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Prof. J. S. VIRDI
Chairman, Maharaja Agrasen College

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Dated March 10, 2017

MESSAGE

It is my pleasure to know that the Department of English, Maharaja Agrasen College, University of Delhi is organizing a two-day National Conference entitled - "**READING MIGRATIONS: FRACTURED HISTORIES, FORGED NARRATIVES**" on March 20-21, 2017.

The subject is a cauldron of human emotions of all hues – pain, suffering, happiness, failed and realized dreams to name a few. The socio-economic implications are unimaginably huge. Reading 'Grapes of Wrath' years back is still etched vividly in my memory. As a microbiologist I have been fascinated how migrations from Central Asia introduced plague and pestilence in Europe decimating a large population in the 6th and 12th centuries AD.

The subject is as relevant today or perhaps more, as was always. I am sure young audience would have a lot to learn from this conference.

I wish the conference a grand success.

(J.S.VIRDI)

(J.S.VIRDI)



From the Principal's Desk

I am very happy to know that Department of English, Maharaja Agrasen College is organising a national conference on "Reading Migrations: Fractured Histories, Forged Narratives" on March 2021 2017. This is third in the series of interdisciplinary conferences organised by the Department of English.

Literary perspectives on the subject of migration are most valuable as they add to and enrich the legal and political perspectives which largely determine the movement of people across and within continents in the twenty first century. It will be interesting to know how the term migration is defined, and differentiated from other terms like alien, refugee, expatriate, citizen, native, and so on. These terms have so far been defined and understood primarily in the light of international law as it has evolved over past five centuries.

I am most keenly looking forward to the exciting opportunity that this conference provides to have interdisciplinary views on migration. Conference Convenor, Anu Jaidev, and her team deserve hearty congratulations for the initiative and they have my best wishes for the success of the conference.

Sunil Sondhi



About the Department

Maharaja Agrasen College was established in 1994 as a constituent College of the University of Delhi in 1994. The Honours course in English was introduced in 1997 and since then the department has grown from strength to strength in terms of academic excellence, co-curricular and creative activities and student and faculty upgradation programmes. The department has its own departmental library. It established The Centre for Performing Arts and Cultural Studies which has a rich library and a vibrant calendar of activities today. Since the inception of the College, members of the Department have contributed significantly to the design and publication of the College magazine, annual report, NAAC report, and many other prestigious College documents each year. English department teachers have been active members of important committees like IQAC, admission, journal publication, academic planning, extra-curricular, annual activity committee, sports, NSS, Equal Opportunity cell, SC/ST cell, Internal Complaints Committee, Grievance Redressal Committee etc. We have not only collated and articulated the collective voice of the Institution several times but have also lent our voice literally by anchoring many key events of the College.

The Department of English Co-curricular Student Society ACTIVE lives up to its name each year by organising many well attended events under the patronage of the teachers. These events include The Annual Lecture Series, Literature Festival, Meet the Author Series, Workshops (Creative Writing, Effective Reading, Visual Communication, Photography), Excursion to places of Cultural Interest like the Jaipur Literary Festival (Amritsar last year and Sattaalthis year), Heritage Walk (to Nizamuddin Bastibasti last year and to 1857 uprising sites in Delhi as a run-up to this Conference this year), curating exhibitions, theatre and movie projects along with robust and versatile participation in organisation of Conferences. The Department organised First International Conference on *Deterritorialising diversities: Cultures, Literatures and Languages of the Indigenous* (Comprehending fluidity of cultural borders) in February, 2013 and *Second UGC Sponsored Interdisciplinary Conference on City Lives: Spaces and Narratives* in 2016. The department has consistently provided opportunity to students for interacting with some of the most renowned scholars, critics, artists and thinkers. Prof. R W Desai, Prof. Harish Trivedi, Prof. Langston Hughes, Prof. amritjitsingh, Tabishkhair, Prof. Jonathan Gil harris, Prof. Madhavi Menon, Gitanjali Shree, Prof. Rashmi Doraiswamy, Prof. Rosemary Marongoly George, Sukrita Paul Kumar, Anjana Neira Dev are some of the most glittering names in this chain. The screening of movies and documentaries having a bearing on the curricular content is a regular feature in the Department. With the introduction of the CBCS curriculum, the department has successfully offered Generic Elective and Skill Enhancement papers in 'Text and Performance', 'Media and Communication Skills', 'Academic Writing', 'Creative Writing' and 'Technical Writing' eliciting very keen response from students of various streams.

At the University level, the Department has engaged with course revisions, curriculum



development, content writing, paper setting, and resource sharing. We have offered the English Language Proficiency Course for consecutive years. The Department is engaged in research and innovation projects in diverse fields and produces papers and other outputs year after year. Four members of the Department have earned doctorates in the last two years. The English Department Room is abuzz with activity and cheer at all times. It is a cohesive as well as democratic space. The department believes in striving for individual and collective enhancement, with room for individuality on the one hand and best practices of academia and intelligentsia on the other. We are indebted to all our esteemed partners and collaborators. Hope your association with us is memorable and comfortable.



The Department

Anupama Jaidev is an Assistant Professor in the Department of English in Maharaja Agrasen College, University of Delhi. She holds a Ph.D in English Literature from University of Delhi. Her research areas are Romani Studies, Narratives of the Emergency, Tribal Narratives and Migration Studies. She also translates and writes poetry.

Ashwathi is a provisional Ph.D student in the Centre for Women's Studies, Jawaharlal Nehru University. She has completed her M. Phil from the same department and her dissertation was on autobiographies by activist women from Kerala. She has also co-edited and published papers in the anthology of research articles *Horizon Above and Beyond: Anthology of Researchers Papers* (Partridge India, 2016). She is currently working as an Assistant Professor in the Dept. of English at Maharaja Agrasen College, Delhi University.

CharuArya is Assistant Professor with Department of English, Maharaja Agrasen College. With keen interest in Gender studies and Dalit literatures she has been presenting research papers in National and International Conferences and Seminars. She has also been a Resource person in the Refresher courses and Orientation programs organized by Academic Staff College, JamiaMiliaIslamia University. She has also been a language teacher with ILLL, University of Delhi.

Debosmita Paul is an Assistant Professor of English presently teaching in Maharaja Agrasen College. She was awarded her PhD titled "The First Partition of Bengal and the Problematic of Indian Nationalism: A Study of Select Bangla Writings (1905-1916)" in 2016. Her areas of interest are Partition Studies, Indian Literature, Bengali Literature, Post Colonial Writings.

GitanjaliChawla is an Associate Professor of English at Maharaja Agrasen College, University of Delhi, India. Her research on the folk songs of Punjab has led to an active participation in several fora, both at the national and international level and has several publications in journals of repute to her credit. She is the co-editor of two seminal anthologies, ***Cultures of the Indigenous: India and Beyond*** and ***De-Territorialising Diversities: Literatures of the Indigenous and Marginalised***.

GuntashaTulsi has done her B.A. and M.A. in English from Hindu College, University of Delhi and M.Phil and PHD from the Centre of English Studies, JNU. Her doctoral work looks at the interaction between colonial modernity and indigenous identity formation by specifically focussing on education and identity based issues in Sikh journals which were in circulation between the years of 1900 to 1920. She has been teaching English Language and Literature since six years with experiences of teaching at Delhi University, JNU and Guru Gobind Singh Indraprastha University. She has also finished Post Graduate Certificate Course in ELT from EFL, Hyderabad. She has written various research papers and presented papers at national and international conferences. She has published five research papers



and two full length papers for edited anthologies. She has co-edited John Milton's *Paradise Lost* (Book Age Publishers, Delhi, 2016) with Dr. Prerna Malhotra. In addition, she is also engaged in Corporate Training programmes at MNC'S, training technicians and Engineers, in areas like soft skills, body language, applied linguistics and personality development.

