

Iaclals

IACLALS 2022



**INDIAN ASSOCIATION FOR COMMONWEALTH
LITERATURE & LANGUAGE STUDIES
(IACLALS)**

in collaboration with

JANKI DEVI MEMORIAL COLLEGE, UNIVERSITY OF DELHI

ANNUAL CONFERENCE 2022 (ONLINE)

on

***Circulations, Mediations, Negotiations: New Perspectives
on Translation from South Asia***

March 2-5, 2022



**ZOOM MEETING ID: 93473173211
PASSWORD: 112233**



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IACLALS 2022

**CONFERENCE PROGRAMME
&
BOOK OF ABSTRACTS**

CONFERENCE PROGRAMME

Day 1: Wednesday, 2 March 2022

6:00 PM - 8:00 PM, IST | INAUGURAL SESSION

Chair: **Sukanta Chaudhuri**

- Opening Remarks on the Theme of the Conference | **M. Asaduddin**
- Introduction to IACLALS | **Albeena Shakeel**
- Keynote Address: “*Hijaab, Naqaab and Aadab: Translation in Violent Times*” | **G.N. Devy**
- Session Chair’s Remarks | **Sukanta Chaudhuri**
- Question & Answer Session
- Vote of Thanks by **Kalyanee Rajan**

Day 2: Thursday, 3 March 2022

9:15 AM - 11:00 AM, IST | SESSION 1

INTERMEDIAL AND INTERSEMIOTIC TRANSLATIONS

Chair: **G.J.V. Prasad**

- **Shubhangi Rao**: Inter-medial Translation of Kalidasa’s *Abhignan Shakuntalam* by Painter Raja Ravi Varma
- **Azhar Uddin Sahaji**: An Intersemiotic translation of *Noor?* Reassessing the Origin of Aureole in Select Miniatures from Early Islamic to the Mughal Period
- **Mohd Aqib**: Translation of Ghalib's Verses into Paintings by AR Chughtai
- **Tanvi Sharma**: Retribalizing the *Ramayana* Tradition: An Intermedial Analysis of Paley’s *Sita Sings the Blues*
- **Subhadeep Ray**: Translation between Realities and Genres: From “Pikoor Diary” to *Pikoo* by Satyajit Ray

11:00 AM - 12:45 PM, IST | SESSION 2

TRANSLATING LITERARY FORMS/GENRES

Chair: **Mini Chandran**

- **Saba M Bashir**: *Changing Colours of the Melon*: Negotiations with Idiomatic Translations
- **Tannu Sharma**: Translating on Demand: Franchise Translations
- **Hiya Chatterjee**: Translation as Propaganda: A Study of Translations of Russian Language Books into Bengali in Post-Independence India
- **Bidyut Sagar Boruah**: Invoking the figure of *Maharshi Tolstoy* in Assamese: Early Reception of Leo Tolstoy in the Assamese Language

- **Tarika:** Translating Lives into Archives: A Study of the NFHS Census as a Postcolonial Meta-text

12:45 PM - 2:05 PM, IST | SESSION 3

TRANSLATING CASTE

Chair: **Raj Kumar**

- **Diksha Beniwal:** The Irony in English Translation of the “Dalit Brahmin”
- **Ankita Kaushik & Aman Nawaz:** Recast(e)ing Space, Spacing Politics: Language, Politics, and Space in Translations of Ajay Navaria and Uday Prakash
- **Brati Biswas:** Translating the Dalit Nation and Intersecting Subjectivities
- **Thinkal Hansan:** The Case of Losing ‘Caste’ in Translation: A Reading of O. V. Vijayan’s *Khasakkinte Ithihasam*

2:05 PM - 2:30 PM, IST | LUNCH BREAK

2:30 PM - 4:20 PM, IST | SESSION 4

TRANSLATION AND SOUTH ASIAN ADAPTATIONS

Chair: **Mohammad Asim Siddiqui**

- **Nishi Pulugurtha:** Shakespeare in Telugu Cinema
- **Swatee Sinha:** The Translation of Non-Words: Engaging with the Currency of the Spectral in *Hamlet* and *Haider* (2014)
- **Kalplata:** *Duvidha*: A Woman’s Subjectivity from Text to Screen
- **Sanjukta Naskar:** Interpreting Shakespeare’s *Othello* in Bengali Cinema
- **Jaya Yadav:** Memory, Migrations, Transl(n)ations: Reading Intizar Hussain’s *Basti* and *The Sea Lies Ahead* through a Historiographical Lens

4:20 PM - 6:20 PM, IST | SESSION 5

TRANSLATION THEORY AND PRAXIS

Chair: **Sachin C. Ketkar**

- **Sreenath V.S.:** Translator as a *Sahridaya*: What is gained in Translation?
- **Akansha Singh:** Beyond Coloniality: A Comparative Study of Affect in Muktibodh’s Translated Poetry
- **Shailendra Singh:** Translating Affect: Emotion, Erasure, and Readability in *Godaan: The Gift of a Cow*
- **Shruti Singh:** Reconstruction, Adaptation and Interpretation: Translation in Select Texts of Indian Writers in English
- **Anavisha Banerjee:** Nonsense Rhyme and its Adaptability: The Role of Ray Family

Day 3: Friday, 4 March 2022

9:15 AM - 11:15 AM, IST | SESSION 6

TRANSLATION AND MODERNITY IN SOUTH ASIA

Chair: **Sukrita Paul Kumar**

- **Indrani Das Gupta:** Contacting Otherness via Travel: Theorising Translation in Vandana Singh's Story "Sailing the Antarsa"
- **Fatima Siddiqui:** Gender and Resistance in Translation: Representation of South Asian Feminism in the Writings of Rashid Jahan
- **Bidyabrata Majumdar:** Beyond Projections: What the Subcontinent Can Discover from Reading Medievalism(s)
- **Angshuman Kar:** *Simana Chharie*: New Perspectives on Translation from South Asia
- **Papia Sengupta:** Translation and Multilinguality: Analyzing the Intersectionalities between Definition-Making and Mother-Tongue in the National Education Policy of India 2020

11:15 AM - 12:45 PM, IST | SESSION 7

TRANSLATION AND GENDER

Chair: **Angelie Multani**

- **Sarmila Paul:** Revisiting Gendered Identity Construction through Translation: A Comparative Study of *Ghare Baire* and *Ghare Baire Aaj*
- **Upasana Banerjee:** From Essentially Defective to Reputed Females: Anatomization of Gendered Hierarchy in Translation
- **Mini Chandran:** The Translated Face of a Novel: *Indulekha* Inside and Outside Kerala
- **Sanjib Kumar Baishya:** Understanding Gender through Translation: A Study of Renu Dutta Borphukan's Autobiography

12:45 PM - 1:45 PM, IST | SESSION: MMM PRIZE 2022

MEENAKSHI MUKHERJEE MEMORIAL PRIZE

Chair: **M. Asaduddin & Swati Pal**

- Award Citations
- **Sreenath V.S.:** "What to do with the Past? Sanskrit Literary Theories in the Post Colonial Space" in conversation with **Harish Trivedi**

1:45 PM - 2:10 PM, IST | LUNCH BREAK

2:10 PM - 4:15 PM, IST | SESSION 8

TRANSLATION AND CULTURAL NEGOTIATION

Chair: **Priyanka Tripathi**

- **Asmat Jahan**: The Progressive Aesthetics of Faiz Ahmed Faiz and the Translations of Agha Shahid Ali and Victor Kiernan
- **Shibangi Dash**: Cultural Untranslatability and Food: A Study of Selected Poems of Intiaz Dharker
- **Ayesha Irfan**: *Inder Sabha*: A Transitional Moment in Indian History; Its Print, Stage, and Film Adaptations
- **Mohua Ahiri**: A.K. Ramanujan's Cultural Translation: The Reflexive and Hybrid World in A.K. Ramanujan's Poems
- **Ratna Raman**: Cultural Negotiation through Translation: The Kannagi Icon in *Silappadikaram* and its New Avatars in Contemporary Tamil Tele-Serials
- **Dhurjjati Sarma**: Retelling of Sufi Romances in Assamese: A Reading of *Chahapari Upakhyan* and *Madhumalati*

4:15 PM - 6:00 PM, IST | SESSION 9

TRANSLATION AND RESISTANCE

Chair: **Tapan Basu**

- **Natasa Thoudam**: From Mahasveta's "*Dopti*" to Kanhailal's *Draupadi*: Translating Draupadi/Dopti
- **Shinjini Basu**: Spectral Encounters: Literary Transcreations of Marx in Bangla
- **Rajashree Bargohain**: Translating Assamese Dialects in English Translations of *Felani* by Arupa Patangia Kalita and *The Moth Eaten Howdah of the Tusker* by Indira Goswami
- **Shibani Phukan**: Translating Resistance: A Brief Overview of Translations from Assamese to English
- **Fuzail Asar Siddiqi**: Translating Strangeness: Naiyer Masud's Fiction

6:00 PM - 7:30 PM, IST | SPECIAL SESSION: BOOK RELEASE

Chair: **Swati Pal**

Day 4: Saturday, 5 March 2022

9:15 AM - 11:15 AM, IST | SESSION 10

TRANSLATION AND FOLKLORE

Chair: **Simi Malhotra**

- **Neenu Kumar**: Punjabi Folklore and Orality through Translation

- **Meghal Karki:** From Oral to Page to Stage and Back: Intermedial Translations, Music and Kumaoni Holi Congregations and Folk Songs
- **Guntasha K. Tulsi:** Orientalist Worldview, Translation and Indigenous Identity Affirmation in the British Colonial Punjab
- **Piyush Raval:** Translation and adaptation of Kutchi Folklore in *Hellaro*
- **Vandana Gupta:** Translating Oral, Originary, Folk Narrative: Mahasweta Devi's *Chotti Munda and His Arrow*
- **Nabanita Sengupta:** Translating Folk Tales – ‘Go Local’ in a Globalised World

11:15 AM - 1:30 PM, IST | CDN PRIZE 2022

C.D. NARASIMHAIAH PRIZE 2022

Chair: **Fatima Rizvi**

- **Anandita Pan:** Fidelity and Ambiguity: A ‘Bad’ Translation of *Ganadevata*
- **Ishita Sareen:** Mediating Tolerance, Seeking Hospitality, Breeding Rebellion: Examining the Various Cultural Negotiations of Maharaja Duleep Singh
- **Namra Sultan:** Translating the Untranslatable: Comics as Translation
- **Nitika Gulati:** Modernity's Phrenic Consequences: Miscommunication and Missed Communication in Jeet Thayil's *Low*
- **Sreejata Paul:** *Ilm-e-Ilahi (Brahmagyan)*: Parenthetical Translation, ‘Knowledge of God,’ and Language Politics in Late Colonial Bengal

1:30 PM to 2:00 PM, IST | LUNCH BREAK

2:00 PM - 2:20 PM, IST | CDN PRIZE WINNER ANNOUNCEMENT & AWARD

- Announcement of CDN Prize winner
- Comments by Floor Judges

2:20 PM-3:55 PM, IST | SESSION 11

TRANSLATION AND CINEMA

Chair: **Nishat Haider**

- **Manish Solanki:** *Umrao Jan Ada*: The Text's Afterlife in Translations and Cinematic Adaptations
- **Bashabi Gogoi:** Satyajit Ray's Vision of *Pather Panchali*
- **Subham Dutta:** The Problematics of Caste Identity and the Politics of Representation in Aparna Sen's Bengali film *Ghawre Baire Aaj* (2019)
- **Amrita Mitra:** Translating Ibsen on Indian Screen: A Study of Power, Spirituality and Science in Satyajit Ray's *Ganashatru*

4:00 PM - 6:15 PM, IST | VALEDICTORY SESSION

Chair: **Suman Gupta**

- Valedictory Address: “Translation and the Estrangements of a Postcolonial World” | **Rukmini Bhaya Nair**
- Conference Report | **M. Asaduddin**
- Vote of Thanks | **Albeena Shakil**

ABSTRACTS

Day 1: Wednesday, 2 March 2022

INAUGURAL SESSION

6:00 PM - 8:00 PM, IST

Keynote Address:

“Hijaab, Naqaab and Aadab: Translation in Violent Times”

Speaker:

G.N. Devy

Chair:

Sukanta Chaudhuri

Bio-Note of Speaker:

G. N. Devy was educated at Kolhapur and Leeds. He joined the Indian branch of ICLALS in 1977 and the European ACLALS in 1981, and participated in all conferences regularly till 1995. He gave up his Professorship at the Baroda University in 1996 and started work with Adivasis. He established the Adivasi Academy at Tejgadh and the Bhasha Research Centre at Baroda. In 2010, he initiated the People's Linguistic Survey of India. In response to assassinations of several thinkers, he started in 2015 the Dakshinayn movement of writers and artists to support freedom of expression. At present he is working on The People's Report on Indian Civilization and History with the help of a large group of archaeologists and historians. He has to his credit 94 published books written by him or edited by him in Anthropology, Linguistics, Education, Philosophy and history. His recent work 'Mahabharata: The Epic and the Nation' has been translated into Axomiya, Marathi, Kannada, Konkani, Tamil and Hindi. He likes to describe himself as 'a cultural activist' and writes in Marathi, Gujarati and English.

Bio-Note of Chair:

Sukanta Chaudhuri is Emeritus Professor of English at Jadavpur University, where he was founding director of the School of Cultural Texts and Records. His principal field of study is the European and English Renaissance. He has also worked extensively with Rabindranath Tagore, translation studies, urban studies and digital humanities. He has published several monographs and edited some 30 volumes covering these fields. His recent publications

include the Third Arden edition of Shakespeare's *A Midsummer Night's Dream*; *The Cambridge Companion to Rabindranath Tagore*; a Bengali volume on post-truth, *Bhasha, artha, satya*; and most recently, two co-edited volumes, *Machiavelli Then and Now* (Cambridge) and *Global Debates in the Digital Humanities* (Minnesota).

Professor Chaudhuri has translated widely from Bengali literature into English. He was General Editor of the Oxford Tagore Translations, and now of the Italian-Bengali translation series of Jadavpur University Press. He has also translated a selection from the notebooks of Leonardo da Vinci from Italian to Bengali, and is compiling an ongoing Bengali commentary on Dante's *La divina commedia* to accompany a new translation by another hand. He edited the two-volume *Calcutta: The Living City* (Oxford). He was chief co-ordinator of the online Tagore variorum site, Bichitra, and is now chief co-ordinator of Shabdakalpa, an ongoing project to develop a historical dictionary of the Bengali language by computational means.

Professor Chaudhuri is a Corresponding Fellow of the British Academy; Honorary Fellow of the Asiatic Society of Bengal; and former Fellow of All Souls College, Oxford. He is currently a (virtual) visiting scholar in the Tagore Studies programme of the South Asia Institute, University of California, Berkeley.

Day 2: Thursday, 3 March 2022

Session 1: Intermedial and Intersemiotic Translations

9:15 AM - 11:00 AM, IST

Chair: G.J.V. Prasad

Bio-Note of Chair:

G.J.V. Prasad, formerly Professor of English at Jawaharlal Nehru University, is a poet, novelist, and translator. His teaching and research have focused on Indian English literature, contemporary theatre, Dalit writings, Australian literature, translation theory, and questions of representation and identity construction. Prasad served as the Chairperson of IACLALS from 2014 to February 2020, and has been a part of several academic organizations of international repute, including IASA. He was jury member for several prestigious literary prizes and awards. For several years he has edited *JSL*, the prestigious Journal of the School of Language, Literature & Culture Studies of JNU. G.J.V. Prasad has been a Visiting Professor and Visiting Scholar in India and abroad, including University of Paris VIII; University of Cyprus, Nicosia; University of Essex, Colchester, UK; Grinnell College, Iowa, USA; University of Hyderabad, India. Prasad has an astounding number of national and international publications and conference presentations to his credit. Some of his more recent publications are: *Reclaiming the Disabled Subject: Representing Disability in Short Fiction* (co-edited, Bloomsbury, 2022); *This World of Mine: Selected Poems* (Hawakal, 2021); *A Red-Necked Green Bird*, a translation of Ambai's short stories (Simon and Schuster, 2021); *Disability in Translation: The Indian Experience* (co-edited, Routledge, 2019); and *India in Translation, Translation in India* (edited, Bloomsbury, 2019).

Shubhangi Rao, “Inter-medial Translation of Kalidasa’s *Abhignan Shakuntalam* by Painter Raja Ravi Varma”

Abstract:

This paper focuses on Intermedial translation of Kalidasa’s *Abhignan Shakuntalam* in the paintings of Raja Ravi Varma. The paper aims at Translation Studies being a discipline in itself and moving beyond the boundaries of equivalence and untranslatability taking in view Intermedial translation theory focusing on the transfer of meaning in different media and challenging the issues of translation. Translation has been perceived as an activity of transferring from one language to another where issues of accurate, ethical and equivalent translation have surrounded the discipline. However, another perception of translation offers that translation is an activity which considers cultural shifts as an art in itself and makes it possible to take liberty from word to word translation as taking liberties and cultural shifts have been an act of creativity too. Intermedial translation offers another perspective of transfer of meaning from one art form or media into another and thus paving a new way for the development of the discipline and its different perception.

For this Intermedial translation, the paper takes Kalidasa's play *Abhignan Shakuntalam* as a verbal source text while view paintings of Shakuntala by Raja Ravi Varma as its Intermedial translation or the target text. The analysis of the paintings will be considered as the translation of the play where the sole focus would be on the transfer of meaning from verbal to nonverbal also keeping in mind that both follow a basic narrative i.e. the story of Shakuntala and Dushyant from the Mahabharata.

Bio-Note: Shubhangi Shrinivas Rao is a Ph.D. research scholar in the Department of English of Shri Govind Guru University Godhra. She is currently working on Inter-medial Translations between poetry and painting focusing on Translation Studies as being interdisciplinary.

Azhar Uddin Sahaji, “An Intersemiotic translation of Noor? Reassessing the Origin of Aureole in Select Miniatures from Early Islamic to the Mughal Period”

Abstract:

The Arabic word *noor* (نور) is a heavily loaded word carrying with it a paramount significance particularly in reference to the God in the Semitic religions. Although the word had its origin in the Proto-Semitic language, it achieved its momentum after Islam, and apart from religious contexts, the word came to be used very frequently in (religious and secular) literatures, miniatures, and other forms of artistic productions across Arab, Persia, India and other parts of the world.

