote Speakers:
- Akeel Bilgrami, Columbia University
- Nikolas Kompridis, Institute for Social Justice, Australian Catholic University
- Allison Weir, Institute for Social Justice, Australian Catholic University
Regional Text in Focus: Relationship by Jayanta Mahapatra (English)
Collaboration: Ravenshaw University, Cuttack, Odisha
Venue: Cuttack, Odisha
Convener: Bill Brown, University of Chicago
Keynote Speakers:
- Bill Brown, University of Chicago
- Sara Guyer, University of Wisconsin-Madison & President, Consortium of Humanities Centers and Institutes
Regional Text in Focus: The Everest Hotel: A Calendar by Irwin Allan Sealy (English)
Collaboration: Doon University, Dehradun
Venue: Dehradun, Uttarakhand

The Humanities across Cultures, 2017
Conveners: Simon Gikandi, Princeton University & Bishnu N. Mohapatra, Forum on Contemporary Theory
Inaugural Address: Gayatri Chakravorty Spivak, Columbia University
Keynote Speakers:
- Simon Gikandi, Princeton University
- Hans Ulrich Gumbrecht, Stanford University
Regional Text in Focus: The Last Brahmin by Rani Siva Sankara Sarma (Telugu)
Collaboration: Louisiana State University, Shreveport & Princeton African Humanities Colloquium, Princeton University
Venue: Gopalpur-on-Sea, Odisha

Revisiting Cosmopolitanism, 2018
Conveners: Galin Tihanov (Queen Mary University of London) & Bruce Robbins (Columbia University)
Felicitation Address: Jayanta Mahapatra
Keynote Speakers:
- Bruce Robbins, Columbia University
- Galin Tihanov, Queen Mary University of London
Regional Text in Focus: Ghare Baire (The Home and the World) by Rabindranath Tagore (Bengali)
Collaboration: Louisiana State University, Shreveport
Venue: Puri, Odisha

Global South Cultural Production and Dialogue, 2019
Conveners: Walter D. Mignolo, Duke University & D. Venkat Rao, EFLU (Hyderabad)
Keynote Speakers:
- Walter D. Mignolo (Duke University)
- Lewis R. Gordon (University of Connecticut)
Regional Text in Focus: Season of Migration to the North by Tayeb Salih
Venue: Hotel Minerva Grand, Hyderabad
XXII International Conference
On
"Global South Cultural Production and Dialogue"
18-21 December, 2019
Venue
Hotel Minerva Grand, Hyderabad

Thematic Introduction
Program-Schedule
Bio-Notes of Keynote, Plenary Speakers & Conveners of Special Panels
List of Participants
Abstracts of Papers

FCT Conference@22: A Retrospective Glance
Celebrating Three Decades of Forum on Contemporary Theory