Indrani Das Gupta is Assistant Professor of English presently teaching at Maharaja Agrasen College, University of Delhi. She is pursuing Ph.D in English from Jamia Millia Islamia University, New Delhi on "Social Vision of Science Fiction in Modern India: A Study of Select Texts". Her M.Phil dissertation was on the genealogy of the sport of Wrestling as it inflected with issues of State and Citizenship and its literary manifestation in Postcolonial Indian fictions. Her areas of interest include Sports, Body Studies, Cultural Studies, Science Fiction, Victorian and Twentieth Century British Literature.

Mona Sinha has been teaching literature and language at Maharaja Agrasen College since 1995 and has also taught development communication and media and cultural studies to students of journalism. She has published translations and popular newspaper articles, contributed to books and journals with papers on language studies, media and cultural studies and feminist studies, besides having edited academic journals. She was Principal Investigator for a DU funded project on DilliHaat. She holds a Master's and M.Phil degree from University of Delhi and is currently pursuing a doctorate from Jamia Millia Islamia.

Prem Kumari Srivastava, recipient of several postdoctoral fellowships and awards, is Associate Professor of English at Maharaja Agrasen College, University of Delhi. A scholar, editor and translator, Prem has more than 80 publications (research papers, book chapters, creative writing, translations etc) and 5 authored and edited books in the field of Indigenous Studies, American Studies, Popular Culture and Creative Writing to her credit. Her recent book, *Leslie Fiedler: Critic, Provocateur, Pop Culture Guru* (2014) published by McFarland & Inc. Publishers, North Carolina, USA, has earned a citation in Oxford Bibliographies. Her research interests are Cultural Studies with a sharp focus on the 'Indigenous and the Popular', American Literature, 'Innovative English Language Materials Production' and '*Sant Mat*'.

Sangeeta Mittal is Associate Professor in the Department of English, Maharaja Agrasen College. She has over 25 years of experience of teaching English literature, with the Jacobean Age, Restoration Literature and the Romantics as her areas of interest. She has been awarded doctorate on "Delhi Culture: A Literary Perspective" and is continuing with her work in Urban Studies and Memory Studies through academic publications and research projects. Engagement with heritage and environmental issues has led to her participation in National Conferences on Biodiversity and Climate Change at several levels, including the in-print publication of Annual Issue of Academic and Activist Perspectives on Biodiversity and Climate Change. She also pursues her endeavor of institution building through courses in Educational Leadership.

Shilpa Gupta studied BA Hons (English) and MA(English) at St. Stephens college, DU followed by M.Phil (English) at the Department of English, University of Delhi. Her area of



specialisation includes 18th century British literature.

Her other areas of interest are: Indian writings in English and translation, and diaspora literature. She has several research papers to her credit. She is the NSS co-ordinator in the College and helms the Equal Opportunities Cell of the College.

ShradhaKabra is an Assistant Professor currently teaching in the Department of English in Maharaja Agrasen College, University of Delhi. She is pursuing her Ph.D from Jamia Millia Islamia and researching on Indian reality television. Her M.Phil was on Science Fiction/Fantasy genre in India in general and on the *Gameworld* trilogy of Indian writer Samit Basu in particular. Her areas of interest are Popular Culture and Literary Theory.

Subodh Kumar Upadhyay presently is an Asst. Professor in the department of English, Maharaja Agrasen college university of Delhi .He completed his master's in English in 2005 from CCS University, Meerut ,Uttar Pradesh ,India and teaching since then at undergraduate level.He was awarded his Ph.D on Khawaja Ahmad Abbas on the topic of " Social and Political Aspects In The Major Novels of Khwaja Ahmad Abbas" in 2012, from CCS University, Meerut.

Subodh Kumar Upadhyay is Assistant Professor in the department of English, Maharaja Agrasen college university of Delhi .He completed his masters in English in 2005 from CCS University, Meerut, (UP) and has been teaching since then at undergraduate level. He was awarded his Ph.D on Khawaja Ahmad Abbas on the topic "Social and Political Aspects In The Major Novels of Khwaja Ahmad Abbas" in 2012, from CCS University, Meerut. His research interests are Postcolonial and Transnational Literatures in English.

VinodVerma teaches literature, media, communication, theatre, film and photography in Maharaja Agrasen College. He is also a practitioner of these arts. He has published books and articles in interdisciplinary areas of research. He has directed and produced several documentary, docu-fiction and feature films for national and international projects including India, UK, France and Lebanon. As a visual artist and designer for more than three decades, he has published his works at different platforms and curated art exhibitions for streets and galleries simultaneously.



Concept Note

Reading Migrations: Fractured Histories, Forged Narratives

(March 20-21, 2017)

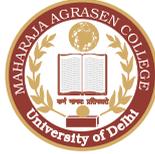
“Reading Migrations: Fractured Histories, Forged Narratives” is a national conference, third in the series of interdisciplinary conferences hosted by the department of English, Maharaja Agrasen College.

This conference proposes to explore the complex and myriad narratives of migration, both within the subcontinent and beyond it. The idea is to interrogate how migrant subjectivities are seen to be constituted, and how the materiality and discourse of migration is imagined and enacted within the cultural space.

The phenomenon of migration is regarded as one of the essential conditions of human evolution and survival, and has complex trajectories through human history and contemporaneity. It always already exists, forever preceding and exceeding readings even as it gets mapped and charted across various discursive fields. The discourse of migration is a highly inflected one in terms of economic, social, political and cultural imperatives. Migration (in all its composite complexity) constitutes a critical test case for political modernity, as has been observed by ArjunAppadurai and Renuka Sharma among others; since the exclusionary propensities of (il)liberal democracies unravel rather quickly when confronted with it. The migrant subject, lying outside the pale of traditional proprietary citizenship by definition, exposes the limits of the very idea of citizenship.

In the wake of post-global cascades, refugees fleeing wars and persecution constitute a staggering presence in migration figures. The alarming number of migrant deaths in international waters (more than 5000 in 2016 alone) clearly indicates that there is nothing imaginary about borders. Others often face uncertainty, dispossession and dissimulation in reluctant host territories as barricades come down, walls go up and camps incinerate. This, however, is as true for the historically dispossessed, the traditionally itinerant and the internally displaced, as it is for the very visible migrants, who (at least as a category) are vociferously debated in the public domain.

The purpose of this exposition is to emphasize the pervasive complexities of migrations, the sense of which seems to be sometimes lost within dominant cultural/ literary discourses, especially in the seductive pursuit of certain specific master-narratives of migration which hinge on certain privileged moments of migration in cultural memory. For instance, in the case of the subcontinent, the narrative of postcolonial diaspora often gets conflated with the narrative of migration, whereas it is only one aspect of the latter. The narrative of migration



cannot just be the luxury and privilege of the post-colonial emigree, straddling two cultures at will. The exaggerated emphasis on the postcolonial diaspora is directly proportional to the almost wilfully cultivated obscurantism around certain communities. Perhaps, it would also be in order to interrogate the problematic of the post-colonial literary discourse, which throws up texts that parade as not just representative texts of the migrant predicament but of entire territories they stake claims to.