In Mughal miniatures too starting from the time of Jahangir we note a presence of a halo or aureole around the head of the central character — be it of Jahangir himself or anybody else. This halo is certainly a direct influence of the (Christian) European, particularly Portuguese paintings. The history of this halo goes back to ancient Greek, Roman, and then Byzantine civilizations which started to influence early Islamic miniatures during and after the crusades. In India, the Mughal miniature was very much influenced by the Persian miniature which again, was shaped by Islam and influenced by Byzantine and Roman cultures. Therefore, the presence of a halo or aureole in an Islamic miniature be it Mughal, Persian, or Ottoman raises a question on its origin—whether it is purely influenced by various European schools of painting or by Islam, particularly the idea of *noor* or a congregation of divine light, the proposed research paper plans to investigate the same thoroughly.

How did the word come to be translated (intersemiotically) from literature to painting and when? How early Islamic miniatures in Arab and Persia traveled and influenced (or rather translated into) the Mughal miniature and subsequently the Rajput and Kangra miniatures? Was there a translation in this process? The paper is particularly interested in investigating where exactly *noor* intersects and engages with miniatures through (intersemiotic) translation from religious to secular domains.

The proposed research paper is going to be an extension of a previous research paper published in the Rupkatha Journal 1 which argues how the word *noor* traveled from classical

Arabic to modern Indian languages and how the religious significance attached to it came to be translated differently in contemporary Punjabi/Hindi pop songs.

Bio-Note: Azhar Uddin Sahaji is a Ph.D. candidate in the Department of English, Jamia Millia Islamia, New Delhi.

Mohd. Aquib, “Translation of Ghalib’s Verses into Paintings by AR Chughtai”

Abstract:

In this paper, looking at the pictorial representations of Mirza Ghalib’s verses in AR Chughtai’s *Muraqqa-i-Chughtai* (1927) and *Naqsh-i-Chughtai* (1935), the theoretical implications of classifying these paintings as ‘adaptation’, ‘translation’, and ‘*roopantar*’ would be discussed. On the one hand, Chughtai’s Ragamala renditions of Ghalib’s Urdu verses are explicit examples of an artwork which illustrates a fusion of different modes of art – music, poetry and painting- affording an analysis of their ‘intermedial’ aesthetics; on the other hand, they also present a site of multiple literary and cultural systems participating in an artwork – Urdu ghazal, Mughal art and Ragamala paintings. This provides scope not only for a study of contemporary intersemiotic relations and their modern legacies, but also for that of a tripartite intermediality of modes and traditions from the perspective of translation. While attempting to classify Chughtai’s paintings of Ghalib’s verses, this paper also engages with the bearings they have on the respective ghazals in the illustrated *Diwan-i-Ghalib* and vice-versa, in the sense that they concretize competing viewpoints in the theory of ghazal. One posits that ghazal is just a collection of couplets with similar rhyme and refrain in which each couplet is a complete and independent poem, whereas the other identifies a “deeper” semantic unity between different couplets which grants a particular ghazal its particular flavor. As these analyses proceed, the general argument the paper makes is that intermedial translation expands the horizons of literary appreciation.

Bio-Note: Mohd. Aqib is a Ph.D. candidate in the Department of English, Jamia Millia Islamia, New Delhi. His broad area of research is translation theory and practice. He received his master’s degree in English from University of Delhi in 2019. Currently, he is working on the self-translations of the Urdu novels of Abdullah Hussain, Qurratul Ain Hyder and Shamsur Rahman Farooqi into English.

Tanvi Sharma, “Retribalizing the *Ramayana* Tradition: An Intermedial Analysis of Paley’s *Sita’s Sings the Blues*”

Abstract:

The *Ramayana* has been unceasingly translated, transposed and transcreated in diverse languages, contexts, modes and media so as to render both, the concept of an originary tale highly problematic, and a restricted understanding of the practice of translation impossible as

well as futile. In contemporary discourse that subscribes to an expansive view of translation as an intermedial as well as an intramedial process, this epic tradition serves as a classic case in point to explore how cultural negotiations take place when one engages in this eclectic and multi layered exercise. In my paper I would like to focus on Nina Paley's animated film *Sita Sings the Blues* to gauge how meaning is generated through inter-, multi- and transmedial constellations and cross-medial references exploited by the text. I specifically deliberate upon how Paley translates the various performative traditions associated with the epic (delineated by Lutgendorf in his pioneering research regarding the modes of circulation of Tulsidas's *Ramcharitmanas*) and adapts them to suit the needs of the digital medium that she translates for. I argue that by creating multiple narrative frameworks in her film, Paley engages with elements of each of these traditional performative traditions, namely, recital or *path*, explication or *katha*, and enactment or *lila*, only to destabilize the cultural contexts within which they exist and deconstruct the hegemonic meanings that they perpetuate.

By picking on diverse sources to create her version of the epic not only does Paley engage in an exercise of translation that cuts across multiple national, linguistic, generic and media barriers, forcing us expand our understanding of the process of translation, she further creates alternative methods of free distribution that flout and subverts the regulation of art and culture under a capitalistic framework. Through an analysis of the process of creation and networks of distribution exploited by Paley, I further contend that the detribalization of the oral *Ramayana* narrative that occurred when the epic was transposed onto the printed page, is reversed and a retribalization seems to be underway by the use of cyber space and digital technology that allows for a possibility of return to an environment akin to that of the acoustic age (as predicted by McLuhan), that encourages proximity and dialogue between the artist and the audience with a view to disturb hegemonic meanings and associations accrued by the epic narrative in instances of regulated reproduction and translation of the text.

Bio-Note: Tanvi Sharma has been teaching in the Department of English, Shaheed Bhagat Singh College, University of Delhi since 2013. She is currently pursuing her Ph.D. from the Department of English at the University of Delhi under the supervision of Prof. Christel R. Devadawson and her thesis is titled “*Ramayana* in the 21st Century.”

Subhadeep Ray, “Translations between Realities and Genres: From “*Pikoor Diary*” to *Pikoo* by Satyajit Ray”

Abstract:

In the Indian sub-continent modern film has maintained a close relation with modern fiction to both expose a hidden literary potential to be ‘translated’ into another medium and establish independent cinematic perspectives towards a multi-layered reality. The difference of the language of cinema from that of literature has created here a very complex field of creative exchange between the two genres and also that of critical interactions between the reader and the viewer. In the light of this dynamics this paper proposes to study the elements of mediations and transmutations in the translation of Satyajit Ray's short story “*Pikoor Diary*”

(“*Pikoo’s Diary*”), 1970, to his later short telefilm, *Pikoo*, 1980. Leading the mid-twentieth century cultural-turn of the Bengali realistic cinema – and by implication the Sub-continental cinema – Ray’s movies profoundly translate the written into the visual – a fact well acknowledged by scholars; but a unique poly-system can also be seen to be operating in the few cases of open-ending correspondences between Ray as a film-maker and Ray as an author of the ‘source’ text, both being interested in teasing out of alternative sides of truth in both life and art. Thus “*Pikoo Diary*” itself exhibits an inner-translatability – a six year old boy’s linguistically and perceptively ambivalent reflections on splitting Bengali middle-class metropolitan living – whereas *Pikoo* picks up characters from *Pikoo’s* writing to shift them to dual sets of actions framed by his entries and exists.

Bio-Note: Subhadeep Ray is Associate Professor of English in Bidhan Chandra College, Kazi Nazrul University, Asansol, West Bengal. Working on a comparative analysis of British and Bangla Modernist fiction, Ray has contributed essays to two volumes of the series *Conrad: Eastern and Western Perspectives* (Maria Curie-Skłodowska UP, Lublin and Columbia UP, New York). His areas of research interest are Modernism, Postcolonialism, Marxism, Disability Studies, and Translation Studies.

Session 2: Translating Literary Forms/Genre

11:00 AM - 12:45 PM, IST

Chair: **Mini Chandran**

Bio-Note of Chair:

Mini Chandran is Professor of English literature in the Humanities and Social Sciences Department, IIT Kanpur. She is the author of *The Writer, the Reader and the State: Literary Censorship in India*. A practising translator, she translates from Malayalam to English and back, and has published translations of fiction and non-fiction titles, besides academic papers in national and international journals. Her translations include *A Revolutionary Life*, biography of Lakshmi Sahgal (from English to Malayalam) and *Autumnal Memories*, biography of prominent Malayalam critic Joseph Mundassery (from Malayalam to English). She has also co-edited *Textual Travels: Theory and Practice of Translation in India* as well as *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*.

Saba Mahmood Bashir, “Changing Colours of the Melon: Negotiations with Idiomatic Translations”

Abstract:

“To translate is one thing; to say how we do it, is another”. There is no denying that fact that translation is a complex area. When there are studies on it being inter-cultural and intra-

cultural, the motive of the translator is always in search of equivalence. All the same, one wonders what is it that a translator retains, while a switch is made between languages and cultures, more so, while translating idioms and metaphors. When an idiom is a group of words whose meaning is different from the meanings of the individual words, has a non-literal meaning attached to it, one wonders at the strategies that the translator adopts to balance out the levels of untranslatability in an effort in balancing the effectiveness of the text.

In this paper, I propose to look at the issues that come up with the translation of idiomatic and metaphorical references, with specific examples from Manto's humourous writings, be it his stories (like 'Rehmat-e-Khudawandi ke Phool' or 'Hajamat') about the playful banter between a husband and wife or from the witty sketches that he wrote about personalities from the film industry (like Sitara or Paro). The negotiation of this transference by the translator, the specificity of the constraints between the Source Language (SL) and Target Language (TL) would be examined.

Bio-Note: Saba is a poet, author and a translator. Her first book was a collection of poems, *Memory Past* (Writers' Workshop, 2006). Her Ph.D. (IIT Delhi) on the poetry of Gulzar was published by HarperCollins as *I Swallowed the Moon: The Poetry of Gulzar* (2013). She has also translated Gulzar's screenplays of Premchand's *Godaan and Nirmala and Other Stories* (Roli Books, 2016) along with other pieces of fiction by Premchand and Manto. Her recent books are *Aandhi: Insights Into the Film* (HarperCollins) and *Women of Prey* (Speaking Tiger), a translation of selected stories by Manto. Saba is Assistant Professor at the Department of English, Jamia Millia Islamia, New Delhi.

Tannu Sharma, "Translating on Demand: Franchise Translations"

Abstract:

This paper explores the mutability of language, of equivalence and of fandom immersion. The text is a popular superhero film franchise, which deals with Affect in its most consumer driven state to allow for an engagement with the performative aspect of language. The potential of a word, when spoken by different character, forms the basis of the complex relationship between performance, language and medium. The OTT platforms not only seek to translate a text, but to create a new market for it. The translator functions as the first reader, the primary audience, but also the creator of a new text, which leads to news fans. This is the power of the translator, to know the text from within, to transform, adapt and to recode the text. In my paper, I hope to explore this process at length, with examples from the MCU Hindi dubbed versions, to see what are the ways in which this process replicates but also rewrites the original.

Bio-Note: Tannu Sharma is Assistant Professor at the Department of English, Janki Devi Memorial College, University of Delhi.

Hiya Chatterjee, “Translation as propaganda? A Study of Translations of Russian language books into Bengali in post-independence India”

Abstract:

The connection between translation and transnationalism might seem obvious, but a translated work does not merely travel across nations and cultures, space and time. By virtue of being a cultural artifact as well as a material commodity, the book bears within itself the political foundations of such cross-national encounters. Scholarship on book history and translation studies both focus on the journey of the book from the hands of the author to the reader, and it is interesting to note how the demand for certain translated works is closely linked to the workings of the publishing industry, book market and reading cultures of that particular period. Transnational circulation of books is inextricable from ‘cultural translation’, but the history of the book reveals even deeper reasons behind as well ramifications of the translated text and its source language and nation, and its interactions with the destination language and nation.

In 1950s India, Russian language books translated into various Indian vernaculars such as Bengali, Marathi, Malayali and so on, flooded the market and gained enormous popularity among children as well as adults. The cordial relationship between India and the Soviet Union during the Cold War Period led to a cultural exchange between these two nations, and as Russian books became popular in India, Bollywood films were extremely well-received in the Soviet Union in the mid-twentieth century. It is estimated that roughly 25 million books, magazines and pamphlets from Russian were published annually in 13 different languages. The books covered diverse topics and disciplines ranging from children’s literature to science and politics. While the political propaganda techniques of socialist USSR were definitely at work, the enormous demand for Russian literature, especially children’s stories and folktales cannot be attributed merely to the economic and political impact of socialism on the newly independent Indian nation-state. Jessica Bachman contends, “A small percentage of the books did contain anti-American, anti-capitalist propaganda, but the numbers of children’s books, engineering and science books, popular science, and Russian classics far outpaced the propaganda publications.” In this paper, I will attempt to account for the reasons behind the easy availability and popularity of Russian print media especially in Bengal, which would elect a Communist Government to power in 1977. Trade and political propaganda aside, I will analyse if and how contemporary reading cultures and the state of the Indian publishing industry contributed to this phenomenon in a country which was already coming out of the influence of one Western power.

Bio-Note: Hiya Chatterjee is an assistant professor and a research scholar who has completed her Master’s in English literature from Jawaharlal Nehru University and her M.Phil. from Jadavpur University. She is currently teaching in Swarnamoyee Jogendranath Mahavidyalaya under Vidyasagar University, West Bengal, and is doing her Ph.D. from the University of Kalyani. Her research interests are South Asian Studies, Queer theory and Gender Studies.

Bidyut Sagar Boruah, “Invoking the Figure of *Maharshi* Tolstoy: Early Reception of Leo Tolstoy in the Assamese Language”

Abstract:

Leo Tolstoy is one of the first Russian language authors translated into Assamese. While Russian literature would be positioned gradually in the emergent discursive space of *biswa sahitya*, the Russian Revolution provided the immediate incentive for Tolstoy’s reception in an ethico-political role. In the process, the persona of Tolstoy was translated into *Maharshi* Tolstoy, drawing from the recent evocation of the spiritual in the socio-political context of colonial modernity in South Asia. This paper looks into these inter-related double translations of the work and the author persona as a site for negotiating the dilemmas of the emergent mass politics by the early twentieth century Assamese intelligentsia. In 1918, an Assamese magazine *Assam Bandhav* published a translation of Tolstoy’s story “What Men Live By”. Furthering the engagement in the 1920s, translation of Tolstoy’s essay as well as a few pieces on his thoughts and deeds appeared in *Chetona*. These works drew attention to the author’s ethical differences with the contemporary anarchists. Tied with a critique of the revolutionary violence, the interest in the ethical dimension was indelibly marked with the concern over the apparent volatility of the mass people in the arena of anti-colonialism. This concern was extended to the selections in the first anthology of translated stories of Tolstoy published in 1939. A figure of the peasant marked with the ethics of non-violence and passive resistance emerged through the anthology, which could be translocated to the agrarian setting of Assam. This literary manoeuvre was, indeed, essential in situating rural Assam in the Gandhian moment.

Bio-Note: Bidyut Sagar Boruah is a Ph.D. candidate in the Department of English, University of Delhi. His Research Topic is “Reception of Russian Literature in Assamese Public Sphere: Networks of Appreciation, Translation, and the Political Milieu (1930-2000)”. In his M.Phil. dissertation submitted to the University of Hyderabad, he researched on the debates and discourses of translation in Assamese in the late nineteenth century.

Tarika, “Translating Lives into Archives: A Study of the NFHS Census as a Postcolonial Meta-text”

Abstract:

The paper will aim to analyse census-like-records, like the NFHS (National Family Health Survey), as archives of the present health of the postcolonial state and as translations of the lived lives of populations into state archives.

Benedict Anderson in *Imagined Communities* states that the census, the map and the museum are mode of knowledge production which archive the knowledge and memory of populations but also produce the very categories being defined. This conceptualization of the census makes it ‘performative.’

The understanding of population as the ‘object’ of the modern government derives from the work of Michel Foucault in *Society Must Be Defended: Lectures at the Collège de France, 1975-76*. He calls the concerns with mortality, natality and fertility biopolitics.

Assimilating Achille Mbembe’s concept of ‘necropolitics’ to this articulation can aid in the analysis of how census translates lives into a discourse of the health, life and death of populations. (‘Necropolitics’, 2003). The digitization of data in the post-colonial world normativizes these categories through proliferation in the public domain. Categories are imperative for such transcription. As Hacking says, “Counting is hungry for categories.”

For example, the NFHS defines, attributes of motherhood while creating a continuous spectrum of evaluation for these state-defined attributes of female health over time. This creates trajectories of ‘development’ carried out by the state but also creates seemingly stable signifiers of dimensions of public health (in this case). Like all postcolonial texts, census also highlights how inclusion into the public official archive creates political acknowledgement for populations.

Bio-Note: Tarika is Assistant Professor of English literature at Satyawati (eve) College, University of Delhi. She has been a part of the University of Delhi teaching fraternity since the last decade. She has been a Fulbright scholar (FLTA) at the University of California, Davis. Her translation of a Sahitya Akademi Award-winning collection of Kashmiri essays into English has recently been published by Sahitya Akademi.

Session 3: Translating Caste

12:45 PM - 2:05 PM, IST

Chair: Raj Kumar

Bio-Note of Chair:

Raj Kumar is Professor and former Head, Department of English, University of Delhi. He is the author of *Dalit Personal Narratives: Reading Caste, Nation and Identity* (Orient BlackSwan).

Diksha Beniwal, “The irony in English Translation of the ‘Dalit Brahmin’”

Abstract:

This paper attempts to understand the complexities of translating modern Dalit Literature into English. It will analyze Sharankumar Limbale’s short story “The Dalit Brahmin” translated from Marathi to English by Priya Adarkar. The history of British colonialism, and the contemporary trend of late capitalism and globalization has unraveled a humungous market of translated texts that goes beyond the motivations of simply making the text available for a

larger readership. Laura Brueck writes about an increasing demand for English translations of texts from vernacular languages not only to make them available for readers in the West, but also for “the new Indian audience” which associates itself primarily with the English-speaking middle class.

However, Limbale’s story critiques the very desire of people, dalits in particular, to aspire for a casteless middle class status which translates into distancing one’s self from their roots, culture, and dalit history. The very act of translating this story into English contributes to the politics of class mobility within the dalit community. Is it ironic to translate into English a story which satirizes one’s affinity as a dalit with the Western culture that inimitably becomes a part of the middle class status they aspire for? Or does the English translation of a text that symbolically resists translation furthers the point Limbale is trying to assert by making it accessible to the people he is writing about? The paper explores the nuances of translating a piece of dalit literature as part of the process of embracing colonial modernity.

Bio-Note: Diksha Beniwal is a Ph.D. candidate at the Indian Institute of Technology, Kanpur. Her research interests include postcolonial literature, Dalit studies, and Dalit literature. She is currently working on the rise of the Dalit middle class and the study of the ways in which it differs from, and is similar to, the Indian middle class that emerged under the British rule.

Ankita Kaushik & Aman Nawaz, “Recast(e)ing Space, Space Politics: Language, Politics, and Space in translations of Ajay Navaria and Uday Prakash”

Abstract:

In the proposed paper, taking the translated works of Ajay Navaria and Uday Prakash as a nuanced site, the paper would attempt to look into the phenomenon of translation as not just what is lost and gained during the process of translation, in the sense of how a work of translation can both enable a writer to reach a wider audience and prove detrimental to them by causing immense betrayal to the original text, but also the political consequences of it. Thus, moving beyond the conceptualization of translation as an aesthetic act, it is seen as a political act that also plays an important role in determining the cultural ‘other’ in the city space and lays bare the asymmetrical power relations that exist between those that occupy the center by virtue of their class and caste and those that occupy the margins. According to Michael Cronin and Sherry Simon (2014), language acts as a vehicle of urban cultural memory and identity, playing a key role in the creation of meaningful spaces of contact and civic participation. But what happens when that language (Hindi) gets translated into another (English)? In the proposed research, the translated works will be compared with the original texts to map the movement of the characters both within the context of territorial and narrative space. The paper would argue on two positions, each drawing from one another. Firstly, it would look into the nuances of registers and gestures of the marginalized characters and argue that the act of (mis)translating them misses the politics and promises embedded in English language that forms an intrinsic part in the formation of Dalit and other marginalized

characters as a modern political subject. Secondly, it looks into the question of urbanity/spatiality present in the writings to argue a need for a way to interrogate the (un)translatability of spaces as inhabited by the characters belonging to the margins that impact their rights in and to the city.

Bio-Notes: Ankita Kaushik is Doctoral Research Scholar at the Department of English, University of Delhi, and Assistant Professor (English), Sri Venkateswara College, University of Delhi. My doctoral research focuses on the idea of sustainability, cosmopolitanism and migration with respect to people settled near river Yamuna in the city of Delhi. Other areas that I have worked in are contemporary cultural and literary theory, with special focus on oral history and archives, urban/spatial studies, cosmopolitan theory, popular music and nationalism. Aman Nawaz teaches English at Sri Venkateswara College, Delhi, and is reading for Ph.D. in the Department of English, University of Delhi. His interest areas include Memory and Trauma Studies, Dalit Studies, and Postcolonial Literature.

Brati Biswas, “Translating the Dalit Nation and Intersecting Subjectivities”

Abstract:

The idea of the Nation is embedded in any conceptualization of national consciousness. What constitutes national consciousness and how is it formed? In a culturally diverse land like India translation is a means of making accessible and connecting the different linguistic regions. Through translation we are able to connect and know about the different parts of India and create an idea of the Nation. The question is does this national consciousness encompass all participants or give them equal space in the national imaginary. The marginal subject in a given narrative negotiates a different space as compared to the dominant. The aspect of gender, caste, class intersect to create complex notions of the self and the nation. The Dalits imagine a nation of equality, free of untouchability. The aspirations of the dalits for equality contrast with the occurrence of discrimination, violence and atrocities on them. This consciousness of the nation is at odds with the dominant narrative or perception. This reflects a disconnect in the narrative of the nation. The idea of the nation for the dominant and the marginal are different. Translating the idea of the nation as envisaged by the marginal subject is important and points out that the idea of the nation is not a Monolithic construction there are micro level and differential interpretations of the nation as per subject position and location. A translator who has been involved with translating the marginal subject, as in Dalit and women, the paper would attempt to raise questions on the idea of the ‘nation’ one encounters in their texts.

Bio-Note: Brati Biswas is Associate Professor of English at Dyal Singh Evening College, University of Delhi. She has a Ph.D. on Dalit literature of Bengal from Jawaharlal Nehru University Delhi. She has published and presented articles on a wide range of topics from feminism to Dalit literature. She translates from Bangla to English and Hindi. She is also a practicing poet.

Thinkal Hansan, “The Case of Losing ‘Caste’ in Translation: A Reading of O. V. Vijayan’s *Khasakkinte Ithihasam*”

Abstract:

My paper intends to compare and examine O.V. Vijayan’s 1969 Malayalam novel *Khasakkinte Ithihasam*, in its original and English translation (translated by the author himself). Through a comparison of both the texts I wish to examine how certain cultural and socio-political nuances relating to caste and class in the novel are lost in translation. A loss of this (in translation), I shall argue, leads to an identity crisis in representation where local identities based on caste/class that is represented though language is unable to be translated thus restricting the multi-layered facets of the novel. For instance, in the Malayalam version the residents of the novel’s setting who are not overtly identified as *Thiyyas* makes their caste identity known as people from the backward community (OBCs) through their dialect and the specific way in which they speak certain words. This reference is completely absent in the English translation which misses the heterogeneity of the community and the obvious caste/class divide amongst them.

Bio-Note: Thinkal Hansan is Associate Professor of English at SGTB Khalsa College and Ph.D. Research Scholar at the University of Delhi.

Session 4: Translation and South Asian Adaptations

2:30 PM - 4:20 PM, IST

Chair: Mohammad Asim Siddiqui

Bio-Note of Chair:

Mohammad Asim Siddiqui is Professor and Chairperson, Department of English, Aligarh Muslim University, Aligarh. He worked on American novelist Mark Twain for his doctoral thesis. He is very passionate about his teaching and loves to interact with his students in and outside the classroom. He also lectures regularly in Refresher and Orientation Courses for University and College teachers. His areas of interests and publications include Literary Theory, 19th and 20th Century English and American Fiction, South Asian Literature, Film Studies and Research Methods in the Humanities. His most recent book is a monograph on Shahryar (2021), published by Sahitya Akademi in the Makers of Indian Literature Series. He was a Fulbright Fellow at New York University in 2007. Mohammad Asim Siddiqui regularly contributes research articles and book reviews to journals and books. He has been writing prolifically on arts and culture for different newspapers, magazines and news portals. They include *The Guardian*, *The Hindu*, *The Hindustan Times*, *The Statesman*, *Rediff.com*, *Scroll.in*, *NDTV*, *Frontline*, *India Today*, *The Book Review*, *Biblio* and many others.

Nishi Pulugurtha, “Shakespeare in Telugu Cinema: *Maaro Charitra*”

Abstract:

Shakespeare’s plays are a reworking of material from several sources, from history, stories, folk legends, chronicles. The plays have had an everlasting appeal to playgoers, to readers, to academics, to audiences since Elizabethan times. They are an important source of material for film adaptations, appropriations and reworkings not just in Anglophone cinema but in non-Anglophone cinema as well. Reworking a Shakespearean text in a language and culture that is so very different from its original creates new layers of meaning, new cultural registers that re-present the Bard’s works in a completely new light and add new layers of meaning to it. The adaptations and reworkings of Shakespeare’s plays in Indian cinema constitute a translation, not only from one language to another but from one medium to another. This paper proposes to examine the way Shakespeare’s *Romeo and Juliet* (which is possibly the most frequently adapted Shakespeare play in Indian cinema) is adapted into the 1978 Telugu black and white film *Maaro Charitra* directed by K. Balachander. In *Maaro Charitra* the feud between the two families is one based on differences of language and culture that is so much a part of the multicultural ethos of India. The paper will also situate the film in the context of Telugu film adaptations of Shakespeare.

Bio-Note: Nishi Pulugurtha is Associate Professor, Department of English, Brahmananda Keshab Chandra College, Kolkata. Her publications have featured in the *Coleridge Bulletin*; *The Encyclopaedia of Postcolonial Studies*; *Shakespeare and Indian Cinemas: Local Habitations*, edited by Poonam Trivedi and Paramita Chakravarti; *The Cambridge Companion to British Romanticism and Religion*, edited by Jeffrey W. Barbeau; among others. She has a monograph on *Derozio* and a collection of travel essays, *Out in the Open*, an edited volume of essays on travel, *Across and Beyond* (2020) and a volume of poems *The Real and The Unreal and Other Poems* (2020) and a collection of short stories *The Window Sill* (2021). She has edited a forthcoming special feature issue of *Muse India* on “Shakespeare in Indian Cinema”.

Swatee Sinha, “The Translation of Non-Words: Engaging with the Currency of the Spectral in *Hamlet* and *Haider* (2014)”

Abstract:

The paper proposes to explore the translational economy of non- language taking as its case study Shakespeare’s *Hamlet* and Vishal Bharadwaj’s 2014 cinematic adaptation of the same as *Haider*. It begins with the proposition that Shakespeare’s *Hamlet* in communicating an ontological condition of uncertainly remains invested in a non-language or a rich poetics of inarticulacy. The evocation of such a poetics of inarticulacy relies on regimes of signification other than language that draws upon the incorporeality of non-words, silences and spectral presences that haunt the dramatic rendition of *Hamlet*. Vishal Bharadwaj’s *Haider* which

assimilates this poetics of non-language as part of its translational grammar similarly deploys a cluster of signs garnered from the conflicted political topos of Kashmir in the 90s to underscore the beleaguered consciousness of the central character of *Haider* caught between two irreconcilable worlds. The paper dwells on the semiotic implications of rupture that disrupts the ecology of language as a sign system resulting in an unhinging of consciousness from a conventional grammar of representation. Lines of rupture create zones of inarticulacy volatilizing the grammar of representation through the introduction of the spectral. How does *Haider* (2014) transpose this inarticulacy of non-words and spectrality of representation from the political climate of intrigue in the state of Denmark to the insurgency ridden political landscape of Kashmir of the 90s? In other words, the paper focuses on the specific economy of signs that communicates the spectral world of *Hamlet* racked by instability, intrigue and sedition and looks at the poetics of translation that recreates through semiotic means other than language the complex nebula of affect in the transplantation of *Hamlet* onto the politically volatile region of Kashmir. The affectual transactions between *Hamlet* and *Haider* remain invested in a grammar of translation that closes the gap or the temporal distance between the plays by producing a rich ecology of signs revolving around the motif of the spectral to communicate the dilemma of the central characters.

Bio-Note: Swatee Sinha is a Ph.D. candidate in the Department of Humanities and Social Sciences at IIT Kharagpur.

Kalplata, “*Duvidha*: A Woman’s Subjectivity from Text to Screen”

Abstract:

Mani Kaul’s *Duvidha* (*Dilemma*, 1973) is a cinematic adaptation of a magical realist story by the same name by Rajasthani author Vijaydan Detha. It depicts the inner dilemma of a bride who accepts a ghost as her husband in place of her real husband, who leaves for a five-year-long business trip a day after their wedding. After five years, she must choose between the Ghost and her real husband. Mani Kaul interprets the bride’s dilemma with the help of two primary cinematic forms, image and sound. In this cinematic translation of the subjective self of a woman, Mani Kaul is profoundly informed by the cinematic style and philosophy of Robert Bresson, the French filmmaker of the 1950s. This paper, firstly, reads the expression of feminine subjectivity in Vijaydan Detha’s story *Duvidha*. Secondly, it analyses its translation in Mani Kaul’s film by the same name. While reading the cinematic translation, it focuses mainly on two cinematic styles of the director, the close-ups and the voice-over. Kaul’s combines these two techniques to create a cinematic world of “stillness”. With minimal camera movement and a monotonous voice-over, Mani Kaul discourages the audience from identifying with the characters on the screen. This paper studies Mani Kaul’s interpretation of a woman’s dilemma on-screen with the engagement of minimal cinematic forms, and at the same time, questions the director’s minimalistic style, whether this style resulted from strategic weakness or a conscious choice?

Bio-Note: Kalplata is Assistant Professor in the Department of French and Francophone Studies, The English and Foreign Languages University, Hyderabad. Her research interests include Literature, feminist studies, and cinema studies.

Sanjukta Naskar, “Interpreting Shakespeare’s *Othello* in Bengali Cinema”

Abstract:

The idea of translation is expansive and regressive at the same time. Translation is again both creative and conformist. Whether translating a piece of literature to another language or languages, while collecting and documenting oral literature, whether abridging a book for easier consumption, translation has been an essential part of most literary endeavours whether consciously or subconsciously over a very very long period of human history. One of the parameters of popularity of a writer is measured through the prism of the number languages in which the author or playwright has been translated in.

Shakespeare undoubtedly is a forerunner in producing a multiplicity of interpretations or ‘translations’ across cultures thousands of kilometres away. The charm and enigma of Shakespearean interpretations has only grown and dispersed with new and dynamic creative artists proving their mettle in this field of undisputed authenticity.

In my paper I propose to look at the 1961 production of the film ‘Saptapadi’ (or Seven Steps) a novel by Tarashankar Bandopadhyay which has a very close association with Othello. Remembered primarily for its cinematographic representation of the most iconic scene from Othello, the film however, becomes a paradigm of inter-religious conflict further explored in the course of the film. Also a 2014 adaptation of Othello titled ‘Hriday Majhe’ (In the Middle of the Heart) carries on the legacy of a conflicted and insecure man in a more contemporary context. By studying the two adaptations of Bengali cinema I would like to project the evolving maturity and adaptation of Shakespearean representation and interpretation in Bengali cinema.

Bio-Note: Sanjukta Naskar is Assistant Professor at the Department of English, Janki Devi Memorial College, University of Delhi

Jaya Yadav, “Memory, Migration(s), Transl(n)ations: Reading Intizar Hussain’s *Basti* and *The Sea Lies Ahead* through a Historiographical Lens”

Abstract:

The development of South Asian literature has been read through the lens of postcolonial theory, subaltern studies, feminist frameworks, amidst other various schools of thought. Partition literature is at times seen as a focal lens to understand conflict, identity, and memory in the region. Archival work on the Partition, and subsequent ‘partitions’, namely in 1971 during the Liberation War of Bangladesh has focused on questions of language, gender, and

ethnography. The act of writing vis-a-vis the experience(s) of the Partition is arguably an act of 'translating' the unspoken horror and trauma that accompanied the 'independence' of undivided India. In Intizar Hussain's *Basti* (1979) and *The Sea Lies Ahead* (1995), inscribing an alternating memory of histories becomes a central theme. In this paper I argue that through these texts, literature acts as a site of historiography, pluralising perspectives on the intersections of the political and the personal. The protagonists in both texts struggle to erase their past, linking their current identity to *muhajir* origins in a newly independent Pakistan. Urdu becomes the medium to cement their identity as one of 'belonging' in a 'homeland', but issues of conflict and violence remain. The novels delineate cross border migration during 1947, articulating concerns of who belongs to which 'side'? I use the theoretical framework of Yi-Fu Tuan's conceptualisation of 'Space and Place' (1979) to underline these questions of (un)belonging, as well as linking 'place' to an ongoing process of experiential living, and not only a cartographical location. In this sense Hussain's novels explore this notion of 'space and place', translating the experience of the *muhajirs* in a language of their own. This is further problematised through the translation of these texts into English. This raises the question of self-reflexivity for South Asian readers who consume the novel in the colonial language. Does the experience of the Partition continue to hold only colonial referential points? Can a new theoretical framework shed light on the 'inbetweenness' of memory, trauma, and writing? What pertinent understandings are lost or gained through translating such violent upheavals in history, especially through fiction? This paper attempts to raise these questions through a literary and historiographical mapping of South Asian writing.

Bio-Note: Jaya Yadav is a Ph.D. candidate at the University of Delhi, working on contemporary South Asian Literature. She worked on Amitav Ghosh's fiction for her M.Phil. dissertation. She is interested in the interdisciplinary aspect of literature and its role in articulating questions of identity, historiography and politics. She grew up in Turkmenistan, England and Nepal, before relocating to India for her university education. She is Assistant Professor at the Department of English, Janki Devi Memorial College, New Delhi.

Session 5: Translation Theory and Praxis

4:20 PM - 6:20 PM, IST

Chair: Sachin C. Ketkar

Bio-Note of Chair:

Sachin C. Ketkar is a bilingual writer, translator, editor, blogger and researcher based in Baroda, Gujarat. His collections of Marathi poetry are *Jarasandhachya Blogvarche Kahi Ansh* (2010) and *Bhintishivaicya Khidkitun Dokavtana* (2004). His poems have been translated into Gujarati, Hindi, Urdu, Malayalam and Telugu. *Changlya Kavitevarchi Statutory Warning: Samkaleen Marathi Kavita, Jagatikikaran ani Bhashantar* (2016) is a collection of Marathi articles on contemporary Marathi poetry, globalization and translation. His books in English include *Skin, Spam and Other Fake Encounters: Selected Marathi*

Poems in Translation (2011), *(Trans) Migrating Words: Refractions on Indian Translation Studies* (2010) and *A Dirge for the Dead Dog and Other Incantations* (2003). He has extensively translated present-day Marathi poetry, most of which is collected in the anthology *Live Update: An Anthology of Recent Marathi Poetry* (2005), edited by him. He won ‘Indian Literature Poetry Translation Prize’, given by *Indian Literature*, the journal of Sahitya Akademi, New Delhi for translation of modern Gujarati poetry in 2000. He has translated fiction by Jorge Luis Borges, Ted Hughes and Adam Thopre into Marathi. He works as Professor in English, Faculty of Arts, The Maharaja Sayajirao University of Baroda, Vadodara. Currently, he is working on *A Critical History of Marathi Literature*.

Sreenath V.S., “Translator as a *Sahrdaya*: What is gained in Translation?”