The migration 'events' in the subcontinent have been many--from the itinerant proto Roma; to the sea-faring indentured laborers in the 19th century; to those forcibly displaced in the wake of the Partition and in the creation of Bangladesh; and so on. More importantly, there are migrant communities hidden—or rather obliterated in plain sight: such as the traditionally nomadic service communities, criminalized and dispossessed, simply falling through the gaps in political modernity. They are increasingly vulnerable in these times of mandatory documentation, given that they have no legitimate access to the ministrations of the state.

There are no special audience invites to their narratives, but perhaps their narratives are important. In many cases, narratives by insiders have yet to arrive. In the meantime, it is only logical to at least start with narratives about the communities. If the ventriloquist's verbalization is what we have, let not those verbalizing the ventriloquist set the terms of discourse.

Anupama Jaidev (Conference Convenor)

Abstracts of Conference Resource Persons

Home and Away

Prof. Kalpana Sahni

How does one define 'home' and what does it mean to be 'away' from home? What does it mean 'to migrate'? Is Europe redefining migration and giving it political overtones. Is India following suit? Is there a difference between a migrant and a refugee? How does one define a displaced person? Are there people who have roots? Are there any 'natural people'? These are some of the provocations for rethinking loaded terms. The world is getting increasingly insular. Some countries are choosing the populist path to redefine their nationhood and using terms like migrants for their own agenda. These issues need to be examined in the historical context of the enlightenment. It is suggested in the paper that many of these terms have been given derogatory associations in the majoritarian societies. Ironically, the wealthy centres of this world – the Americas, Australia have been populated by migrants who got rid of the natural people. Migration, which has been an ongoing process for thousands of years, is today being examined in great detail to perhaps invent yet one more narrative in political manifestos.



The Silent Narratives of the Kosovan Roma: Unwritten History, Unspoken Tragedies

Dr. NidhiTrehan

It is estimated that before NATO's "humanitarian intervention" in Serbia in 1999, approximately 8-10% of Kosovo's population were Roma, Ashkali, and Egyptian (the "Gypsies" of Kosovo). After the NATO bombings of Serbian territory and the ethnic cleansing operations of extremist Albanians which targeted these groups, they were reduced to mere shadows of themselves, with current estimates suggesting that they comprise less than 2% of the population of the independent Republic of Kosovo (declared in February 2008). The history of Kosovan Roma suggests that their ancestors arrived in Kosovo as early as the 14th century, when this Balkan land was a site of active contestation between the Serbian and Ottoman empires.

The Roma of Europe are perhaps the quintessential migrants, the forever "historically dispossessed, the traditional itinerant and the internally displaced", but the silent narratives of the Kosovan Roma add a depth, a complexity to the meta-narrative(s) on migration which are still to be examined. Indeed, the migration of Kosovan Roma to Western countries (Germany, Holland, US, Canada, Australia, etc.) over the past few decades adds another layer, that of the diaspora-in-creation. Indeed, the vast majority of Kosovan Roma live outside of Kosovo today. Will the forging of memory and culture within the broader diaspora work to preserve *Romanipe* in Kosovo, and what does this presage with respect to cultural transmission from one generation to the next?

My paper poses the following questions: How is it that the forces of "modern liberal democracy" have conspired to eviscerate a community which is one of the oldest Romani communities in Europe? I cover the role of the NATO powers, the UN, the media, and human rights bodies in this regard (note: not one perpetrator of crimes against Roma in Kosovo was ever brought to justice). What role did identity politics play in the narratives of survival in Kosovo?

'Djelem, Djelem'—The Romani Anthem and the Notion of Nation

Dr. Punita G. Singh

Every nation seems to have an anthem. Even the notional nation representing the Roma, a community scattered across the globe. Now acknowledged as a diaspora of Indian origin, the Roma are said to have left northwest India around the year 1000 AD. The specific reasons, timing and trajectories of the migration continue to be the subject of conjecture and research, even as many Roma struggle to move beyond history and geography and integrate with the people they now find themselves living beside. Discriminated and ostracized for



centuries, the Roma have endured terrible atrocities—from family separation, social exclusion, forced assimilation and castration to enslavement and genocide. Over the last several decades, there has been a movement to unite Romani communities across the world and give voice to Romani issues. The 1971 gathering of Romani activists in Orpington in the United Kingdom, proved to be seminal in organizing the community and establishing the notion of a non-territorial Roma 'nation'. Many momentous decisions were taken at the meeting, including the selection of the word 'Roma' as a more appropriate ethnonym for the community, rather than 'Gypsy' and its vernacular synonyms. The Romani flag and the anthem 'DjelemDjelem' were also adopted as visual and auditory symbols of the Roma nation. In this presentation, we focus on the anthem and review its lyrics, music, antecedents and interpretations. Music plays a central role in the lives of most Roma. The anthem gained instant traction and is routinely sung at gatherings of Roma the world over.

Many phrases from the anthem have been excerpted to describe attributes of the Romani people, their history and future. The 'happy people' reference relates to their resilience and pragmatism. The 'black legion' refers to the genocide at the hands of the Ustasha regiments and the Nazis. The alternative title 'Opre Roma' has become a rallying cry urging the Roma and Romani youth, in particular, to rise up and act. An anthem is by definition 'a rousing or uplifting song identified with a particular group, body, or cause'. Usually adopted by a unified group, the anthem 'DjelemDjelem' reverses the process and serves as a unifier, mobilizing the citizens of a notional nation that endures and gets stronger, to move forward as 'the Romani roads open'.

Post-colonial *Katha*: Continuities and Ruptures in *Videshi* Punjabi Fiction

Prof. Rana Nayar

The paper seeks to problematize several points of conjuncture and disjuncture in contemporary discourse such as colonial and postcolonial, theory and narrative, English and Punjabi, continuity and rupture, native and immigrant and finally *desi* and *videshi*. Structured around a set of binaries, the essay is based on the premise that *katha*, an Indian variant of narrative, is a significant tool of theorization, à la, Barbara Christian. Rather than turn to the pre-given, critical framework of postcoloniality supplied by the Western academia, my effort in this essay is to build up a systematic critique from ground upwards. For this reason, I have also looked into the problematic of how discursive knowledge of postcoloniality is first constructed and then circulated, disseminated and legitimized, both inside and outside the academia. This is what has provided me with an alternative frame of reference within which I have tried to situate and/or critique a fair sampling of diasporic Punjabi short fiction.



Diaspora and Politics of Majoritarianism in India

Dr MujiburRehman

This paper seeks to explore how the diaspora is shaping the majoritarian politics in India. Given India's colonial history, there is always deep scepticism among Indian people about anything foreign, but that is not true about Indian diaspora or its foreign roots. However, there is a strange obsession the Indian state has developed in recent years with diaspora. A separate ministry is formed to look after its interests. On the other hand, Indian diaspora has emerged as an interest group and playing its part in shaping policy of different kinds. Among other areas, it is shaping the politics of majoritarianism in a very systematic and organized fashion. In this paper, I shall raise the following questions:

What are the ways Indian diaspora is contributing to the politics of majoritarianism?

Is this natural or deeply ideological?

How is Indian state responding to it?

While diaspora profits owing to multi-cultural policy of the state, why does it support politics opposed to the politics of multi-culturalism and secularism?

Using primarily secondary literature, the paper will seek to answer these questions and analyze the deep connection between Indian diaspora, evolving politics of majoritarianism, and its implications for Indian democracy.

Mind of an Exile

Tenzin Tsundue

Author's Note

Since the theme of your conference this year is Migration, I'm sure others will speak of socio-political-economic conditions leading to migration. I would like to speak on "Mind of an Exile". I would like to lead the audience into the inner landscapes of a refugee; what makes an exile more adaptive, a learner throughout the life thereby laying a fertile creative ground. I will do story-telling illustrated by some of my poems.