Abstract:

Symptomatic reading, developed and popularized by the American translation theorist Lawrence Venuti, aims to understand how the translation consciously or unconsciously suppresses the ideological concerns in the source text. This method which emerged as a reaction against the humanistic analysis of translation played a vital role in sensitizing the readers about the loss in translation which is always a serious concern for the readers, the writers and translators. What is often neglected in Translation Studies is actually the new layer of politics that is added to the source text to empower it further. This paper aims to problematize the process through which translation becomes a conscious political process to contextualize the source text in a new socio-political context. To uncover the political concerns of the source text which are masked by the linguistic deficiencies of the source language, the translator needs to be a *sahrdaya* — the one who sympathetically responds to the author. In this process, translation also functions as a political interpretation to overcome the linguistic deficiencies of the source language. To conceptualize this idea, I look at two texts—the Malayalam novel *Aarachaar* by K.R. Meera and its translation by J. Devika titled *Hangwoman*. In this paper, I argue that J. Devika’s translation of Meera’s novel is a political process by which the text is aptly positioned in the critical framework of gender framework to overcome the linguistic barriers inevitably posed by the source language—Malayalam—in which it is written.

Bio-Note: Sreenath V.S. is Assistant Professor in the Department of Humanities and Social Sciences, IISER Bhopal. His areas of interest include Literary Theory (both Western and Eastern), Comparative Aesthetics, and South Asian Studies. He has published articles in journals such as *EPW*, *Indian Literature* (Sahitya Akademi), *Journal of Indian Philosophy* (Springer), *South Asian Review* (Taylor and Francis). His book *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians* (co-authored with Prof. Mini Chandran) was recently published by Bloomsbury.

Akansha Singh, “Beyond Coloniality: A Comparative Study of Affect in Muktibodh’s Translated Poetry”

Abstract:

Muktibodh’s dilemma between art and politics serves as key towards approaching any reading of his poetry. His belief that the disjuncture between the aesthetic and political realms be resolved through literature is significant to the long durée of India’s (post)colonial liminality. Nonetheless, beyond the marked territories of colonization, his poems also offer a localization of literary modernism in India. A modernism which may not be restrictively understood as radical newness of form but also as part of the larger process of experiencing modernity vis-à-vis changes occurring in India’s social and cultural history. To accommodate this wide array of transitions which encapsulate both human and non- human interventions, the affective method becomes inevitable. Identifying the affective presences in Muktibodh’s poetry adds to the conversation that his poems strike between India’s (post)colonial modernism and Euro- American modernism.

This paper proposes to do a comparative analysis of Muktibodh’s translated poems to understand how the underlying modernism has been interpreted and translated. Central to the analysis is the anchoring of Muktibodh’s modernism between nationalism and internationalism. Therefore, the paper seeks to enquire to what degree the translations are indicative of a relationship between modernity and the construction of a nation. Does the affective modernism of Muktibodh, as understood through these translations suggest India as experiencing an alternative modernity? If yes, then does this alternative modernity necessarily suggest an alternative modernism? Through these questions the paper endeavours to understand the deeper layers of relationships between modernism, nationalism, and internationalism that Muktibodh’s poems explore.

Bio-Note: Akansha Singh is Assistant Professor of English and Academic Writing at NALSAR University of Law. She completed her Master’s from Jawaharlal Nehru University. Her research is focused on subversive literary practices against postcolonial nationalisms. She has also been exploring perspectives from postcolonial print cultures (journals, newspapers, and periodicals) and postcolonial comparative modernisms.

Shailendra Singh, “Translating Affect: Emotion, Erasure, and Readability in *Godaan: The Gift of a Cow*”

Abstract:

This article demonstrates how the pervasive presence of sentimentality and melodrama that one encounters in Premchand’s last novel, *Godaan* (1936) is appreciably moderated in Gordon C. Roadarmel’s English rendition. While this indeed upsets the emotive charge and affective appeal of the original text, there is still a crucial advantage that one discerns in the translated version, namely that of readability. Dominant affects such as anger and pathos, which otherwise constitute the hallmark of Premchand’s social realism and account for much

of the writer's celebrated and lionised status in the world of Hindi letters have nevertheless also been perceived as precisely the kind of limitations and shortcomings that somehow prevent him from matching the depth, range, and virtuosity of someone like Tagore. Translation, in this case, involves a precarious trade-off that not only diffuses the impending possibility of hyperbole and exaggeration but also enhances readability, albeit at the cost of sacrificing cultural flavours and geographical specificities.

Bio-Note: Shailendra Kumar Singh is Assistant Professor at DA-IICT, Gandhinagar. He has published several articles in internationally acclaimed journals such as *South Asia: Journal of South Asian Studies* (Taylor and Francis), *The Indian Economic and Social History Review* (Sage), *Contributions to Indian Sociology* (Sage), *Fat Studies* (Taylor and Francis), *Journal of Lesbian Studies* (Taylor and Francis), and *Women's Reproductive Health* (Taylor and Francis).

Shruti Singh, "Reconstruction, Adaptation and Interpretation: Translation in the Select Texts of Indian Writers in English"

Abstract:

The word 'Translation' denotes 'the process of translating words or text from one language into another', 'the conversion of something from one form or medium into another, the process of moving something from one place to another or carried across' (Dictionary 'definitions from Oxford languages'). Translation seems to be simple process of reconstructing and changing source language text to target language text but it is very difficult to understand the background of the author, his cultural roots, psyche and language. We translate not only his or her text but whole personality because the text is writers' whole world where he breathes and live in. In a way we translate the self of a writer. Translated text can also be called hybrid text and are conscious effort of carrying over from one language, culture, nation to another. Author of target language either add or subtract to create essence of the text according to himself or herself and sometimes the essence of source text is lost so it can be loss or gain both ways but it is difficult to be the same. Generally, loss of essence take place while alteration. I will try to present how Indian writers writing in English tried to maintain the essence of text while reconstructing and interpreting in their own way and adapted ways of the writer of source text to do justice with the SL text and its author.

Bio-Note: Shruti Singh has worked at BBD National Institute of Technology for 7 years. She has published papers and a book. Her area of research interest is Indian poetry in English, Feminist Theory and Criticism, Professional Communication and English Language Teaching.

Anavisha Banerjee, "Nonsense Rhyme and its Adaptability: The Role of Ray Family"

Abstract:

My paper will look at the adaptations of children's rhyme or stories from the writings of Upendrakishore Roychoudhury (Ray) (1863-1915) to his son Sukumar Ray (1887-1923) and its adaptations in various forms by Ray's son, the world famous film-director (writer etc), that is, Satyajit Ray (1921-1992). These adaptations by the three generations of writers reflect the socio-cultural ethos of Bengal and through the genre of children's stories, rhymes, fiction and film adaptations, the varied use of comedy, wit and satire express the exhaustive talent of the Ray family. The realm of caricature to filmmaking also becomes an aspect of analysis.

Upendrakishore Roychoudhury and his stories for children, that is, *Goopy Gyne Bagha Byne* published in first colour children's magazine, *Sandesh* (1915), also satirized societal constructs. His grandson Satyajit Ray and his film adaptation of the same reflects the use of verse satire, musical comedy and the art of filmmaking. This underlines the various levels of creativity by each generation of writers/artists. Sukumar Ray's *Abol Tabol* (Nonsense Rhyme or The Absurd) (1923) underlines the genre of "Nonsense Literature," with special focus on cartoons and its satires on adults and society as well. Thus, my paper will attempt to explore how the realm of "non-sense," translates to great sense at many levels. Many of the so-called nonsense words or phrases used in Sukumar Ray's writing find an echo in Satyajit Ray's Science Fiction stories like *Professor Shonku*. The character of Professor Hijibiji (nonsensical as the name sounds) and his at times absurd statements, adds a comic effect along with his scientific commitments. Moreover, the comic aspect and wit is also visible in Ray's detective stories of *Feluda*, especially with the character of Jotajyu, an author, who uses the combination of Bengali and Hindi in a comical manner.

My paper will also attempt to use English translation to bring out the subtle nuances and complexities of Bengali language. The adaptabilities of the genre and its translations into various mediums not only proves the genius of a particular lineage but reflects the socio-cultural changes, particularly of Bengal from the early 20th century to the late 20th century.

Bio-Note: Anavisha Banerjee is Assistant Professor in the Department of English, Bharati College, University of Delhi. Her areas of interest include position of colonial women, gender studies and plays of Shakespeare. She was also the Treasurer of The Shakespeare Society of India (SSI). She has presented papers in national and international conferences and has publications in interdisciplinary and international journals.

Day 3: Friday, 4 March 2022

Session 6: Translation and Modernity in South Asia

9:15 AM - 11:15 AM, IST

Chair: **Sukrita Paul Kumar**

Bio-Note of Chair:

Sukrita Paul Kumar is a former fellow of the Indian Institute of Advanced Study, Shimla, and has held the Aruna Asaf Ali Chair at Delhi University. An honorary faculty at Corfu, Greece, she was an invited resident poet at the prestigious International Writing Programme at Iowa, USA. She has published several collections of poems, the recent ones being *Country Drive* and *Dream Catcher*. Her critical books include *Narrating Partition*, *The New Story* and *Conversations on Modernism*. She has co-edited several books that include *Ismat: Her Life Her Times*, *Cultural Diversity in India*, *Speaking for Myself: Asian Women's Writings* and *Krishna Sobti: A Counter Archive* as well as published translations of Urdu and Hindi fiction. Amongst many other fellowships and residencies of international significance, she was also invited to be an honorary fellow and resident poet at Baptist University, Hong Kong. Her special academic interests are world literature, Partition literature, gender studies and translation. She has held solo exhibitions of her paintings.

Indrani Das Gupta, "Contacting Otherness via Travel: Theorising Translation in Vandana Singh's Story 'Sailing the Antarsa'"

Abstract:

How do we translate the other—marginalized subjectivities, aliens, plants, nonhumans, and machines? Taking this query as the starting premise, this paper discusses the science fiction short story, "Sailing the Antarsa" by Vandana Singh in light of, what Gayatri Chakravathy Spivak identified translation as, "an intimate act of reading" (180). While translation has often been read as border crossing and engaging with mobility, displacement, and conquest, Singh's story of forming kinships and interconnections figures not only as a matter of becoming but, as Avishek Ganguly claimed, as a translational activity that refuses the dualisms of identifiable and non-identifiable, rejects the universalizing logic of globalization to focalize our understanding of planetarity (2019). Not coding translation as only a linguistic activity, Singh's story dramatizes the planetary paradigm. Borrowing from Ganguly's reading of translation as a "limit, an experience of the impossible and an intimation of the ethical" (2019), Singh's story confronts the liberal humanist politics of human exceptionalism and the dualisms that frame our world to expand our consciousness towards other species. Focusing on translation as an act of reading, on forging connections via the act of reading, this paper's focus on planetarity is underpinned in Singh's story as an instance of postcolonial "affective sociality" (Blackman 2008). Reading translation in terms of planetarity, this paper asserts that

an imperative to render a “common world” (Mbembe 2019), without reducing it to sameness is being attuned to the practices of affective turn. Translation, in this paper directs our attention to its dynamic nature and simultaneously to its untranslatability that threatens the idea of the autonomy of the human species.

Bio-Note: Indrani Das Gupta is Assistant Professor at the Department of English, Maharaja Agrasen College, University of Delhi. She is a Ph.D. candidate working on Indian science fiction at Department of English, Jamia Millia Islamia, New Delhi. Her chapters have appeared in books published by Routledge, Macmillan India, Aakar, and Bloomsbury. Her articles have been published in several national and international journals. Das Gupta’s specific areas of interest include genres like science fiction, popular culture, detective literature, Victorian and Modern British literature, sports culture, body studies, and border studies. She is also the Non-Fiction Editor of *Mithila Review: An International Journal of Science Fiction and Fantasy*.

Fatima Siddiqui, “Gender and Resistance in Translation: Representation of South Asian Feminism in the writings of Rashid Jahan”

Abstract:

Translation has been a way for cultural exchange since before any theory of translation was developed. Texts are embedded in a particular culture so translation is essentially an attempt to transfer one culture into another. The difference between cultures and the difficulties arising from the same are especially prominent when the source text and target text belong to different families of language. Rashid Jahan, the popular Indian socialist, Urdu writer, and activist, produced a range of bold, anti-colonial and feminist writings which provide a worldview of the Indian society much different from the one established by the Western thinkers who only ever saw the Eastern world through the exotic lens.

Rashid, tackled complex and taboo issues such as female sexuality, Islamic orthodoxy, patriarchy, and colonialism in her writings which today, provide inspiration to readers all over the world as they struggle against patriarchy, capitalism, misinterpretation of Islam, and class conflict. Despite the visible backlash she received from the society in her time, she restrained herself and steered clear from sensationalisation, and presented simple accounts of the Indian society and its ideologies related to gender and religion.

This paper aims to explore whether it is beneficial to translate a text from one language into another, since each text is laced with local idioms, traditions, and connotations which might not be accessible to the target readers, and the lack of which might lead to a translated version which is unable to fully convey the inner form of the source text. The paper is aimed at understanding how translating a text from one culture into another helps in bringing about a reform in the society as well as clearing up the prevalent misunderstandings about gender and religious stereotypes in the popular media about the source culture, as has been witnessed in case of Rashid Jahan’s writings.

Bio-Note: Fatima Siddiqui is Assistant Professor in the Department of English at Lucknow Christian Degree College.

Bidyabrata Majumdar, “Beyond Projections: What the Subcontinent Can Discover from Re-Reading Medievalism(s)”

Abstract:

This paper will try to argue why India or any other former colony should see medievalism and particularly the literary translations and adaptations ensuing from it emerging as new areas of research. It will also try to emphasise the importance of attempts to re-translate eighteenth and nineteenth-century medievalist translations from Old Norse, Old English and Celtic languages.

While literary medievalism, mostly a late eighteenth-century European product, has seemingly very little relevance to the current socio-cultural scenario of South Asia, the historical factors that enabled the birth of it, the linguistic/literary genres it influenced or were influenced by and the ways the medievalists tried to project and fabricate particular medieval pasts have a lot to do with how empires conceptualised the orient or the cultures of any of their colonies. In the Indian subcontinent, Medievalism as a genre is largely absent from Romantic/Victorian syllabuses, barely features in colonial/postcolonial courses and is never a very popular choice for a research topic.

Since all of late-eighteenth and nineteenth century Europe felt constantly threatened by the question of origin, both linguistic and racial and was deeply troubled by relatively incipient disciplines like evolutionary biology, geology and philology, a substitute site of originary purity had to be discovered and it was the medieval age, or rather various projected versions of it. Most medievalist texts and translations in the aforementioned period therefore left tacit marks of the aforesaid unease and most of them had to be dovetailed into the colonial scheme and fumigated off the perturbing elements. Re-readings and re-translations of them will help to decipher such comparatively unexplored consternations. I would like to argue that any empire had first to colonise its own history in order to start colonising its outsides.

Bio-Note: Bidyabrata Majumdar has Master’s and M. Phil. degrees from the University of Kalyani and is now working on his Ph. D. on the translational politics of George Stephens, George Webbe Dasent and William Morris.

Angshuman Kar, “Simana Chharie: New Perspectives on Translation from South Asia”

Abstract:

This paper would critically examine my experiences of editing a collection of Bengali translation of poems from five Indian languages (namely, Assamese, Malayalam, Marathi, Gujarati and Telugu), *Simana Chharie (Beyond the Borders, 2019)*. In this book, twelve

translators translated forty poets from the five languages mentioned above. With the exception of one translator who worked with poems written in the original Indian language, all others worked on the English translations of the poems. No workshop was conducted for this project, which was absolutely an individual endeavour without financial support from any funding agency. When translation from SL to TL via another language has been severely criticized, in the context of India (and, in extension, in South Asia as well), this has become a reality a translator must adjust to as, with time, multilingual Indian/South Asian translators have only decreased in number. Even Sahitya Akademi now accepts translations from one Indian language to another done through the mediation of English.

This paper will contextualize my experiences of working with the poets and the translators selected for the project to argue that group emails and conference calls can very well replace the old method of workshops, particularly during a pandemic like the one we are passing through. In so doing, the paper will use insights from Sujit Chowdhury's concept of 'retranslation' and Peter Newmark's idea of a 'valid' text.

Bio-Note: Angshuman Kar is Professor in the Department of English and Cultural Studies at The University of Burdwan, West Bengal.

Papia Sengupta, "Translation and Multilinguality: Analyzing the Intersectionalities between Definition-Making and Mother-Tongue in the National Education Policy of India 2020"

Abstract: The field of Translation Studies have broadened itself, yet it hasn't taken due cognizance of the area of policymaking where the practical interplay of discrimination and distribution of resources in multilingual states is carried on. Wherein the rhetoric of translation of educational material from the dominant languages to the minority ones gets highlighted in most state policies, the vice-versa is hardly practiced. Thereby essentializing a hidden agenda of hierarchization and subordination of literary-creative modes and mediums produced by the marginalized communities. Seeking to answer the primary question of 'inclusion' of the works of such communities as the objective of Translation Studies, this paper analyzes the intersectionality between definition-making of 'mother-tongue' and its usage in translation initiatives through an in-depth investigation of the NEP of India 2020.

Bio-Note: Papia Sengupta teaches at the Centre for Political Studies in Jawaharlal Nehru University. She was awarded the Distinguished Teacher of Delhi University in 2009 and the 2021 Solidarity Award by AILA, Netherlands. She has held various fellowships at the ICSSR-NIHSS (2015-2018), University of Edinburgh (2016), Brown University (2015), Fribourg University (2013) and Shastri-Indo Canadian faculty fellowship (2007). She is the author of *Language as Identity in Colonial India: Policies and Politics* (2018) and has published in reputed national and international journals such as *Economic and Political Weekly*, *Social Action*, *Geoforum* and *International Journal on Diversity*.

Session 7: Translation and Gender

11:15 AM -12:45 PM, IST

Chair: **Angelie Multani**

Bio-Note of Chair:

Angelie Multani is Professor of Literature at the Department of Humanities & Social Sciences, where she is also the Head of the Department. She joined IIT Delhi in December 2003 after teaching in temporary positions at Gargi College, Delhi University and Jawaharlal Nehru University. She has studied Literature at St Xavier's College (Bombay) and at JNU where she wrote her Ph.D. thesis on the politics of performance and production of English-language theatre in India in the 1990s. She has published extensively on the plays of Mahesh Dattani. Her research interests are in Indian literature in English, contemporary fiction and fantasy writing. She also teaches courses in these areas.

Sarmila Paul, "Revisiting Gendered Identity Construction through Translation: A Comparative Study of *Ghare Baire* and *Ghare Baire Aaj*"

Abstract:

This paper seeks to look at the larger socio-political discourse that informs the two cinematic translations of Tagore's novel *Ghare Baire* titled as *Ghare Baire Aaj* (2019) by Aparna Sen and *Ghare Baire* (1983) by Satyajit Ray. Ray's adaptation of Tagore's novel explores the gendering of the public and private domain within the framework of the nationalist ideology. The film temporally embedded within a colonial context imagines the nation metaphorically through the woman whose possible transgression from private to public domain challenges both nationalist and colonial construction of the titular binary. Counterpoised against this, Sen's deconstructive post-colonial and post-global adaptation challenges further the dichotomy of the public and private to expose its fault lines. Sen's film brings to the fore the contemporary ideological contradictions interpellated within the construction of secularism and liberal discourses of gender. The genderization of popular discourses of nationalism, colonialism and identity constructing the core of both Tagore's novel and Ray's film has been further extended and problematised by Sen through the Dalit identity of the central woman character of her movie. The paper then will try to juxtapose these critical nuances manifested through the dialogical engagement of Tagore's novel and these consequent translations to explore the politics inherent in the process of such translations.

Bio-Note: Sarmila Paul is Assistant Professor at Rani Birla Girls' College, University of Calcutta. Her areas of interest are Translation Studies, Culture Studies, Gender Theory, Film Studies, Postcolonial literatures, and Disability Studies. She has published articles, book chapters and translation of stories from Bengali to English in several national and international books and journals.

Upasana Banerjee, “From Essentially Defective to Reputed Females: Anatomization of Gendered Hierarchy in Translation”

Abstract:

The course of global history significantly illustrates hierarchical position for both women and translators in their contextual field. The fact that translation itself is convicted of the crime of non-originality by submitting to the main author, makes their position marginal in the course of literary aesthetics and criticism. In this aspect of discursive inferiority, women and translators both face oppression from the centre as originality is often associated with the image of strength and generative masculinity; whereas, culturally translation signifies the imagery of derivative femininity. With the emergence of letter writing among women after the Renaissance, the practice of religious communication through letter was popularised even though patriarchal conservative society restricted women's education. My paper seeks to examine how translation performs itself as a method of advocacy for feminist movement by abolishing the false allegations of “Infidelity”. Assessing the narrower statistics stating only 30 percent of new literary female translators, my paper analyses how translation as a discourse also performs marginalisation of female translators within its power structure. To assess the hierarchical position of gender within the discourse of translation, my paper examines Rahul Soni’s translation of *Roof Beneath their Feet* by Gitanjanli Shree and Peter Bush’s translation of *Before* by Carmen Boullosa purposefully to analyse how two opposite gender represents each other within that marginal space of translation. Finally, through the literary assessment of how gender influences language within the spectrum of translation, my paper will try to understand how translation overcomes colonial favouritism by transcending the territorial identity and articulating the otherness which again speaks for the transformatory potential of women writers in translation.

Bio-Note: Upasana Banerjee is an independent research scholar with a postgraduate degree in Comparative Literature from Jadavpur University. She advocates for Indigenous Queer Rights and Body Positivity Movement. Her research interest includes Indiqueer Activism, Black Feminist Movement, South Asian Culture, Transnational studies and Contemporary Marxist Feminist literature.

Mini Chandran, “The Translated Face of a Novel: *Indulekha* inside and outside Kerala”

Abstract:

Chandu Menon’s *Indulekha* which is the first novel in Malayalam has gained prestige as one of the significant early novels in India. It is invariably a part of the curriculum of Indian literature in translation, thus ensuring its academic after-life as well. However, CV Raman Pillai, who was a contemporary of Menon and author of the much-acknowledged historical novel *Marthanda Varma*, is little known outside Kerala. Subhadra in the novel is a strong woman who is the embodiment of loyalty to her king and country, as opposed to Indulekha

who appears to be a woman modelled by the ideas of colonial modernity. It is debatable whether *Indulekha* owes her popularity outside the shores of Kerala to the English translations, the first of which was done by W. F. Dumergue, a Britisher himself. Through an analysis of the translation history of *Indulekha* and *Marthanda Varma*, the paper attempts to understand if, and how, translations manage to make or break the reputation of a literary text outside its cultural context, thereby moulding literary histories.

Bio-note: Mini Chandran is a Professor of English in the Department of Humanities and Social Sciences at IIT Kanpur. Her major areas of interest are Indian literature and Aesthetics, Translation Studies, and Literature and Censorship. She has published numerous articles and is the author of *The Writer, the Reader and the State: Literary Censorship in India* (Sage, 2017) and the co-author of *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians* (Bloomsbury, 2021).

Sanjib Kumar Baishya, “Understanding Gender through Translation: A Study of Renu Dutta Borphukan’s Autobiography”

Abstract:

This paper is based on a forthcoming English translation of Renu Dutta Borphukan’s autobiography in Assamese titled *Sangram, Sanghat Aru Sanjog*. Renu Dutta Borphukan was the first female police officer in Assam. She was appointed as the Assistant Sub Inspector in 1969. Besides, she was also the first female background singer in Bhraamyamaan Theatre who joined Nataraj Theatre in 1964. She worked there for two years.

Renu Dutta Borphukan does not explicitly use the terminology of gender discourse but she quaintly discloses her identity as a representative of the strong voice of women. She breaks the stereotypes at an early age thereby posing a threat to the existing gender hierarchy. She climbs trees, ploughs lands, plays football with the boys, dances, sings, plays and actively participates in all the activities exclusively meant for boys for which she earns a name ‘Motamuri’ which means ‘a woman with masculine qualities’. She becomes a rebel by questioning male chauvinism and fearlessly treading on the territory preserved for men. The translation negotiates with a past that was rebellious as well as suppressed, traditional as well as modern.

Inspired by the women’s rights movement of the 1960s, Borphukan starts working on a mission towards giving agency to women. The autobiography explores the subject position of the author with various socio-political dimensions. The paper also highlights how the process of translation helps the translator explore a network of meanings through the prism of gender discourse.

Bio-Note: Sanjib Kumar Baishya teaches in the Department of English, Zakir Husain Delhi College (Evening), University of Delhi. He has published *Truths in the Market*, a collection of poems, and a few research papers in reputed journals. Besides, he has co-edited a volume

titled *(Re)Defining Marginalities*. His English translation of Renu Dutta Borphukan's Assamese autobiography *Sangram, Sanghat Aru Sanjog* is slated to be published soon.

Session on Meenakshi Mukherjee Memorial (MMM) Prize 2022

12:45 PM - 1:45 PM, IST

Chair: **M. Asaduddin & Swati Pal**

Sreenath V.S. “What to do with the Past? Sanskrit Literary Theories in the Post Colonial Space”, *in conversation with Harish Trivedi*

Bio-Notes of Chair:

Author, critic and translator in several languages, **Mohd. Asaduddin** writes on literature, language politics and translation studies. He is currently Dean, Faculty of Humanities & Languages; Professor, Department of English, and Advisor to the Vice Chancellor (Academics and Research) at Jamia Millia Islamia, New Delhi. He was Fulbright Scholar-in-Residence at Rutgers University, New Jersey, USA, during 2008-2009. Earlier he was a Charles Wallace Trust Fellow at the British Centre for Literary Translation at the University of East Anglia, Norwich, UK, in 2000. He was a visiting professor/scholar in several Indian and foreign universities, including Jadavpur University, Kolkata, India; University of North Carolina at Chapel Hill, USA; University of Michigan at Ann Arbor, USA; and INALCO, Paris, France. Among his books are: *The Silence of the Hyena: Stories and a novella* by Syed Muhammad Ashraf (translated along with Musharraf Ali Farooqi, Aleph Book co. 2020), *Complete Premchand Stories* (Penguin Random House, 4 volumes, 2017), *Premchand in World Languages* (Routledge, 2016), *Filming Fiction: Tagore, Premchand and Ray* (Oxford University Press, 2012), *A Life in Words* (Penguin, 2012), and *The Penguin Book of Classic Urdu Stories* (2006). He has received the following prizes for his translation: Katha Award, Dr A.K. Ramanujan Award, Sahitya Akademi (National Academy of Letters) Award and Crossword Book Award. He is the Chairperson of Indian Association of Commonwealth Literature and Language Studies (IACLALS).

Swati Pal, Professor and Principal, Janki Devi Memorial College, University of Delhi, has been a Charles Wallace Scholar as well as the first Asian to receive the John McGrath Theatre Studies Scholarship at Edinburgh University. She is the author of several books on theatre, creative and academic writing. Among her publications is *Look Back At Anger: Agitprop Theatre in Britain*. Her newspaper articles articulate her views on education and her research in drama. She is the Vice Chair of the Indian Association for Commonwealth Literature and Language Studies (IACLALS) and an Executive Body Member of the Indian Association for the Study of Australia (IASA). She has presented a number of papers at both

national and international conferences and has been the recipient of several awards. She writes and also translates poetry.

Bio-Note of Prize Winner:

Sreenath V.S. is Assistant Professor in the Department of Humanities and Social Sciences, IISER Bhopal. His areas of interest include Literary Theory (both Western and Eastern), Comparative Aesthetics, and South Asian Studies. He has published articles in journals such as *EPW*, *Indian Literature* (Sahitya Akademi), *Journal of Indian Philosophy* (Springer), *South Asian Review* (Taylor and Francis). His book *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians* (co-authored with Prof. Mini Chandran) was recently published by Bloomsbury.

Bio-Note of Interlocutor:

Harish Trivedi was Professor and Head, Department of English, University of Delhi. He is an internationally-acclaimed scholar of post-colonialism and translation studies. He served as the chairperson of IACLALS from 2005 to 2014, and has immensely contributed to the organization. He has been a part of several academic organizations of international repute, including CLAI. Professor Trivedi was Visiting Professor at the University of Chicago and the School of Oriental and African Studies at the University of London. He has also delivered lectures at various prestigious universities such as the University of California at Berkeley, the University of Georgia at Athens, the University of Oklahoma, the University of Alberta at Edmonton, Murdoch University, Curtin University, the University of Melbourne, University of Wollongong, University of Oxford, University of Cambridge, Ghent University and the University of Palermo. He has authored several books, book chapters, journal articles, essays and encyclopaedia articles, popular articles and book reviews. Some of his representative publications are *Kipling in India: India in Kipling*, *Interdisciplinary Alter-natives in Comparative Literature*, *The Nation across the World: Postcolonial Literary Representations*, *Literature and Nation: Britain and India 1800-1990*, *Post-Colonial Translation: Theory and Practice*, *Colonial Transactions: English Literature and India*, and *Interrogating Post-colonialism: Theory, Text and Context*.

Session 8: Translation and Cultural Negotiation

2:10 PM - 4:15 PM, IST

Chair: Priyanka Tripathi

Bio-Note of Chair:

Priyanka Tripathi is Associate Professor of English and Head of the Department of Humanities and Social Sciences at Indian Institute of Technology Patna. She has published extensively with *Indian Literature*, *English: Journal of the English Association*, *Journal of Graphic Novel and Comics*, *Feminist Theory*, *Journal of Gender Studies*, *Economic and Political Weekly*, amongst others. She is also the Book Reviews Editor for *Rupkatha Journal on Interdisciplinary Studies in Humanities*. Recently, she has also been awarded an ICSSR funded project entitled, “Mapping Domestic Violence in the times of Covid-19: A Study from Bihar”. She works in the area of South Asian Fiction, Gender Studies, Place and Literature and Graphic Narratives.

Asmat Jahan, “The Progressive Aesthetics of Faiz Ahmed Faiz and the Translations of Agha Shahid Ali and Victor Kiernan”

Abstract:

The poetry of Faiz Ahmed Faiz is a rich amalgamation of Sufi poetic traditions and liberal Marxist aesthetics of the twentieth century. He has successfully demonstrated how poetry can effectively articulate the anxieties of the contemporary world. Faiz with his liberal poetic discourse became a popular choice for the critics and translators both in the East and the west and has been extensively translated into English and other languages. Agha Shahid Ali pays a rich poetic tribute to Faiz in verses that express a zeal for humanity in a modern poetic idiom. The paper proposes to examine closely translations of select poems of Faiz by Victor Kiernan and Agha Shahid Ali to see what is lost and gained in the act of interlingual translation and the challenges that one has to encounter specially when the translators are dealing with languages that belong to two entirely different cultures. In this context, it is particularly interesting to examine how the conventional popular trope of love has been invested with new meanings in changing cultural and political context of precolonial India. While the richness of Urdu language offered greater scope to the poets for word play, puns, and implicit irony, it becomes a herculean task for the translators to find equivalence for expressions which are culturally loaded. It becomes all the more challenging when has to express an organic sensibility, striking a perfect chord to maintain harmony between sense and sound.

Bio-Note: Asmat Jahan is Assistant Professor in the Department of English, Jamia Millia Islamia, New Delhi. She has been engaged in both creative and critical writing and translations and has published research papers and translations and poetry in various journals and edited books. Her research area is Postcolonial literature and South Asian Literature.

Shibangi Dash, “Cultural Untranslatability and Food: A Study of Selected Poems of Imtiaz Dharker”

Abstract:

Food is central to the cultural identity of an individual. It is a medium of self-expression where the consumption of food is considered as a political act. Food becomes a metaphor for cultural longing, desire and nostalgia when located in a diasporic space. Food is so intrinsic to language- culture that it shapes the identity politics around an individual. When translation acts as cultural negotiation, cultural untranslatability is inevitable. Annie Brisset views translation as an ‘act of reclaiming, of recentering the identity, a re-territorializing operation’. But cultural untranslatability also acts as an assertive move where it is viewed more as a resistance to homogenisation and appropriation of culture. It prevents language and culture from being totalitarian. In this paper I aim to examine the untranslated culinary items in selected poems of Imtiaz Dharker where she experiences nostalgia and longing in ‘foreign’ land. The preparation of traditional dishes outside one’s country of origin exemplifies the expatriate author’s sense of loss of language and a sense of community. This paper shall explore her multicultural identity manifested in her untranslated and untranslatable cultural signifier in the diasporic space. I analyze terms like chutney, raita, dhaba, kebab, halva, ghosht and many more where these items act as significant cultural signifier. The politics of translation is also examined whereby, unlike most diasporic writers, Dharker does not italicize these native words. Finally this paper inquires if Dharker resists the subjugation to imperial English or if she has acculturated the ‘indigenous’ terms like her hybrid identity to assert selfhood.

Bio-Note: Shibangi Dash is a researcher in the Department of English, University of Delhi. Her research interest lies in food studies, intersectional study of caste in India, Odia literature and Indian writings in English. She has presented papers in various national as well as international conferences like ACLA. She has published articles on radicalization of Dalit narratives.

Ayesha Irfan, “*Inder Sabhā*: A Transitional Moment in Indian History; its Print, Stage, and Film Adaptations”

Abstract:

Agha Hasan Amanat’s *Inder Sabhā*, was written during the reign of Nawab Vājīd Alī Shāh, and it had acquired a wide popularity even before it was published. It was read out to large gatherings of audiences, before its publication, and it is seen as a major milestone, in the field of Urdu theatre. The first edition of *Inder Sabha* appeared in 1853 and by 1870, thirty-three editions of the play had been published in major Indian cities like, Uttar Pradesh, Bihar, Lahore, Bombay, Calcutta, Madras. It was multiply reprinted in Urdu, besides that, its translations appeared in major Indian languages and it was also translated in Malay and German, Hebrew and Sinhala. The Parsi’s in Bombay adapted this drama for stage in 1864. Subsequently, a number of theatrical adaptations of this drama became popular, and the Parsi theatre companies carried these adaptations to various corners of the subcontinent, and even beyond, and they influenced the Hindi film industry as well. A major Bollywood hit, *Mughal-e-Azam*, too, borrows its plot from *Inder Sabhā*. Thus, it became a watershed in the field of

Urdu theatre, and had a noteworthy impact upon the popular culture in South Asia, and it enriched various imitations and adaptations in different languages in different parts of the subcontinent.

Vājīd Alī Shāh, is credited to be the founder of the Urdu stage, during the days of his kingship, and even before he became a king, he invested a lot upon arts and culture in Lucknow, he built magnificent theatres at Baradari, and spent exorbitant sums of money in the staging of the ‘Rahasya’ (dramatization of incidents from the life of Sri Krishna, but in his rule the meaning of the word amplified to incorporate all the drama’s that were staged, and had nothing to do with the life of Sri Krishna). The credit of penning the first drama in Urdu, also goes to Vājīd Alī Shāh, and this play is a Radhā Kanhayyā Rās Līlā. He also adapted the masnavīs that he had written in Persian, into stage performances. His reign left a brilliant legacy in the field of song, dance and drama. In his adaptations, the Indo-Persian forms converged, and enriched the Urdu theatre of its time. Kathryn Hansen, attributes the incredible success of Amanat’s *Inder Sabhā*, to the dismissal of the court theatre, when Vājīd Alī Shāh was exiled to Calcutta, and the pleasure seeking public, was looking for the courtly models of entertainment, and looked at the monarchical past with nostalgia.

Replete with pageantry, fantasy and romance, Amanat’s *Inder Sabha* incorporated, narrative poetry, dance and music, within the visually luscious setting of Inder’s heavenly abode. The image of Inder, with his delight inducing assembly, came to represent the precolonial past in all its magnificence. The appearance of *Inder Sabha*, was also remarkable, for popularizing on stage the classical styles of kaṭhak, thumrī, and ḡhazal, that were incorporated into the popular culture of its time, and were adapted by both the stage and cinema.

The Sabz parī (emerald fairy) in this book, falls in love with an earthly lover, or the prince of Akhtar Nagar (Akhtar happens to be the pen name of Vājīd Alī Shāh). She disguises herself as a female medicant, and while singing alluring songs of separation, attains the kings’ favour, and as a reward, she wins over her earthly lover. The language of the text, fluctuates easily using Urdu, Braj, Avadhi and Khari boli (language), and assimilates ḡhazal’s, thumrīs, Awadhi folk songs, and it became famous for its excessive pageantry, connected by the thread of a story. This premodern text, became a performance phenomenon, and continued to dominate the realm of popular stage for over 150 years, and also influenced Indian cinema. The identity of the king in this play easily vacillates between Inder, Krishna and Nawab Vājīd Alī Shāh himself.

Bio-Note: Ayesha Irfan is Associate Professor at the Department of English, Dyal Singh College, University of Delhi. She is currently translating a book of Urdu criticism titled *Urdu Drama and Stage*, by Syed Masud Hasan Rizvi Adeeb, a Sahitya Akademi Award winner. Her area of specialization is African-American Literature and she has published and presented a number of papers in this area.