I am a Migrant

T.N. Dhar

Author's Note

I am reading a small bit from my book titled *Under the Shadow of Militancy: the Diary of an Unknown Kashmiri*. This was the first book of that dealt with, fictionally of course, with the troubled times in Kashmir. (The number of books on the trouble in Kashmir, both fiction and non-fiction has gone well past fifty). The protagonist of the novel, a Kashmiri Pandit, reflects on the atmosphere of threat and menace that compelled many of his community



members to leave their homes. The ones who stay on have to suffer torture at the hands of the militants. The protagonist stays on, only to die at the end. He had already sent his wife and children out of Kashmir. It also tries to answer the question why the Pandits left their homes and in the process rejects politically motivated myths that are believed by many people even now.

The Three states of Ego–I, Iyer and (Indian) Insaan

Jaya Iyer

The presentation is almost an interactive performance piece much akin to stand up comedy. The narrative is essentially personal talk about self, connecting it to others in the audience. It dwells deeper into the question of 'who I am and where do I come from, where do I belong and what is that which I own?' The presentation explores the genealogical sources - family's history, questioning the so-called oxymoronic notion of 'settled, Tamil Brahmin', the story of Iyers- the Sanskrit quipping dudes who moved into the deep south long back. Add to it the spice of colonial era when the lot was favoured, the masala of clerical employments in the newly independent India, then the exodus to the USA and Europe and the present nomadic existence. Gender lens renders this tale even bleaker if not murkier.

The personal narrative meanders around the stories I have encountered, worked with and lived with – the Tribals of South Rajasthan, the Tibetans in Dharamshala, tea garden workers from central India, the victims of communal violence in Muzzafarpur, the displaced – project impacted villagers of Tehri dam, the sex workers from Mumbai and the homeless communities in Delhi. As a framework we also use some of the popular filmi/ non filmi songs as points of reference. The retelling of the story is also an invitation to feel confidence and compassion, claiming the world and staying centered in self – both with lightness and generosity.

Mobility, Migration, Memories

Vijaya Ramaswamy

Author's Note

This paper is about migrations in reverse gear going back into early and medieval migrations. This contests the impression that migrations happened essentially in the late colonial and postcolonial era. I shall refer to the Indian (especially Tamil, the largest South African diaspora) migrations into Africa and its connection with Gandhian Satyagraha in South Africa. Further, the paper shall refer to migrations of/by religious dissenters and 'quilting the past'. In fact I had spent a year with the Mennonite community of Canada located in Waterloo and nearby areas.

Finally a word about how migration memories become embedded in oral traditions.



Bio-Notes of Invited Speakers and Guests

Chandra Mohan is the General Secretary, Comparative Literature Association of India and an Advisor, International Higher Education, Central University of Gujarat, Gandhi Nagar. He is Chair, ICLA Standing Committee for research on South Asian Literature and Culture. He was awarded the US Senior Fulbright fellowship for research as well as the Canadian Studies Research fellowship. His recent publications include : *Literary Culture and Translation: New Aspects of Comparative Literature* coedited with Dorothy Figueira (2017), *Gender and Diversity: India, Canada and Beyond*, coedited with Malashri Lal (2015), *Quality Assurance in Higher Education* (2014) *Interdisciplinary Alternatives in Comparative Literature* coedited with EV Ramakrishnan and Harish Trivedi (2013) and *Studies in Comparative Literature: Theory, Culture and Space*, in the Memory of Sisir Kumar Das, coedited with Jancy James and Subha C Dasgupta (2010).

Diamond OberoiVahali teaches English at Ambedkar University Delhi. She has done her M.phil from H.P. University Shimla. Her MPhil thesis was related to the study of the Confessional Novel. She was awarded her PhD from JNU from the School of Language, Culture and Literature in 1998. Her PhD thesis was a semiological analysis of the cinema of Ritwik Ghatak. Between 2007 and 2008 she attended clinical workshops on Psychoanalysis and psychodynamic psychotherapy, at the Centre for Psychoanalytic Studies, University of Delhi. For the past few years she has been interested in recording the dying oral folk tales, songs and stories of people living in Himachal. Her interest is also in translating stories by unknown authors or authors from very small places, published by little magazines all over India. She is also interested in pursuing research in documenting films and narratives that have dealt with people's struggles.

Harish Narang is former Professor in the Centre for English Studies, School Language, Literature & Culture Studies at Jawaharlal National University. He has been elected to the General Council of Sahitya Akademy, New Delhi. He also was UGC Emeritus Fellow in SLL&CS and has had long-standing association with the English language programs in JNU for the foreign students as well as Remedial English programs for Indian students. He is one of country's most prominent scholars, writers and translators and has been published extensively.

Harish Trivedi, former Professor of English at the University of Delhi, was visiting professor at the universities of Chicago and London, and has lectured at various universities in the USA, Canada, South America, the UK, Europe, China, Japan, South-East Asia and Australia. He was Chairperson of the Indian Association for Commonwealth Literature and Language Studies (2005-2014) and Vice-President of the Comparative Literature Association of India (2007-2015). He is the author of *Colonial Transactions: English Literature and India*, and has co-edited *Interdisciplinary Alternatives in Comparative Literature* (2013); *The Nation across the World: Postcolonial Literary Representations* (2007); *Literature and Nation: Britain and India 1800-1990* (2000); *Post-colonial*



Translation: Theory and Practice (1999); and *Interrogating Post-colonialism: Theory, Text and Context* (1996). He also guest-edited a special issue on “Comparative Literature in India” (1997) of the British journal *New Comparison*. He has edited with an introduction and notes Thomas Hardy's *Tess* (Oxford University Press, 1988; several reprints) and Rudyard Kipling's *Kim* (Penguin Classics, 2011). He contributed to the *Cambridge Companion* volumes on Gandhi as well as Kipling (both published 2011). Currently, he is one of the contributing editors of an international project based in Stockholm for writing a history of World Literature. Prof. Trivedi is speaking on the topic “Reading beyond English: Migration, Translation and Languages”.

Ishamuddin Khan is an Indian Madari magician who is placed 20th in the list of top 50 magicians across the world. He has performed the Indian rope trick and toured many countries in Europe and Asia. He learned and also researches in crafts like sleight of hand and disappearance tricks from his father. Ishamudin himself came up with new approaches and refined tricks on performing the tricks of rope climbing before presenting it before the people. He has also toured and performed in various countries entertaining the audiences like France, Sweden, Germany, Dubai, Switzerland, Austria, Japan, Ireland, Poland, and Britain. Ishamudin is also deeply concerned with the struggles faced by traditional street performing communities in the current times.

Jaya Jaimala Iyer, for over two and half decades, has been exploring the warp and weft of the world art, social development and ecological integrity. She specializes in theatre for self and social development and has worked with several NGOs, educational institutions and other groups. She was awarded UNESCO Aschberg bursary to study the Theater of the oppressed with Augusto Boal, and also WISCOMP scholar of peace fellowship. She received USAID and Show of Force- Award of recognition. She was CEO of Pravah and has been associated with Rainbow Home Foundation, is a guest faculty at Delhi University. She has also taught in National Museum Institute, NSD's TIE school, Ambedkar University special papers/ modules.