Mohua Ahiri, “A.K Ramanujan’s Cultural Translation: The Reflexive and Hybrid World in A.K Ramanujan’s Poems”

Abstract:

Molly Daniels-Ramanujan gives an anecdotal introduction to A.K Ramanujan as a creative writer and translator in *The Oxford India Ramanujan*. She refers to two of the great classical Tamil Texts, *Kuruntokai* and *Tolkappiyam*, that he accidentally discovers in the library of an American University. She further states that these two texts were the foundation for the entire gamut of work that he had produced as a poet, folklorist and translator. Ramanujan's linguistic versatility in Kannada, Tamil and Telugu had indeed given him access to the rich indigenous literature of South India. However, Ramanujan's place has been categorised as that of a cultural mediator by some critics. As one who can navigate easily between the west and the east, the Little and the Great Traditions and in doing so has tried to decentre the very notions of Brahminical domination in Indian literature, philosophy and has tried to portray a reflexive and hybrid rendition of Indian thoughts and philosophy through his poems and other critical writings. In this paper, I would like to present a study of his selected poems as negotiations between the Little and the Great Traditions to put up a kind of resistance to the portrayal of homogeneous, Hindu Bhramanical Indian culture and therefore attempt to study how a poet like Ramanujan has translated the intricacies of Indian culture into the English language.

Bio-Note: Mohua Ahiri is Associate Professor in the Department of English at Adamas University, Barasat, West Bengal.

Ratna Raman, "Text and Context: Cultural Negotiation through Translation: The Kannagi Icon in *Silappadikaram* and its New Avatars in Contemporary Tamil Tele-serials"

Abstract:

Translation is a secondary linguistic activity, wherein oral speech is reformulated through words, reportage or writing, from one language to another. In India we not only have a wealth and welter of languages and dialects, but an array of histories, cultural practices and varying technologies that come into play between the oral- aural and written mode and the audio-visual. The interactions between language, culture and technology is part of a very complex web of meaning and dissemination. This paper will examine the impact of hoary ideas and traditions that have been mediated through written texts into audio-visual narratives and the collaborative impact that the mingling of contexts has had in the formation of the modern Indian female subject. The story of *Silappadikaram*, a heroic epic written in ancient times by Illango Adikai in the Tamil language has at its centre, a female protagonist, an unusual occurrence in an ostensibly patriarchal culture. *Silappadikaram's* framing of the female subject in an ancient context has had several ramifications, the most notable among them being the cult status given to Kannagi in the 1960s in Tamil Nadu. Kannagi as cultural icon has impacted the expectations and portrayal of female subject, particularly the wife in contemporary film and teleserials. Both Language and genre contribute in a big way to the shaping and reiteration of cultural role models. This paper would like to draw attention to

how such modes of percolation of cultural practice are relevant signifiers that requiring our attention.

Bio-Note: Currently Professor in the English Department of Sri Venkateswara College, Ratna Raman has a Ph.D on Doris Lessing and is the author of a monograph on the fiction of Doris Lessing that was published by Bloomsbury in March 2021. Deeply interested in fiction, the modern novel, and the representation of women in written and audiovisual narratives, Ratna Raman also writes for *Hardnews* on current issues and has her own blog.

Dhurjjati Sarma, “Retelling of Sufi Romances in Assamese: A Reading of *Chahapari Upakhyān* and *Madhumalati*”

Abstract:

Assam as a cultural geography was situated on the periphery of the ‘Persian cosmopolis’ during the early modern period and has therefore often been side-lined in studies on the impact and outreach of the Perso-Arabic culture over the vernacular literary cultures of India. Present-day Assam (particularly the Ahom kingdom [1228-1826]) as a geopolitical unit was never part of the pan-Indian Mughal Empire, yet a series of Ahom-Mughal conflicts over a period of eighty years throughout the seventeenth century (1603-1682) provided an opportunity for artists, poets, and musicians, mostly belonging to the various Sufi orders, as well as merchants and traders, from the Mughal heartland to migrate into the Ahom and the adjoining kingdoms.

Based on the above observation, the paper endeavours to study the Assamese retelling of two prominent Sufi romances, namely, Qutban Suhrawardi’s *Mirigavati* (1503) and Mir Sayyid Manjhan Shattari Rajgiri’s *Madhumalati* (1545) respectively as *Chahapari Upakhyān* (by a poet named Dvija Rama) and *Madhumalati* (by an unknown poet), both composed sometime during the eighteenth century. Through a comparative analysis of selected passages from the two texts, the present paper is going to analyse the thematic and sectarian–ideological localisation of the cosmopolitan Perso-Arabic genre of Sufi romance within the predominantly Vaishnavite social epistemology of eighteenth-century Assam. The analysis will throw light on the development of a new vernacular *sufi* culture in Assam during the period through the intermixing and hybridization of Vaishnavite and Perso-Arabic representational systems.

Bio-Note: Dhurjjati Sarma is Assistant Professor in the Department of Modern Indian Languages and Literary Studies, Gauhati University, Assam. He was earlier a Production Editor at SAGE Publications, New Delhi, and, before that, a Research Fellow in North East India Studies at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. He is presently engaged in studying the early and modern literatures of Assamese, Bengali, Hindi, and Urdu from a comparative-cultural perspective. As a student and teacher of comparative literature, he is also trying to develop new insights and perspectives on the composite area of comparative literary history. His writings have been published under Palgrave Macmillan and

in journals like *Space and Culture*, *India and Margins: A Journal of Literature and Culture*. He is presently working on a critical history of Assamese literature.

Session 9: Translation and Resistance

4:15 PM - 6:00 PM, IST

Chair: **Tapan Basu**

Bio-Note of Chair:

Tapan Basu retired as Professor, Department of English, University of Delhi. His teaching and research interests have encompassed Black Literature and Dalit Literature. The two M.Phil. courses which he offered for several years centered around the exploration of the theme of marginality in literature, in the Indian and in the United States context, namely, "Out-cast(e)ing Caste: The Writings of B.R. Ambedkar" and "Of Race and Class: The Self-Positioning of the African American Writer in the Civil Rights Era and Beyond." He has been also keenly involved in the study of the theory and practice of literary translation. His publications in this area include *Translating Caste: A Critical Anthology of Writings on Caste* (edited), *Listen to the Flames: Texts and Readings from the Margins* (co-edited), and an English translation, *My Childhood on My Shoulders* (co-translated) of the autobiography of the Hindi Dalit writer, Sheoraj Singh Bechain. He has recently prepared a book-manuscript (in English) on Early Hindi Dalit Literature in the United Provinces.

Natasa Thoudam, "From Mahasveta's "Dopti" to Kanhailal's *Draupadi*: Translating *Draupadi/Dopti*"

Abstract:

The character Draupadi of Meitei stage in Heisnam Kanhailal's eponymous play, which has AFSPA violence as its context, is an adaptation of "the tribal revolutionary Draupadi" (Misri 605) or "Dopti" as Gayatri Chakravorty Spivak translates in Mahasveta Devi's short story of the same name. This story contextualizes the Naxalbari movement in Bengal in 1960s, and its 'tribal' Dopti is further based on "the ancient Draupadi" of the *Mahabharata* (Spivak, "Draupadi" 387). Consequently, what get translated in these multiple acts of translation and adaptation are not the contents but rather a common context of violence under oppressive regimes. Moreover, these acts are not only intermedial (short story, play, and epic) but also multilingual (Bangla, Meiteilon, and English) as they simultaneously initiate an interactive conversation between a written text and an oral performative text.

Through an interrogation of the gendered enactment of Draupadi's/Dopti's disrobing in these three texts, this paper opens up the ongoing debate on writing versus orality in Translation

Studies while raising pertinent questions on authorship, intertextuality, multilinguality, and intermediality.

Bio-Note: Natasa Thoudam is Assistant Professor in the Department of Humanities and Social Sciences at Indian Institute of Technology Jodhpur, Rajasthan.

Shinjini Basu, “Spectral Encounters: Literary Transcreations of Marx in Bangla”

Abstract:

In an essay titled ‘Marxism in Translation: Critical Reflections on Indian Radical Thought’ (2009), Sudipta Kaviraj uses translation as a less-offensive term for derivative discourse to define Marxism in India. Aditya Nigam, in a review of this essay calls Indian Marxism “a piece of haunted land ...where the ghosts of yesteryears hang like betaal from every tree.” Both contentions, especially Nigam’s, have their own political baggage. However, in the proposed paper one would like to take them at their face value to consider translation of Marxist literature in India not just as a tool for disseminating propaganda but as a constitutive element in an intertextual matrix. One would argue that many Marxist thinkers, writers, translators were acutely aware of their roles both as political locutors and cultural interlocutors resulting in a wide range of linguistic and creative experimentation.

One would specifically focus on Bangla translations of a few Marxist texts – some done through party platforms and some by individual translators aligned with the Communist movement such as Subhash Mukhopadhyay’s *Bhuter Begar* (Phantom Labour), a creative translation of Marx’ *Wage, Labour and Capital*, published in 1954. They would provide an opportunity to explore tensions between translation as a collective, organisational work and its excessive possibilities. The paper would try to locate them in a linguistic field interspersed with traces of other texts as well as texts and cultural praxes other than Marxist. It indeed is a ‘haunted land’ in the Derridean sense – “haunted rather than inhabited by the meaning of the original” (Derrida 25).

Bio-Note: Shinjini Basu is Assistant Professor in the Department of English, Sir Gurudas Mahavidyalaya, Kolkata. She did her Ph. D. from the Centre for English Studies, Jawaharlal Nehru University on the relation between crime and colonial modernity. Her areas of interest are literary theories and colonial and post-colonial studies. Her academic publications include papers in peer-reviewed international journals and edited volumes on cultural studies, translation, post-colonial novel, colonial and post-colonial political practice and gender discourse. She contributes regularly to Bengali and English newspapers and digital platforms on various contemporary political and cultural issues.

Rajashree Bargohain, “Translating Assamese Dialects in English Translations of *Felani* by Arupa Patangia Kalita and *The Moth Eaten Howdah of the Tusker* by Indira Goswami”

Abstract:

One of the many challenges that the translator faces is that of finding a linguistic means in the target language for translating the linguistic nuances of the source text. The challenge becomes particularly acute in the case of translating those source texts which employ linguistic patois in certain parts or in the entirety of the narrative. As Annie Brisset points out, the difficulty originates due to “the absence in the target language of a subcode equivalent to the one used by the source text in its reproduction of the source language.” The translation history in Assam provides many instances when the translator has had to contend with the question of finding an equivalent idiom in the target language to adequately represent the linguistic patois or argot that the source text contains. Thus, in his Assamese translation (*Aghori Lora*, 1999) of Mark Twain’s *Huckleberry Finn*, Tarun Chandra Barua employs an improvised brand of Assamese urban slang to convey the dialect varieties used by Twain in his narrative. Although Barua may have found a quick fix to convey the linguistic flavor of *Huckleberry Finn*’s world in his Assamese translation, his translation nevertheless still does not manage to adequately capture Twain’s nuanced use of multiple dialects in the language of his text, which has been inextricably determined by the socio-cultural setting of the novel. A similar difficulty is inevitably posed during the translation of Assamese texts into English as well. Especially those texts which contain a patois of the Assamese language would prove especially challenging for the translator as far as adequately retaining a sense of the linguistic nuances of the source text are concerned. The translator’s limitations in preserving the linguistic intricacy of the source text in such cases also leads to an erasure of the cultural and linguistic politics that underlies the source narrative’s linguistic scheme. My paper proposes a study of the English translations of two Assamese novels - *Felani* by Arupa Patangia Kalita and *Dotal Haatir Unye Khuwa Howdah* (1986) by Indira Goswami as *The Story of Felani* (Trans. Deepika Phukan, 2011) and *The Moth Eaten Howdah of the Tusker* (Trans. Indira Goswami, 2004) respectively, as two cases in which the source narrative employs dialect varieties of the Assamese language from Western Assam. The paper intends to examine the underlying socio-cultural power structures embedded within the linguistic choices in the two source texts and the subsequent retention/erasure of the same in their English translations.

Bio-Note: Rajashree Bargohain is an assistant professor at Cotton University, Guwahati.

Shibani Phukan, “Translating Resistance: A Brief Overview of Translations from Assamese to English”

Abstract:

In *Translation as Discovery and Other Essays on Indian Literature in English Translation*, Sujit Mukherjee suggests the enabling idea of English translations of works in Indian languages working as a link literature for India. Given the context of political, social and cultural marginalisation the north-east of India continues to combat, the relevance of Mukherjee’s idea cannot be overemphasised. With this in mind, the paper proposes to look at Assamese literature available in English translation, focusing primarily on the genre of novels

and short-stories. Indira Goswami's *The Bronze Sword of Thengphakhri Tehsildar*, Tilottoma Misra's *Swarnalata*, Arupa Kalita Patngia's *Felanee*, Debendranath Acharya's *Jangam*, Birendra Kumar Bhattacharyya's *Blossoms in the Graveyard*; are some of the works that would be taken up for perusal. Unlike literature from the rest of the north-east which is predominantly written in English, there exists a thriving practice of writing in Assamese in the state of Assam. Therefore, the paper would examine the works of literature that have been translated in recent times to study if there exists any commonality of themes, politics, practices. This would be done with the intent of discovering if there is any underlying agenda at work, and if so, the reasons thereof. The paper would also examine if the diversity of multi-ethnic, multi-lingual, multicultural Assam is reflected in these translations. It would be of interest to analyse what translational practices dictate these translations, especially in terms of resisting a homogenising tendency in presenting certain people and their stories as representative of the Assamese people and their literature. The paper would continue to study how orality and the folk, key features of Assamese literature, are negotiated in translations, if at all. In conclusion, it would be also worthwhile to analyse if translations from Assamese to English are able to overcome the paradox inherent in translating into English through a practice of resistant translatorial methods to ensure that translations remain uncompromised. In the final analysis, the paper hopes to posit translations of Assamese works into English as truly post-colonial in the sense of writing back to both the "mainland" and the colonial masters.

Bio-Note: Shibani Phukan is Associate Professor in the Department of English, ARSD College, University of Delhi. With an experience of over 18 years of teaching, she has participated in national and international conferences organised by UGC, and prepared study material for IGNOU. She has contributed several articles and chapters for academic books, including an article titled "Towards an Indian Theory of Translation" that was published in *Wasafiri*.

Fuzail Asar Siddiqui, "Translating Strangeness: Understanding Naiyer Masud's Fiction"

Abstract:

The Urdu short story of the Progressive Writers' Movement is marked by an obsession with social realism, with problems of poverty and suffering, with all the ugliness of the issues of the real world. However, post-Progressive literature turns towards the uncanny and the fantastic, the greatest exponent of which is Naiyer Masud (1936–2017), who is also known to be the first translator of Kafka into Urdu and also introduces the Kafkaesque to Urdu literature. Masud's stories eschew the traditional fixation with social reality in the genre of the short story to explore a world that is not guided by reason but through sensation. It concerns itself with the emotional and psychological experience of the world by negotiating with a reality that is not as simple and real, so as to speak, as one might observe through reason. Masud is concerned with the strangeness of our realities, with the coincidences and

patterns of the so-called random happenings, to suggest that the world we see is not necessarily the world we inhabit. For Masud, what becomes important is not the larger grand narrative of History, but the palimpsestic nature of the human experience, which, in the act of narration, creates an experience of strangeness for the reader. The suggestion in Masud's stories is that the effect of strangeness through the narrative is necessary to be able to translate the inchoateness of the experience of being human. This paper aims to analyse why Masud translates the Kafkaesque into Urdu and how, through his stories, he attempts to make clear the untranslatable nature of human experience.

Bio-Note: Fuzail Asar Siddiqi is a Ph.D. candidate at the Centre for English Studies, Jawaharlal Nehru University, New Delhi. His research interests are the modern Urdu short stories of the twentieth century. He is also a professionally trained copyeditor and is the Founder and Editor-in-chief of *Scriber*, an academic editorial services company.

Day 4: Saturday, 5 March 2022

Session 10: Translation and Folklore

9:15 AM - 11:15 AM, IST

Chair: Simi Malhotra

Bio-Note of Chair:

Simi Malhotra is Professor and Head of the Department of English, Jamia Milia Islamia, Delhi. Her research interests include contemporary literary and cultural theory, culture studies, and Indian philosophies and aesthetic practices. Among other awards and honours, she was the recipient of the Jawaharlal Nehru Memorial Award. She has more than 19 years of teaching and research experience, and has published 5 books and edited volumes, 53 articles and 12 book reviews. She has participated in a host of conferences, seminars, workshops, symposia and panel discussions.

Neenu Kumar, “Punjabi Folklore and Orality through Translation”

Abstract:

The study of folklore is inclusive of culture and history behind the given oral literature. Folklore surpasses boundaries of time in a way that it brings the culture and civilization of the past and merges it with the future for a better understanding. It continuously flows with the civilization by adopting different forms on the course of its journey. That way, it never gets struck in one time. It is not a static thing to be stored and preserved in any one form which struts itself as the ‘original.’ It is continuously and spontaneously being produced in its various facets and has a profound effect on the modern civilization. It is no more a thing of the rural or semi-urban masses but is very much a part of the modern world. Folklore does not only include what is passed orally from one generation to another rather it encompasses everything including the cultural norms, behavioural codes, individual identities, feelings and emotions, religious beliefs, and experiences of not only a particular race or nationality but also of each individual living through it. The speakers of every society or cultural group have their own way of defining folklore for themselves.

The present paper looks at Punjabi Folklore songs in translation. Literal translation cannot do justice to the original unless its essence is captured. Punjabi folk songs have their unique flavour delineating the culture and traditions of Punjab through orality. An attempt will be made to look at different Punjabi songs and their translations and understand if the soul of those songs is captured in them.

Bio-Note: Neenu Kumar is Associate Professor of English at Aditi Mahavidyalaya, University of Delhi.

Meghal Karki, “From Oral to Page to Stage and Back: Intermedial Translations, Music and Kumaoni Holi Congregations and Folk Songs”

Abstract:

This paper shall make an attempt to untangle the intricacies of intermedial translation, when it comes to Kumaoni Holi congregations, or baithaks, as they are called. Holi in Kumaon is a three month long musical affair, and a wide motley of songs are sung during the same, ranging from articulations of love, longing and belonging, to spiritual introspection. The Holi baithaks emerge as an interesting site of simultaneous and multifarious translations, and shall form a central area of concern in this paper. Like all South Asian cultures, Kumaon was not exempt from translations of the oral and the aural into the written. Kumaoni Holi folk songs have been recorded copiously, and new pamphlets emerge every year, with new mutations and additions. The participants at the baithaks often consult these pamphlets while singing, or while preparing for the same, thus weaving a complex, multi-directional translation process that renews itself every year. How do these translations from the voice to the page to the stage and back impact Kumaoni Holi baithaks? How do we understand the selection process in the Holi pamphlets? Several pamphlets also feature popular Bollywood Holi songs such as “Rang Barse” and “Holi Khele Raghubeera”, which were in turn derived from folk melodies and translated, and linguistically tweaked, for the screen. This leads one to question: how does the complex, multi-layered and intertextual relationship between folk songs and Bollywood emerge in these baithaks? The paper shall end with reflections of translating the Holi folk song itself. How do we translate the form of the folk song, and how do we factor in singability?

Bio-Note: Meghal Karki is a Ph.D. candidate in English at Ambedkar University, Delhi. An alumnus of Jamia Millia Islamia and University of Delhi, she has a keen interest in feminist revisionism, affect theory, literary theory and postcolonial literatures, and is a novice Angela Carter aficionado.

Guntasha K. Tulsi, Orientalist Worldview, Translation and Indigenous Identity Affirmation in the British Colonial Punjab

Abstract:

Post-1858 (the year by which the British managed to bring Punjab province under its direct rule), sustained process of colonial modernity was initiated and consolidated in the British Punjab. This comprised of modernising reforms and related transformation in the fields of culture, administration, judiciary and education.

However, this paper would aim to focus on another aspect of the British colonial administration—the one which encouraged them to closely empathise with the socio-cultural moorings of the people of Punjab by taking an interest in their history, language, identity,

traditions and customs. In a general sense, the interest of select British colonials in Indian regional language literatures and their translation into English or vice versa, played a key role in ensuring that indigenous identity/socio- reform movements amongst the Indian communities was echoed and supported by the Orientalist worldview of the coloniser.

This paper will utilise this perspective as its starting point and focus on specific developments within Sikh literature and education in the mid-nineteenth century colonial Punjab. I will be closely looking at the administratively sponsored efforts of Ernest Trumpp (1828-1885) and Max Arthur Macauliffe (1838-1913) in translating the Sikh scriptures into English. Their efforts, no matter howsoever controversial or disputed, did strengthen the environment of revering the literature and customs of the natives. Translation, in that sense, was certainly used as a measure in cultural negotiation, while also facilitating the creation of a public sphere, which contested the simplification of indigenous languages and culture or the celebrated supremacy of the British worldview.

In addition to the above, the paper shall also explore other efforts in similar direction, chiefly G.W. Leitner's (1840-99) work on indigenous education in Punjab and G.A. Grierson's (1851-1941) pioneering observations on the intricacies and distinctiveness of Punjab's local languages. My paper shall utilise original works by these scholars/ writers, critical theory apparatus on Orientalism and the requisite secondary source material.

Bio-Note: Guntasha K. Tulsi is a teacher, scholar and a communication studies specialist. She worked on Sikh archives for her Ph.D. at the Centre for English Studies, Jawaharlal Nehru University. She has published numerous research papers, newspaper articles, book reviews, while having co-edited books and authored specific chapters. A passionate ELT resource person and a translator, she has conducted numerous language workshops and corporate-training sessions. She is a diploma holder in ELT from EFL-U, Hyderabad. She is passionate about translating from Punjabi into English and vice-versa. Currently, she is working as Assistant Professor at Maharaja Agrasen College, Delhi University.

Piyush Raval, "Translation and Adaptation of Kutchi Folklore in *Hellaro*"

Abstract:

Though the translation of folklore differs from the translation of canonical literary texts, the process of translation and adaptation of folklore has received less attention in the field of Translation Studies. The study of folklore began with translation in late eighteenth century in Europe and in nineteenth century in India. The scholastic and ethnological interest in folklore – collection, compilation and editing of anthologies – developed in India and especially in Gujarat in 19th century under colonial influence by the Western educated elite. The rigorous tradition of folkloric translation engendered by the British colonialism was founded on power relations as translations followed from the language of the colonized to the language of the colonizer. In 20th century Gujarat, Zaverchand Meghani (1896-1947) made a noteworthy contribution to folk literature of Saurashtra by publishing notable anthologies of folktales and

folk songs. Among the compilers-collectors-editors of the folklore of Kutch, Dulerai Karani (1896-1989) is foremost whose knowledge of Sindhi, Kutchi, Vraj and Urdu helped the publication of anthologies such as *Kutch-Kathamrut* (1970), *Kutch ni Rasdhar* (1972), *Kutch nu Vividhlakshi Loksahitya* (1979), *Kutchna Loksahityama Premkathao* (1984), etc. which have so far remained untranslated/untranslatable into English. As the folktales belong to a different culture and society in history, their translators do not fully immerse in the original source society and culture in the task of translation. The folklore translator creates another version of the folktale or folksong which is gradually assimilated/domesticated to the style and worldview of the target culture. Cultural differences are thus eliminated in domesticating the other. Hence translation becomes communication and translator a cultural mediator in translating this otherness of oral culture into the self of writing culture. Just as most collectors' works are translations from a dialect to a language, Karani's anthologies of Kutchi folklore are similarly translations from Kutchi dialect (Sindhi) into standard Gujarati, intracultural translations or adaptations which transform or adapt dialects and idioms according to recipient language. Thus, in folklore translation the marginality of folk culture and literature gets doubly marginalized through its suppression of dialects and idioms and their representation into contemporary standard/mainstream culture. The exotic strangeness of oral culture gets lost in its representation into familiar culture. But following Benjamin's view, if something is lost in translation, something is gained too gains, translation of folklore gives some understanding of past folk culture. Translatability and adequacy of translation of folklore is yet an issue to be resolved. Translation of folklore becomes and has to become an adaptation into another culture and another narrative than faithful translation. Folklore also allows flexibility in adaptation. Therefore, the paper will examine the cinematic adaptation of the Kutchi folktale "Vrajvani no Dholi" in the film *Hellaro* (2019) directed by Abhishek Shah. The folktale has been collected and published in *Kutch-Kathamrut* as "Vrajvani no Dhol" and as "Vrajvanini Aharanio ane Dholitharano Dholi" in *Kutchna Loksahityama Premkatha*. It will necessitate a further discussion on an adaptation of adaptation, a translation of translation of folklore, its migration from oral to written to visual form which also has its gains and losses. The folktale interpreted as high caste patriarchal oppression and domination on women and lower caste members is turned into a contemporary moral tale of women's empowerment and caste liberation in a quasi-spiritual way. The differences between the folklore text and the film will be studied by understanding the film adaptation of folktale as translation in the broader sense.

Bio-Note: Piyush Raval teaches as Assistant Professor in the Department of English, Sardar Patel University, India. He has edited and published two books, *Translation Studies: Contemporary Perspectives on Postcolonial and Subaltern Translations* (New Delhi: Viva Books, 2012) and *Negotiating Identities: Globalisation, Culture and History* (Vidyanagar: Sardar Patel University Press, 2012). His doctoral research was on continental philosophy of aesthetics after Auschwitz. He was awarded Translation Fellowship in 2008 by the Centre for Contemporary Theory, Forum on Contemporary Theory, Baroda. He visited The International Lincoln Center for American Studies, Louisiana State University in Shreveport, USA under its Exchange Visitor Program in 2019, and as a short term scholar, delivered lectures at Washington DC and Shreveport.

Vandana Gupta, “Translating Oral, Orinary, Folk Narrative: Mahasweta Devi’s ‘Chotti Munda and His Arrow’”

Abstract:

Mahasweta Devi’s fiction translates the thoughts and emotions of the indigenous subalterns as expressed in their folklores, folk songs, myths and legends which have been transmitted orally through generations. It seeks to dismantle the politics of dominance of written mainstream history and literature which exclude the tribal, the *adivasi*, the dispossessed. In its attempt to totalize the space of power, the recorded nationalist history has evinced an amnesia for the tribal heroes and revolutionaries. In current critical parleys, written historical account is seen as no ‘more than a selection of facts.’ The sanctimonious space of mainstream history is increasingly being problematised for exercising ‘selection’ and ‘interpretation’ of facts which is controlled and conditioned by the vested political interests of the dominant groups. Its selective forgetting of the contribution of the subordinated, marginalised groups has been questioned variously.

Mahasweta Devi intervenes into the historical narrativity by reinserting the erased, marginalised history of tribal revolutionaries. Her fiction focuses on the excluded sections existing on the periphery of the mainstream nation by way of translating the narratives of their struggles as expressed in their oral legends and lores. The oral history of the indigenous, subaltern groups is adapted and recorded in her works of fiction which contest the dominant history and historiographical discursivity and simultaneously inscribe an alternative folk history and historiographical discourse.

This paper seeks to study the alternative historical paradigm promulgated by Mahasweta Devi’s novella ‘Chotti Munda and His Arrow’ in which she rewrites history by narrating a ‘thoroughly research(ed)’ history of the tribal hero, Chotti Munda. The text challenges the hegemony of dominant historical narration by locating alternative tools of historical research in oral, tribals myths and legends.

‘Chotti Munda and His Arrow’ retrieves the marginal historical accounts as it transcreates various cultural sources of history. The text taps into the collective memory of the people whose stories and histories have been excluded from the mainstream narratives due to their lack of a written script. It, simultaneously, subverts the hierarchical history-fiction binary and democratises the discourse of history by recording and documenting ‘people’s version of history’ as expressed in their songs, ballads and stories recounting the tale of legendary subaltern hero Chotti Munda.

Bio-Note: Vandana Gupta is Associate Professor of English at Bhagini Nivedita College, University of Delhi. Her research papers have been published in peer reviewed journals. Her research interests include tribal literature, culture studies and gender studies.

Nabanita Sengupta, “Translating Folk Tales – ‘Go Local’ in a Globalised World”

Abstract:

In one of the major projects, Sahitya Akademi has included 130 oral tales from 53 Indian languages in a book to be shortly published under the title *Indian Folk Narratives: Oral Tales from 53 Languages*. The importance of the project lies in bringing together more than double the number of languages recognised by Sahitya Akademi itself. The anthology in question has been translated from a Bengali compilation *Bharatjoda Kathan Katha*, edited by Ramkumar Mukhopadhyay. The Source text itself is a translation of the oral narratives collected from various parts of India in different languages. This makes the English anthology a work of double translation.

Folk narratives are important for their anthropological, cultural, ethnographic, linguistic and social values. In a country as geopolitically diverse as India, such an anthology assumes a greater importance of representing the pluralistic tradition of the country. One of the positive fall-outs of globalisation has been a reverse interest in the ethnic and indigenous traditions, as an attempt to understand and negotiate with the present. Folk tales or oral narratives have also gained significance under the current wave of ‘going local’, primarily for their holistic and ecocritical approaches towards life. The role of translation in circulation, dissemination and preservation of these narratives has already been well documented. This paper attempts look at the necessity of such a project, in two different languages, in a multilingual community like India. It also attempts to problematise the concept of ‘translation’ from oral to written, across different linguistic mediums by exploring the concept of ‘go local’ within the narrative structure of translation and representation.

Bio-Note: Nabanita Sengupta is Assistant Professor in English at Sarsuna College, affiliated to the University of Calcutta. She has participated in translation workshops of Sahitya Akademi, Viswa-Bharati, and others and presented papers in within India and abroad. Her co-edited anthology of critical essays on *Understanding Displacement of Women* is shortly to be published from Routledge. Her latest publication is *A Bengali Lady in England: Annotated Translation with a critical Introduction to Krishnabhabini Das’ Englandey Bangamahila* and an e-book of fiction *The Ghumi Days*. She has been variously published in multiple journals and e-zine.

Session on C.D. Narasimhaiah Prize 2022

11:15 AM - 1:30 PM, IST

Chair: Fatima Rizvi

Bio-Note of Chair

Fatima Rizvi is Professor in the Department of English and Modern European Languages at the University of Lucknow. She specializes in Urdu literature in translation. Her research

papers have been published in journals of national and international repute and in anthologies of criticism. She has translated Qurratulain Hyder's *Sitaron se Aage as Beyond the Stars and Other Stories* (Women Unlimited, 2021). *Shadows on the Wall: Pen Portraits*, a translated collection of Javed Siddiqi's essays is forthcoming. She was awarded the Meenakshi Mukherjee Memorial Prize by IACLALS in 2018 and the Jawad Memorial Prize for Urdu-English translation in 2019.

Anandita Pan, "Fidelity and Ambiguity: A 'Bad' Translation of *Ganadevata*"

Abstract:

A translation often locates itself within two contractor ideas—fluency at the cost of the disappearance of the translator, and translators' claim for their own creative intervention to highlight the actual intention of the source text and thereby deny the hegemony of the target text, which in all these cases is English. Venuti suggests that a translation succeeds as a translation only when it does not seem to be translated. Both Spivak and Niranjana, on the other hand, maintain that the translator needs to understand the true intention of the source text author and translate in a manner that would be resisting to the target language which, in case of English, carries a long history of colonial domination with it.

This paper focuses on Tarashankar Bandyopadhyay's celebrated novel *Ganadevata* and its translation *Ganandevata: The Temple Pavilion* by Lila Ray. In the introduction to his novel, Bandyopadhyay explains how the fragmented condition of his contemporary Bengal, which resulted mostly from the western modernist-capitalist influence, had inspired him to write this novel. Originally written and published in two parts, *Chandimandap* and *Panchgram*, Bandyopadhyay later republished a combined version titled *Ganadevata* in 1967. Ray translated only the first part, i.e., *Chandimandap as Ganandevata: The Temple Pavilion*. In my paper, I would like to address this selective omission on part of the translator, to examine whether it misleads the reader from the intention of the author, or whether, this 'omission' on the translator's part makes the reader, as Chamberlain would argue, read between the lines and thereby discover the hidden message of the author.

Bio-Note: Anandita Pan is Assistant Professor of English at the Department of Humanities and Social Sciences, IISER Bhopal. She obtained her Ph.D. in English from the Department of Humanities and Social Sciences, Indian Institute of Technology, Kanpur, and her M.A. in English literature from Jawaharlal Nehru University, New Delhi. She researches and publishes in the areas of Feminist studies, Colonial Bengal, and Dalit studies. Her monograph titled, *Mapping Dalit Feminism: Towards an Intersectional Standpoint*, was published by Sage-Stree in 2020.

Ishita Sareen, "Mediating Tolerance, Seeking Hospitality, Breeding Rebellion: Examining the Various Cultural Negotiations of Maharaja Duleep Singh."

Abstract:

This paper will read the forced, free, and in-between cultural negotiations of the last Maharaja of Lahore, Maharaja Duleep Singh, to analyse the limits of tolerance and belongingness as he adapted and translated himself across multiple spatial-cultural peregrinations. At the age of five, he signed over Punjab to the British becoming Victoria's 'poor deposed Indian prince'; in exile as the first Sikh settler, he converted to Christianity; as the Black Prince of Perthshire, he was co-opted into Scottish squirearchy, and with his financially-motivated obedience to the Empire, he collaborated (fruitlessly) with the Russians, reconverted to Sikhism, and then died in Paris, stateless and clanless, but with Victoria's forgiveness. Reading these spatial-cultural arbitrations as unstable political negotiations for tolerance and hospitality, the paper will be guided by Kant's identification of hospitality as right, Derrida's theorisation of conditional and unconditional hospitality, Habermas' reconstruction of tolerance around a constitutional democracy, and Badiou's conception of love and its intractability with politics. The paper will argue that Singh's mediation of Christian-English tolerance and quest for belonging reflects Derridean hostipitality, antithetically enclosing hostility within hospitality. His life ultimately transcribes the aporia at the heart of hospitality (and tolerance), where the possibility of belonging is contingent on conditions, exclusions, and closures. Hostipitality breeds rebellion and resentment, souring the guest-host binary, further complicating Singh's confused love for a culture fast devouring his own. 172 years after his death, such a reading of his life is more current than ever in our fractal present where it is emblematic of national outrage over citizenship and belonging against metastasizing colonial dependencies.

Bio-Note: Ishita Sareen is Assistant Professor in the Department of English at DAV College, Chandigarh and pursuing her Ph.D. from Panjab University. Her doctoral research reads Chandigarh as a modern spatial experiment through its cultural experience and literary perceptions. She has received her B.A.(H) from Lady Shri Ram and M.A. from Hans Raj College, University of Delhi. Between 2019-21, she has presented and been awarded for her research at IACLALS (shortlisted for the prestigious CDN Panel consecutively in 2020 and 2021), MELUS-MELOW, SWAPCA, London Centre for Interdisciplinary Research, IIT Bhilai, and Chandigarh University.

Namra Sultan, "Translating the Untranslatable: Comics as Translation"**Abstract:**

The urge to translate is reflective of the desire to forge a shared humanity. Translation studies has moved past the idea of translation being limited to a literary exercise in holistically transferring the codes of one language into another. In light of the expanding horizon of our understanding of "translation", I propose to study graphic narratives as an exercise in translation and to establish comics as a form of representation that translates thoughts, ideas, signs, and kinesthetics into a visual lexicon which creates a shared humanity that transcends linguistic codes.

I will read two graphic narratives- *Munnu: A Boy from Kashmir and Maus*- alongside each other to explore the inter-cultural communication that transpires between these two texts which are otherwise historically and socially removed from each other. The translation of lived reality into a visual lexicon that both texts undertake can be read as a shared cultural act, created through an inter-cultural transaction.

The objective of translation should be to subvert the hegemony of dominant voices and languages. In *Munnu* as well as in *Maus* this happens through the narrative and also through the visual form of the texts. *Munnu* narrativises the troubled socio-political history of Kashmir through bildungsroman. The visual tools it uses to re-create the narrative of a troubled land and its people resonate strikingly with Art Spiegelman's globally acclaimed work unraveling the Holocaust through personal history. The inter-textual conversations highlight the shared humanity that inhabits both narratives. One must ask then: How can visual representation qualify as translation? Does it encourage the forging of shared humanity? What is the role of this translation act in creating collectivity? How does *Munnu* create and represent the South Asian experience? Does it satisfy the original urge of translation- to forge shared humanity in a world of differences?