Kalpna Sahni, well-known academic, has been recognized as a scholar of unusual diversity who has written extensively on Russian literature and culture and Central Asia. Her fieldwork in the old mohallas of Samarkand, Bokhara, Turkestan and Dushanbe has given her a unique experience of multi-cultural issues. She has been a consultant to The Aga Khan Foundation and the Rolex Mentor and Protégé Arts Initiative Programme. Having spent her early schooling years in Moscow, she returned there for her Doctorate on Leo Tolstoy and Rabindranath Tagore, subsequently joining the faculty of the Centre of Russian Studies, Jawaharlal Nehru University, New Delhi (from 1972 to 2003) where she became the Chairperson. Prof. Sahni is the author of a number of well known books like *Mikhail Bulgakov's Prose* (1984), *Crucifying the Orient. Russian Orientalism and the Colonization of Caucasus and Central Asia* (1997), *Multi-Stories: Cross-Cultural Encounters* (2010) and *Balraj and Bhisham Sahni: Brothers in Political Theatre* (2012). Her edited books include *Reminiscences on Tolstoy* (1980), *A Black Rainbow Over my Homeland: A*



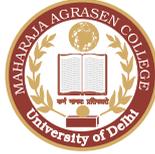
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Dr. Madhumita Chakraborty is Assistant Professor of English, Zakir Hussain Delhi College (Evening), University of Delhi. She has a PhD in English from Jawaharlal Nehru University. Her areas of interest include postcolonial literatures, comparative literature, translation studies, ELT and media and culture studies. She is widely published in national and international journals. She has written and edited books on postcolonial literatures on English communication skills for undergraduate students.

Mujibur Rehman is Assistant Professor Centre for Social Exclusion and Inclusive Policy Jamia Millia Islamia, New Delhi. He has received his graduate training at IIT, Delhi; the University of Texas, Austin; and the University of Heidelberg, Germany. He specializes on identity politics and development politics. He has recently edited a volume titled, *Communalism in Postcolonial India: Changing Contours* (Routledge 2016). His forthcoming volume is titled, *Rise of Saffron Power: Reflections on Indian Politics* (Routledge 2017). He is currently working on a book tentatively titled, Indian Muslim Question.

Nidhi Trehan holds a PhD in Political Sociology from the London School of Economics and Political Science, and was an ESRC Postdoctoral Research Fellow at the University College London from 2008 to 2010. Active in the fields of human rights and social policy as both practitioner and academic, she has published in the areas of human rights, identity politics, NGOs and civil society, social movements and migration, with an emphasis on the Romani communities of Europe. She served as an expert witness to the UK Home Office on refugee and asylum cases, has been a consultant to the UNHCR in former Yugoslavia, and has worked with several Romani NGOs in Europe. She is currently Fellow, Institute of Social Sciences in New Delhi, and works in the management of American Montessori Public School, a senior secondary school in Gurgaon.

Punita G Singh is an educator, linguist, musicologist, writer, editor and management consultant with over 30 years experience working in academic, corporate and not-for-profit environments. With degrees in physics, psychology, musical acoustics, speech and hearing and communication science, her interdisciplinary training bridges the science and art of communication. She has taught at Washington University in the US, McGill University in Canada and been a visiting faculty member at IIT Delhi and the School of Convergence in India. Punita has also worked in the publishing business, heading various divisions at Dorling Kindersley and Rough Guides—a part of the Penguin Group. She currently heads the Communication function for an international consulting company. An intrepid traveler with a special interest in music, language contact and the preservation of culture over space and time by diasporic, displaced populations, Punita has also worked extensively with the Roma in Europe and represented India at the International Romani Union.



RanaNayar is a poet, short story writer, translator, literary critic, actor, and an academician, who writes in English, Hindi, Punjabi and Sanskrit. He was the former Chairperson of the Dept. of English, Punjab University, Chandigarh. He has more than forty volumes of poetry and translation works to his credit. He is also a theatre artist and has participated in a number of major full-length productions. Nayar has been a pioneer in bringing into translation a great number of classics from Punjabi literature. His first collection of poems (composed by himself) is titled *Breathing Spaces*, which has received critical review and appreciation in Indian literary circle. Prof. Nayar's critical works on poetry include "Edward Albee : Towards a Typology of Relationships" published in 2003 by Prestige Publishers. His other critical works which are forthcoming include *Mediations : Self & Society* is a collection of essays on Indian history, society and culture, and *Third World Narrative : Theory & Practice*. He has made seminal contribution to historical analysis of Indian literary translation. RanaNayar has been a Charles Wallace (India) Trust Awardee, besides having won commendation awards for translation from British Council and *Katha*. In 2007 he won *SahityaAkademi*'s Indian Literature Golden Jubilee Literary Translation Prize for Poetry. RanaNayar is also on the editorial board of the prestigious Lakeview International Journal of Literature & Arts. *Night of the Half Moon, Parsa, From Across the Shores, Earthly Tones* are some of his remarkable works. She has worked with community groups across the country helping to combat issues using creative methods and dialogue. She has designed and led campaigns on women farmers, land and property rights of women, gender based violence. She is also a dancer, martial art teacher, theatre worker, cook and a heritage guide

SaugataBhaduri is Professor at Centre for English Studies, SLLCS, Jawaharlal Nehru University, New Delhi. He was the visiting professor to the University of Georg August Universität, Germany; Julius Maximilians Universität, Germany; Grinnell College, USA; University of Bergamo Italy and the Distinguished Visiting Scholar of the University of Essex. He has published and presented papers extensively and has lectured/delivered talks in several Universities at Australia, Bangladesh, Brazil, Canada, China, Ireland, Finland, France, Germany, Italy, Kenya, Mexico, Spain, Switzerland, Taiwan, UK and USA. He is the author of *Translating Power* (New Delhi); *Transcultural Negotiations of Gender: Studies in (Be)Longing* (New Delhi, Heidelberg) and *Literary Theory: An Introductory Reader* (New York and Delhi). Prof. Bhaduri is speaking on the topic "Migratory Bards: Of Narration and Itineration".

Simi Malhotra is Professor at Department of English, Jamia Millia Islamia. She is also presently the Director of Centre of North East Studies and Policy Research, JMI. She had also worked as Advisor [Academic, Media and Culture] to the Lieutenant Governor of Delhi from February 2014 to December 2016. She has published and presented papers extensively and has lectured at various universities in Germany, UK, USA, Spain, Taiwan, and South Africa. She is the Advisory Editor of *Journal of Indian Folkloristics*; Co-Editor of *Journal of Postcolonial Networks*; member of the Editorial Board of *Journal of Postcolonial Theory*



and *Theology*, *Scientific Journals International*, *English Language Teaching*, *Encyclopedia of Hinduism*, *Literaria*, *Middle Flight*, *Diaspora Studies* and *Diaspora Newsletter*. She is the author of *Literary Theory in India: A Reader* (forthcoming); *Literary Theory: An Introductory Reader* (New York and Delhi); *Popular Culture Studies* (spl. issue of *Creative Forum: Journal of Literary and Creative writings*); *Language, Power, Desire* (spl. issue of *Language Forum*); *Indian Literatures in Translation* (spl. issue of *Creative Forum: Journal of Literary and Critical Writings*).

Sukrita Paul Kumar is a noted Indian poet, critic, translator and academician of many years of standing. She has been the recipient of many prestigious grants, as well as national and international fellowships and residencies. Her major research project with the UGC led to the publication of her book *Narrating Partition: Texts, Interpretations, Ideas*. She is the chief editor of the book entitled *Cultural Diversity, Linguistic Plurality and Literary Traditions of India*, a textbook prescribed by the University of Delhi for the B.A. programme course. Her book, *The New Story and Conversations on Modernism*, published by the Indian Institute of Advanced Study, Shimla led to a deeper understanding of modernism in post-Partition Hindi and Urdu literature. As Director of a UNESCO project on The Culture of Peace, she edited *Mapping Memories*, a volume of Urdu short stories from India and Pakistan. Many of Sukrita's poems have emerged from her experience of working with homeless people, tsunami victims, and street children. Some of them are "Seven Leaves", "Without Margins", "Folds of Silence" and "Poems Come Home". Dr. Kumar is reading on the topic "Coming Home".