Bio-Note: Namra Sultan is a Ph.D. candidate at the Department of English, University of Delhi. Her research is on 'Glocalisation and Graphic Representation of the Middle East' wherein she is studying graphic narratives from the Middle East with a focus on the representation of conflict in the comics medium and the spirit of nationalism in a globalised world.

Nitika Gulati, "Modernity's Phrenic Consequences: Miscommunication and Missed Communication in Jeet Thayil's *Low*"

Abstract:

The proposed paper will read Jeet Thayil's *Low* (2020) as a non-linear narrative that accentuates the inaccessibility and circularity of memory intertwined with complex emotions surrounding grief and loss, often difficult to be translated into language. Chasing amnesia, Dominic Ullis flies to a modern Bombay to immerse his wife, Aki's ashes in the waters of "the city he knew best, where oblivion was purchased cheaply and without consequence," but his attempts are thwarted by a compulsive desire to recall the past events that may have led to her suicide, contextualized within her recurrent retreats to "low" – a melancholic space which only she could access. Guided by Gerald Prince's concept of "the disnarrated," the paper will examine how his narrative features, as *Low* does in positing alternative worlds, "events that did not happen, but, nonetheless, are referred to," to translate her depression and its accompanying emotions to the reader. It will further argue that his wife's condition emanates from her discontent with the modernity that shapes the urban landscape, taking away her own life while significantly altering her husband's.

Ullis' de-romanticized present is incompatible with the bohemian romanticism of his dead partner, generating a sub-textual atmosphere where Ullis attempts to render his unresolved pain into a believable alternate reality, and where he proceeds to either drown his reminiscences in alcohol and drugs, or self-flagellate himself through guilt trips – for him, the shape of death is the failed timely translation of spoken words and unspoken emotions. The paper will conclude by establishing disnarration as a powerful tool for mediating between an imaginary, hopeful world premised on communication, and the bleaker modern reality where mental health issues evade translation because of miscommunication or missed communication.

Bio-Note: Nitika Gulati is a Ph.D. candidate at the Department of English, University of Delhi. She served as an Assistant Professor under the TEQIP-III project at College of Technology and Engineering, Udaipur from 2018-2021. She pursued her B.A. Hons. and M.A. in English from Lady Shri Ram College for Women. She recently completed a collaborative research project on English Skills for Employability as its Principal Investigator, with a grant of Rs. 16 lakhs from the MHRD. Her research areas include mental health literature, feminist literature and English Language Teaching.

Sreejata Paul, “*Ilm-e-Ilahi (Brahmagyan): Parenthetical Translation, ‘Knowledge of God,’ and Language Politics in Late Colonial Bengal.*”

Abstract:

This paper focuses on parenthetical translation, a remarkable practice undertaken by Bengal's elite Muslim writers in their theological texts in the late nineteenth and early twentieth centuries. Parenthetical translation involved the use of a word of Arabic or Persian origin, followed by a Sanskrit-origin equivalent in Bangla in parentheses and indicated how the literary sphere of the time was not yet as segregated along religio-cultural lines as we may expect it to be retrospectively. The paper argues that this manner of adaptation and transcreation from an Islamic to a Hindu devotional context was, in fact, evidence of a heterodox religious sensibility associated with Bangla, which is nevertheless misremembered in narratives of the Bengali collective self, historiography, and canon-formation. It demonstrates how translation could straddle both linguistic-literary and religious-ritualistic domains and foreground marginalised vectors of identity in the public sphere. Parenthetical translation was practised amidst the linguistic chauvinism of the late colonial era, when Sanskritised Bangla emerged as the norm and its usage was mandated for writers to signal their affiliation with print modernity. Simultaneously, such translation provided an arena within which elite Muslim writers asserted their religio-cultural identity in the face of Bengaliness denied by hegemonic Hindu nationalist genealogies.

Bio-Note: Sreejata Paul is currently a postdoctoral fellow at the Indian Institute of Technology Bombay. She completed her Ph.D. in 2021 as part of a dual-badged program jointly convened by IIT Bombay and Monash University, Melbourne. She works on Muslim

women's intellectual networks in colonial South Asia. She is also a queer chorister singing with Rainbow Voices Mumbai.

Session 11: Translation and Cinema

2:20 PM - 3:55 PM, IST

Chair: **Nishat Haider**

Bio-Note of Chair:

Nishat Haider is Professor of English at Jamia Millia Islamia, New Delhi. She is the author of *Tyranny of Silences: Contemporary Indian Women's Poetry* (2010). She has served as the Director, Institute of Women's Studies, University of Lucknow. She is the recipient of many academic awards including the Meenakshi Mukherjee Prize (2016), C. D. Narasimhaiah Award (2010), and Isaac Sequeira Memorial Award (2011). She has presented papers at numerous academic conferences and her essays have been included in a variety of scholarly journals and books. She has conducted numerous conferences, seminars, workshops on gender budgeting and gender sensitization. She has worked on various projects funded by the Ministry of Women and Child Development, UNICEF, UGC and other agencies. She has lectured extensively on subjects at the intersection of cinema, culture and gender studies. Her current research interests include Postcolonial Studies, Translation, Popular Culture and Gender Studies.

Manish Solanki, "Umrā'ō Jān Adā: The Text's Afterlife in Translations and Cinematic Adaptations"

Abstract:

The paper proposes to analyse the Urdu novel *Umrā'ō Jān Adā* with reference to its subsequent translations into Gujarati, Hindi, and English, along with its cinematic adaptations, with a view to offering a comprehensive view of the complex process of translation that involves the factors of transcreation, transmutation, adaptation as well as interpretation. Published in March 1899 by Munshi Gulab Singh & Sons Press (Lucknow), Mirza Mohammad Hadi Ruswa's Urdu novel *Umrā'ō Jān Adā*, allegedly modeled on *Rosa Lambert* (1854-55) by G.W.M. Reynolds, is about the life of Umrao Jan, a quasi-fictional, possibly real, courtesan in the northern Indian province of Lucknow around 1850s. After its publication, this novel created furore due to its unapologetic and candid portrayal of the life in courtesans' quarter ('chowk' or 'kotha' in Urdu) in Lucknow during the first half of the 19th century. This novel is considered by many to be the first novel in Urdu; though there are serious contentions regarding this claim. Its subsequent translations and cinematic adaptations to films and TV serials have further extended its visibility in the 20th and 21st century literary and audio-visual cultures. There are two English translations of this novel,

one by Khushwant Singh and M. A. Husaini (1982), and another by David Matthew (1996). The two Hindi translations were done by Krushnadev Jhaari and by Shakeel Siddiqui published respectively in 2011 and 2017. It has been translated into Gujarati by M. G. Qureshi (1979). The novel has been repeatedly adapted to the audio-visual medium of cinema and TV serials. There are three Indian Hindi film adaptations: S.M. Yusuf's *Mehndi* (1958), Muzaffar Ali's *Umrao Jaan* (1981), and J. P. Dutta's *Umrao Jaan* (2006). The Pakistani Urdu film adaptation *Umrao Jan Ada* (1972) was directed by Hassan Tariq. With the advent of television media, the novel has also been adapted to TV serials which include Javed Sayyed's Indian serial *Umrao Jaan Ada* (2013), and Raana Sheikh's Pakistani serial *Umrao Jaan Ada* (2003). This paper proposes to focus on the intricate process of alterations and modifications (creative and critical) that takes place during the linguistic translations and cinematic adaptations of this classic text. My aim is to bring to surface the factors responsible in effecting such alterations and to show how these are governed by the erstwhile contingent specificities and how they exceed the authorial objective of the original text.

Bio-Note:

Manish Solanki is Assistant Professor at the Department of English, Sardar Patel University, Vallabh Vidyanagar (Gujarat). His doctoral research was on Postcolonial Indian English Fiction of the post-1970s. His areas of interest include Contemporary Indian English Literature, Arabic and Middle Eastern Literature, Postcolonial Theory, Gender Studies and Cinematic Adaptations of Literatures.

Bashabi Gogoi, "Satyajit Ray's Vision of *Pather Panchali*"

Abstract:

The relationship between literature and film has always fascinated readers, viewers and critics alike. India, with its rich cultural heritage, is a repository of a fine range of creative arts, including literature, music, dance forms, painting, architecture and sculpture. These different forms of the arts help in merging cultural and geographical boundaries and a movement towards a multicultural society. Although cinema is a relatively new medium, films have been made in India as early as anywhere else in the world. The Indian film is a by-product of the cultural evolution of our country and its development has been nurtured by the dramatic, poetic and aesthetic traditions of its glorious civilisation. Adaptation has been central to the filmmaking process, and along with world cinema, has also been a mainstay in the Indian cinema context. Like their Western counterparts, the Indian filmmaker too has been continually inspired by books to craft their cinematic masterpieces. The contribution of Satyajit Ray in adapting stories into celluloid has singular importance in the Indian cinema context. Satyajit Ray is of the opinion that film making, although the "most physically demanding of all activities", offers "rewards as nothing else does". When he ventured into filmmaking, like many others before him, he too chose a literary classic to adapt into his first film. This paper will study how Ray adapts or 'translates' Bibhutibhusan Banerji's *Pather Panchali*, an authentic and vividly touching portrayal of life in a Bengali Brahmin rural

household, into his own cinematic masterpiece. It will analyse how Ray maintains the rambling quality of the novel in his film script; how the novel's humanism, realism and lyricism convinced this 'serious' filmmaker to make a film mirroring the contemporary reality of his time. Ray had belief in the power of cinema to tell the truth convincingly, and even though it had nothing of the grandeur conspicuous in commercial films, Ray's vision of the novel celebrates, in a very Wordsworthian manner, the little joys of life, and endures its tragedies too. The present paper will thus endeavour to study the interrelation between the two discourses- text and film- and discuss the profundity of the adaptation process through an analysis of Banerji's novel and Ray's film.

Bio-Note: Bashabi Gogoi is Assistant Professor in the Department of English at Tezpur University, Assam.

Subham Dutta, "The Problematics of Caste Identity and the Politics of Representation in Aparna Sen's Bengali film *Ghawre Baire Aaj* (2019)"

Abstract:

This intended paper seeks to explore how the aesthetic dynamic of representation and re-representation plays out in Aparna Sen's transcreation of the character of Bimala from Tagore's *Ghawre Baire* (1916) in the Bengali film *Ghawre Baire Aaj* (2019). Tagore's novel, *Ghawre Baire* translated as *The Home and the World*, with its self-reflective *atmakatha* narratives (self-reflection), explores the discursive liminalities of space, time, identity and individuation. Sen's film re-embeds *Ghawre Baire* within a different semiotic system and re-contextualises it within different social, political and cultural moorings. Sen's translation of Bimala to Brinda, from an upper-caste *Bhadramahila* to a lower-caste Dalit woman, subject to woman trafficking, lends a different interpretation to *Ghawre Baire*, dealing with the intersections of caste, class and gender identity in a strikingly different manner. It is significant to look at how Sen's re-writing of *Ghawre Baire* from the vantage point of a Dalit woman incorporates the problematics of subjection, agency and its attempted subversion, absent in the source text. This paper delves deeper into the cinematic poetics of Sen to trace the uniqueness of Brinda's social and cultural location through which she enunciates her selfhood and identity.

Bio-Note: Subham Dutta is Assistant Professor at Gokhale Memorial Girls' College, Kolkata. His areas of interest embrace several points of interdisciplinary studies. He has worked on Sri Aurobindo's Dramatic Literature at Visva-Bharati as part of his Ph.D. dissertation. He has worked in the fields of Film Studies, Modernism, Autobiography Studies. He has presented papers at different national and international conferences.

Amrita Mitra, "Translating Ibsen on Indian screen: A Study of Power, Spirituality and Science in Satyajit Ray's *Ganashatru*"

Abstract:

The conflict between blind faith and rational thought has been presented in literature and cinema since ages. As the world moves towards a sustainable development, the idea of disregarding scientific data and expertise has become impossible. The struggle between rationality versus blind faith was treated in Satyajit Ray's *Ganashatru* (1990), based on the Henrik Ibsen's famous work *An Enemy of the People* (1882). Ibsen's play focuses on the ills of contaminated water in the popular baths of the area, which serve as a significant source of income. Dr. Stockmann's rudimentary warning to the public to be published in the local newspaper, to which his brother objects, finally delivered as a public speech which marks him instead as the common enemy. Ray's film mostly adapts the original, but situates it in the postcolonial town of Chandipur in West Bengal. Whereas the conflict in Ibsen rises due to commercial causes, Ray explores the religious angle by using the postcolonial suburban setting with its deep-rooted faith in divine and refusal to listen to the voice of caution as the backdrop. Moreover, Dr. Gupta, unlike Stockmann does not raise the 'majority is wrong' debate rather he focuses on getting across his message to the spectators. Is he a more subdued, less rebellious figure than the Ibsenian counterpart, or are there limitations to his battles in a cultural space permeated with religious fanaticism? Even Maya, Ashok's wife seems to play a submissive role while his daughter remains a faithful ally. The absence of male heirs in the cinematic adaptation is also noticeable.

My paper looks forward to address the above differences, attempting to understand the reasons behind them. Also, it is important to question how far a text can be translated in another language, age and form. Ray's masterpiece further ends on a note of acceptance of scientific principles, while Ibsen's characters prepare to fight a tough battle.

Bio-Note: Amrita Mitra is Assistant Professor of English at Banwarilal Bhalotia Collge, Asansol, West Bengal. She is also pursuing her Ph.D. at the Department of Humanities and Social Sciences, National Institute of Technology, Durgapur. She takes an avid interest in popular literature and culture and especially in the depiction of gender dynamics in them. She graduated from Presidency College and received her Master's from Jawaharlal Nehru University. She wrote her M.Phil. dissertation at Rabindra Bharati University, Kolkata.

Valedictory Session

4:00 PM - 6:15 PM, IST

Valedictory Address:

“Translation and the Estrangements of a Postcolonial World”

Speaker:

Rukmini Bhaya Nair

IIT Delhi

Chair:

Suman Gupta

The Open University, UK

Bio-Note of Speaker:

Rukmini Bhaya Nair is Professor of Linguistics and English, Emerita, at IIT Delhi. She received her Ph.D. from the University of Cambridge and has since taught at universities ranging from Singapore to Stanford and delivered plenaries worldwide Arhus to Xinxiang. Awarded an honorary doctorate by the University of Antwerp for her contributions to narrative theory, Nair has authored 10 books and more than 150 articles. Her academic books include the following three: *Lying on the Postcolonial Couch: The Idea of Indifference*; *Narrative Gravity: Conversation, Cognition, Culture and Poetry in a Time of Terror* (Oxford University Press, 2002, 2003, 2009). Her most recent book is the reference volume (co-edited with Peter de Souza) *Keywords for India: A Conceptual Lexicon for the 21st Century* (Bloomsbury Academic, UK, 2020).

Nair was Head of the HSS Dept., IITD, from 2006 to 2009, CRASSH Fellow at Cambridge, Senior Professorial Fellow at the Nehru Memorial Museum and Library 2010-12, followed by a Professorial Fellowship at the Centre for the Study of Developing Societies in 2016. In 2019, she was Distinguished Visiting Professor at Hunan University. Currently on the Fellowships Committee of the Indian Institute of Advanced Study (IIAS), and ‘GLOCAL’ the Regional Advisory Committee of the School of Oriental and African Studies (SOAS),

London University, Nair serves on the boards of international journals such as *Language and Dialogue*, *Literary Semantics* and *Text Matters* as well as on the Consultative Boards of the International Pragmatics Association (IPRA) and *Biblio*.

Her latest major grants have been from the DST to conduct basic research on ‘Language, Emotion and Culture’ (2009-12) under its Cognitive Sciences Initiative (CSI) and the ICSSR on ‘Cognitive Capabilities in Education’ (2013-16). Starting in 2017 and continuing, she is Indian Team Leader for the nine-country project on the ‘Geography of Philosophy’ headquartered at Pittsburgh University. In July 2022, she will deliver a Plenary Lecture titled “*Kubooa*: Towards an understanding of Hunger Sensations and Cognitions’ at the 9th Language, Culture and Mind (LCM) Conference, to be held at the University of Almeria, Spain.

Recipient of several awards (e.g., the Tata Scholarship, Hornby Memorial Award, Dorthy Leet Grant, US -Sub-commission on Education and Culture Grant, Charles Wallace Award and others) from the time she won, as a student, an Essay Prize in a competition organized by *La Stampa*, *Le Monde*, *Die Welt* and *The Times* in conjunction with the *First International Exhibition on Man and his Environment*, Turin, Nair was selected a ‘Face of the Millennium’ among writers by India Today in 2000. She has won the All-India Poetry Society/British Council First Prize and has published three volumes of poetry with Penguin. A fourth volume titled *Shataka* is to appear in 2022. The *Oxford Companion to Modern Poetry* (2014), that contains iconic names like T.S. Eliot and Pablo Neruda for the century 1910-2010, says of her work that it is “widely admired... for its postmodern approach to lyrical meaning and feminine identity.” Her first – and only – novel *Mad Girl’s Love Song* – was on the DC Books Prize long-list of 10 and *Lapham’s Quarterly* has just sought permission to carry an extract from it in its Spring Issue of 2022.

In addition, Nair writes widely on social issues in national and international popular print and electronic media and has contributed regularly to forums such as Mark Tully’s BBC Program ‘Something Understood’ and ABC Australia’s ‘The Books Show’. Nair’s writings, creative and critical, have been included on the syllabi of Chicago, Harvard, Kent, Toronto and other universities. Currently, her poetry is on the syllabus for students at Delhi University. Nair says she does research in linguistics for the same reason that she writes poetry – to discover the limits and possibilities of language.

Bio-Note of Chair:

Suman Gupta is Professor of Literature and Cultural History at the Open University, UK. His recent books include: *Digital India and the Poor: Policy, Technology, Society* (2020); *What is Artificial Intelligence: Conversation between an AI Engineer and a Humanities Researcher* (with Peter Tu, 2020); and *Social Analysis and the COVID-19 Crisis* (with 8 co-authors, 2020). The title of his forthcoming book is *Political Catchphrases in Contemporary History: A Critique of New Normals* (2022).