Dr. Tapan Basu is Associate Professor of English, University of Delhi. He has been the Visiting Scholar to University of Hyderabad, Yale University, USA and Senior Research Fellow of Katha National Institute of Translation. He was awarded the Fulbright Hays Travel Grant and Teacher Research Grant from the American Studies Research Centre Hyderabad. He has published and presented papers extensively and has lectured/delivered talks in India and Nigeria, UK, Sri Lanka and USA. He is the author of *Khaki Shorts, Saffron Flags: A Critique of the Hindu Right* (New Delhi); *Beyond the National Question: Shifting Agendas of African-American Resistance from Emancipation through the Los Angeles Riots* (New Delhi); *Contexts of American Literature* (New Delhi) and *American Prose in the Era of Nation-Formation* (New Delhi). He is also the editor of *Margaret Mitchell's Gone With the Wind: A Critical Companion* (New Delhi); *Translating Caste* (New Delhi); *Chinua Achebe's Things Fall Apart: A Critical Companion* (New Delhi); *India in the Age of Globalization: Contemporary Discourses and Texts* (New Delhi); *Nathaniel Hawthorne's The Scarlet Letter. A Study Edition* (New Delhi); *Globalization in India. Contents and Discontents* (New Delhi) and the Co-editor of *Listen to the Flames: Texts and Recasting from the Margins* (New Delhi).

Tej Nath Dhar a first class first MA from J&K University and Ph D from BHU, has taught English in Kashmir University, Srinagar, Himachal Pradesh University, Shimla, and in Asmara University, Eritrea, where he was also Dean Faculty of Arts. He was UGC Junior



Fellow at Banaras Hindu University, Fulbright Postdoctoral Fellow at the University of Southern California, Fellow of the Indian Institute of Advanced Study at Shimla, and a Senior Fellow of the Ministry of Culture, GOI. He has published two and co-edited two books, and edited, with an afterword, twelve volumes of tales, short stories, and essays. He has also published forty-eight critical essays in journals and anthologies, in India and abroad, in the areas of American Literature, African and Canadian Fiction, Indian Writings in English, and Postcolonial Theory and Practice, and over three hundred and fifty book reviews in national dailies, literary journals, and specialist review magazines. His notable works include *History- Fiction Interface in Indian English Novel* (1999) and *Under the Shadow of Militancy: The Diary of an Unknown Kashmiri* (2002).

Tenzin Tsundue is a poet, writer and Tibetan activist. He won the first-ever Outlook-Picador Award for Non-Fiction in 2001. He has published three books to date which have been translated into several languages. Tsundue's writings have also appeared in various publications around the world including the International PEN, *Outlook*, and The Times of India. His first book of poems *Crossing the Border* was published when he was pursuing a Masters Degree at Mumbai University. His second book, *Kora* has been translated into French and Malayalam and was also turned into an award nominated playcalled "So Many Socks". His third book, *Semshook*, a compilation of essays on the Tibetan freedom movement was published in March 2007. His writings have also appeared in the Indian media and in international publications. As a poet, he represented Tibet in SahityaAkademi's Second South Asian Literary Conference in New Delhi in January 2005, during Poetry Africa in Durban, 2005, and at Jaipur Literature Festival 2010. Both as an activist and a writer, Tsundue fights for the freedom of his country and plays an important role in the Tibetan political struggle.

VijayaRamaswamy is Professor of Ancient Indian History in Jawaharlal Nehru University, where she teaches economic history and the history of religion. Her area of specialization includes the weaving communities of south India. She is an alumni of the School of Oriental and African Studies, University of London, and was a Fulbright Fellow at the University of California, Berkeley, California, in 1988–1989. She was a teacher-fellow on an Indo-Canadian Fellowship at York University, Ontario, Canada, in 1998. She was also a Fellow at the Indian Institute of Advanced Study between 1992 and 1995. She was also a Senior Fellow at the Nehru Memorial Museum and Library, Teen Murti House, New Delhi from 2012 to 2014. Her best known works are *Textiles and Weavers in Medieval South India* (1985, 2nd ed. 2006), *Divinity and Deviance: Women in Virasaivism* (1996); *Walking Naked: Women, Society, Spirituality in South India* (1997, 2007), *Historical Dictionary of the Tamils* (2007), *Song of the Loom* (2013) and *Migrations in Medieval and Early Colonial India* (2016). She has been the President of the Medieval India Section of the 63rd Indian History Congress Session at Mysore, 2003. She also won the 'Professor Hiralal Gupta Research Award' for the Best Book by a Woman Historian for the years 1996–2001, Indian History Congress, 60th Session, Bhopal in 2001.



Abstracts of Paper Presenters

Revaluating Diaspora in the contemporary literature of migration

AbhinabaChatterjee

This paper proposes an interdisciplinary project that marries cultural geography and literary criticism to reevaluate traditional notions of what has been described as displacement or diaspora by shifting focus onto emplacement and locality. Responding to the thematic preoccupation with spatiality and movement in representative twenty-first century texts like EmineSevgiÖzdamar's *Strange Stars Stare toward the Earth*, Leila Aboulela's *Minaret*, and Teju Cole's *Open City*, I claim that these literary works envision radically new possibilities for migrants to attach meanings and symbolism to their everyday lived space. Specifically, I argue that migrants construct a sense of belonging in their new environment that manifests in affective or cognitive terms: as a sense of home and comfort and/or as a way of knowing. Employing a critical geographical conceptualization of “place” this paper proposes to analyze examples from the German and Anglo-American context, concentrating in particular on intimate places like dwellings, parks, and neighborhoods, as well as on the city as a larger cultural construct. Finally, I further develop the idea that new media—as represented in Nell Freudenberger's novel *The Newlyweds* and by Teju Cole's *Twitter feed*—produce new forms of community and interconnectedness. These bring the multiple homelands closer together than before and drastically alter traditional experiences of migration.

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The Unnamed, Uninvited Migrant: Reading Diaspora in Mary Shelly's 'Frankenstein'

AbhinavAnand

Had it not been for Mary's migration from her 'home' and this multiculturalism (also multiple ideologies) that she acquired because of it, therein lies the foundation for this classic called "Frankenstein". It reflects the story of migration of author and in it is reflected the story of migration of characters. The 'daemon' (although 'unnamed') that was created out of 'diaspora' (scattering) goes on to live a diasporic existence, consequently assuming the role of an 'ambassador' and a 'refugee'. The identity-crisis, homelessness, alienation to periphery (both literal and figurative) , rootlessness, and notions of exile, immigration and refugee, all these concepts come forth through various characters in the text. This paper



proposes to examine 'Frankenstein' through this diasporic lens. And Examine how Mary Shelly's self imposed exile from his family reflects through various characters in the novel.

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Rereading Migrations: Narrating the Fractured Histories in Angela Carter's *Wise Children*

Ajit Kumar

The term 'migration' or 'diaspora' has received a cumulative identity in the writing of British female authors. Angela Carter along with her contemporary novelists like Doris Lessing, Beryl Bainbridge, Margaret Drabble, A.S. Byatt, Penelope Mortimer, Edna O'Brien etc., has explored the dichotomous, traditional, psychological, masculine and feminine characteristics of a person under the effect of migration. She presents the affected androgynous abilities of a human being in the effect of migration. Her female protagonist Dora Chance, the narrator has been discursively constructed which in fact leads her to construct a image of female. She follows the theory of fictionalization, developed by French feminists Allen Cixous and Julia Kristeva. Carter underscores the psychological effects of a hysterectomy, in *Wise Children* (1991). And later, she shifts her focus from a biological substrate to the man/woman debate among the migrated people. Dora Chance narrates a woman (herself) who possesses the various familial historical strands. She locates gender as a social category which is affected by the environment of sidelined psychological penetrating migrated people rather than a merely biologically one, arguing that women are socially conditioned, trained and prescribed so as to assume the role prescribed by men. Dora narrates the history of a social constructionist environment which creates specific roles based on the biological differences. The present paper explores that the history witnesses all the social taboos and roles, which do not provide psychological satisfaction, individual identity and political substance to a woman. In all, Dora narrates that, along with the historical blend of the family, the androgynous woman is being stereotyped and subjugated to the level of a fragile one.

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***The Kite Runner* – Memory, Home, Belonging and Rituals in the Afghan Diaspora**

AishwaryaBabu

The diasporic condition is not one that can be simplistically reduced to a question of



geography; it rather encapsulates the experience of having to negotiate the said geographic displacement. Afghanistan's political history has been one of constant upheaval, and after every political conquest and consequent transition of power from one group to another, waves of Afghans have fled the country in order to avoid persecution. The invasion of Afghanistan by the former USSR at the end of 1979 was the starting point of more than two decades of war, displacing more than a third of the country's population.

Khaled Hosseini's 2003 novel, *The Kite Runner* gives deep insights into the 'victim diaspora' of Afghanistan. This paper intends to examine how the novel problematizes in its essence, the traditional presupposition that, the place of Origin would automatically come to represent 'home' for the diasporic subject.. The novel, I propose qualifies the discourse of 'roots' with that of 'routes' and foregrounds the tension between a sense of affiliation to and alienation within the land of exile. Though Amir recognizes dual homes both in America and Afghanistan, for Baba his American passport reveals only an administrative association to the USA. By charting out different responses to the diasporic condition, Hosseini not just falsifies the 'myth of return', but also tries to prevent his readers from typecasting refugees as a static homogeneous group. The paper also examines how diasporic subjectivity need not manifest itself in a desire to return, but as in the case of Ami, it might manifest itself in an adherence to a series of behavioral rules. The paper also examines how unreflected aspects of everyday life such as food, language, dress and religion, become conscious value symbols and markers of an Afghan identity in exile.

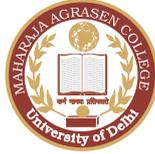
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HOLOCAUST: THE SHAPING OF COSMOPOLITAN MEMORY

AneashaAvrachan

The concept of memory is one that has changed over time, complying with the fluid geo-socio-political boundaries, especially in the past century. From the idea of memory as being bound by the watertight idea of the nation and culture, it has evolved to being more inclusive and spanning "territorial and linguistic boundaries." Jurgen Habermas coined the term "post national patriot" to define a new kind of patriotism "anchored in concrete communities and culture, but its multicultural life forms are no longer pledged to homogenizing continuities". This paper would discuss the politics of identity formation and collective memories in the global age that we all inhabit. This notion of changing memories would then be connected to the Jewish Holocaust. The changing perceptions regarding Holocaust and how it became a part of the shared "common memory, will constitute the main argument in the paper. Beginning by exploring how the initial response to the "most gruesome acts of racism" ever in history, was overshadowed by the attacks on Pearl Harbor and Hiroshima bombing, the paper would delve into the events which triggered the



resurrection of the discourse surrounding the Holocaust, interestingly coinciding with widespread exodus of the migrant population. As more and more diasporas emerged, the experiences began to be universalized, instead of just being perceived as "a larger practise of war crimes". Thus began the formation of "transnational memories", which broke the barriers of nationality and race. The paper would conclude with the criticism of what Daniel Levy and NatanSznaider call "Americanization of the Holocaust". It would explore how the event which decimated more than half of the Jewish population in Nazi Germany, was time and again interpolated to suit the political needs of the time. In the end, it would question whether this idea of a cosmopolitan memory stems from a real sense of solidarity with the sufferers, or rather from a sense of fear that such an event could happen to anyone and everyone in future.

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The Idea of India in Romani Cultural Imaginary

AnupamaJaidev

The Roma are a highly dispersed, formerly nomadic, often forcibly settled people of Indic origin, constituting the largest ethnic minority in Europe, with presence all over the world. They are a chronically depressed and persecuted people, with a history of enslavement and abuse of over a thousand years. The assertion of a contiguous, non-territorial, pan-national Roma identity; while traditionally made vis-à-vis a consolidated European Roma presence, (given that Roma in Europe have a shared history of institutionalized oppression); is generally extended to include Roma in all parts of the world.

The Indian question within the Romani discourse is a more complex question, fraught with diverse and divergent opinions. On the one hand, there is often an outright dismissal of the relevance of the Indian connection. On the other hand, there exists an abiding interest in India in some sections within the Roma community, in terms of tracing their genealogy. Their ancestors came from India. Theoretically then, India, the *BaaroThaan*, is an aspirational space in terms of which they ought to be able to claim a respectable heritage.

Part of this genealogical search also involves identifying signs that could be taken for wonders. One such sign is the Banjara community in India. The Roma-Banjara kinship is a fairly well established one: it is the subject of many documentaries and collaborative cultural events. (cf. Jodhpur Flamenco and Gypsy Festival and Udaipur World Music Festival). Tony Gatlif *Gypsy Roots: LatchoDrom (Safe Journey) 1993* Jasmine Dellal *When the Road Bends: Tales of a Gypsy Caravan 2006*)

However, the narrative of the Roma-Banjara kinship goes beyond the heady narrative of shared musical/ performance traditions; and the everyday, non-celebratory narrative of the Banjara communities, also deserves careful attention. This lesser known narrative has been interrogated by Roma scholars like Ian Hancock; as well as by Indian scholars such as



RanjitNaik, Shyam Singh Shashi and Shyamala Devi Rathore.

In this paper I seek to examine a set of creative narratives which enunciate the Roma-India connection. The purpose is to interrogate the lingering appeal that the idea of India holds for the Romani imagination, and also to explore the possibilities that this forged kinship might hold for the traditionally itinerant communities within the subcontinent.

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The Poetics and Politics of Migration: A Study of Selected Works of Hindi Dalit and Tribal Women Poets

Anjali Singh

According to the social activist and renowned author Arundhati Roy, almost thirty million people have been displaced since 1990 due to dam and development projects undertaken by the Indian government. The new economic reform policies have triggered a massive movement of landless workers towards nearby towns and suburbs resulting in the mushrooming of slums on the outskirts of metropolitan cities with an intimidating promptness. The present dismal scenario proves the fact that the global India is heading towards a clean cleavage. There is an ongoing parallel life on the outskirts of the thriving city as in the middle of it. The thrust of this paper is to deliberate on the growing discontent amongst the marginalized women as represented by themselves and understand the nuances of living on the periphery. They have reiterated their demands for *Jal* (water), *Jungle* (Forest) and *Zameen* (Land) with renewed vigor and lash out at the anti-people policies with double ferocity. The new crop of *dalit* and tribal women writers have put their foot down and refuse to accept the dark holes as home. They have expressed themselves through the genre of poetry and commented on the inhuman living conditions they are subjected to. Hence under the light of given circumstances, this paper endeavors to engage with the selected works of post 1990s Hindi dalit women poets such as RajniTilak, RajaniAnuragi, PoonamTushamed and tribal poet like NirmalaPurtul, etc. and study the rise of political consciousness in their literary representations. The selected works have autobiographical element or 'testimonies' as described by ArunPrabha Mukherjee adding depth to the poems. The trauma of leaving one's village comes alive with nostalgia in the following lines from poem "*HumneChhodeDiyeHaiGaon*" (We Have Left Our Villages) by PoonamTushamed, "We Have left our villages/ and left behind that well, pond, temple and *chaupal*."

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Identity and Assimilation in Rohinton Mistry's 'Swimming Lessons'

Anugrah Vidarthi

Rohinton Mistry's short story "Swimming Lessons" published in *Tales from Firozeshah Baag* in 1987, presents the travails of an Indian immigrant in the city of Toronto. Mistry carefully introduces the many layers of the protagonist's personality, making the reader aware of his mindset and views. The various other characters introduced over the course of the story, reveal other aspects / dimensions of the narrator/ protagonist's personality and take the story forward. Their account, coupled with the perceptions and comments of minor characters, helps to enrich the dilemma and the tentative resolution posed by the narrator. This is the story of a Parsi man and his journey of becoming a writer in a foreign land where he fights his own self to suit up to the surroundings.

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Love in the Harvest: A Trans-cultural Reading of Meera Syal's *Life Isn't All Ha Ha Hee Hee*

BR. Alamelu

The Southall uprising – generally referred to as the Southall riots – targeting the South-Asians in Britain awakened the collective conscience of many South Asian writers in Britain, the second-generation writers in particular. In this regard, Asian Women Writer's Workshop (AWWW) (1984-1997) founded by Ravinder Randhawa, an activist and a writer, provided a platform for the emergence of several Asian women writers in general and British Asian women writers in particular. Apparently, Meera Syal turns out to be one of the most successful second generation Indian-diasporic writers who greatly benefited out of this activist group and has established herself as a writer. Commenting on the images of the Southall uprising she viewed on the Television, Syal writes, "it marked the end of our image as victims, the beginning of a new pride in ourselves". She further adds, "I knew for the first time I was not alone and I did belong."

A whole new generation had sprung up, nurtured in the hard soil of urban Britain and not in the soft loam of their parents' Punjab,..." (Syal in Dunant 1994 120). Besides being a downplay of the tolerance that the first generation of immigrants in Britain had for the racial and ethnic discrimination they were subjected to, Syal's statement also represents the self-assertion and affirmation clearly being invoked by the second generation diasporic Indian writers in Britain, and this newfound attitude is what can be qualified as a transcultural consciousness. It is at this backdrop that I propose to write an analytical paper on the cultural synthesis, inter-racial relationships, love and marriage, identity crisis, etc of



second-generation Indian immigrants in Britain keeping MeeraSyal's second novel, *Life Isn't All Ha HaHeeHee* as a prime focus. The proposed paper would take recourse to the theories of transculturalism as an impetus.

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The Bangla Dalit Refugee and the State

BratiBiswas

The paper is an attempt to study the impact of the Partition on the Bengali Dalit people. A large number of the Dalit Namasudra community of Bengal were displaced and became refugees due to the Partition. The Dalit write about the problems of displacement, rootlessness and retaining of cultural spaces. Through a reading of the rich corpus of Dalit narratives and fiction issues of identity, self and nation would be looked into. The Dalit writer has a tenuous link with the past and invokes it through memories of the community's history. The fiction enables the writers to find different ways of negotiating their identity.

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Ordeal in Mediterranean: Mass Migration from Libya to Italy

CharuArya

Colonialism has historically proved to be a system that would leave various petrifying issues for the forthcoming generations of colonized country. The truth of Libya takes us to one such history and post effects. Libya which was colony to Italy between 1911 and 1947, saw freedom soon. This freedom came with a cost paid by the common people. Despite of many political ripples on the surface, Libya and Italy entered into co operative deal to decrease illegal immigration into Italy in the first decade of 21st century. Libya agreed to prevent migration from sub Saharan Africa using it as a route to reach Italy and in exchange to this, Italy was to put strong efforts to convince European Union to lift its trade sanctions on Libya.

Migration continued in all the coming years. According to research of International Organization for Migration (IOM) that almost three quarters of migrants attempting to cross the Central Mediterranean have experienced exploitation and human trafficking. Forced labour, ransoming, physical and sexual abuse, imprisonment and kidnapping are practiced frequently. Those who somehow managed to pay the ransom were stuffed into small boats and were left on their luck to survive journey across Mediterranean.

It is painful to see how this mass migration pushes these people into victimization at various levels. Their ordeal begins once they fall into the hands of traffickers or gangs who are



involved in these migrations. Men, women and children all face huge amount of violence and abuse in their journey. And large numbers of them die during their journey, after all this. In the present paper, study of these migrations in last three years will bring forth a picture of increase in number of migrations and reasons behind it with the help of surveys and reports of various organizations.

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Bengali Identities, Partition of Bengal and Migration: An Analysis

Debosmita Paul

The word 'Migration' in India brings back memories of the Partition of 1947 and ensuing large scale demographic change in the Indian subcontinent. When compared to the Western border, the Eastern border was witness to a slower and long drawn process of migration. From 1947, through 1971 to the present times, the porous Eastern border has been witness to continual immigration from East Pakistan / Bangladesh. This immigration was not only from east to the west, but also from rural to the urban. Calcutta, as a result, saw an increase of a new category of people, who were labelled as 'Refugees' or 'Udbastu'. As the immigrants settled in the ghetto-like refugee colonies in their adopted land; a bitter tussle between them and the natives began over the basic amenities like jobs, education and shelter. This conflict between two Bengali communities, nevertheless, is not new. The Refugee / Udbastu-native conflict came to be addressed, popularly, as the Ghoti-Bangal conflict. However, historical accounts reveal that this conflict has its beginnings in the ancient times. The post-independence Refugee-native / Ghoti-Bangal identities and conflicts seem to be, in fact, a re-moulding of pre-existing identities and conflicts. The proposed paper attempts to study the characteristics of the two ethnicities and their innate conflict from the ancient period to the post-Partition times through historical accounts and Bangla fictional narratives. The paper further attempts to study the changes the ethnic conflict has been through owing to the Partition and the consequent migration.

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Brethren Who Leased Out The City's Soul

Giraj M Sharma

Delhi has truly suffered in history. And yet it has been eulogized by its rulers who called it home for such has been the charm of this city. It is a city which has arisen on numerous occasions from its fractured past to glorious heights only to lose it all again. It's a city that has been built repeatedly on the ruins of its past and, more recently, along with these. To be



plundered, defeated, demolished and discarded has been innate to Delhi's existence through time. Nothing reflects this best than the comments of the visiting French Prime Minister, Georges Clemenceau, at a time when the modern-day New Delhi was being built. "These structures will make magnificent ruins", said Clemenceau. The chequered past of this city has obviously had its impact on people. Not many cities of the world have seen migrations to it and from it for such a prolonged period in time as the city of Delhi has seen. We are currently passing through a phase where the migrations to the city seem unstoppable. Accommodating this influx of job-seekers, traders, careerists and more - has not only got the city bulging at its seams, it is also ingurgitating its suburbs, neighbouring towns and villages with panache. And then, interestingly, at the other end of the spectrum is a set of Delhi's original inhabitants, if some could claim so – the *Dilliwalahs*, who have been pushed to the periphery geographically and metaphorically by these migrations. I propose to present a paper that touches on the sense of loss of these *Dilliwalahs*. Of how within their own city they have got marginalised, displaced and have had to suffer a loss of their cultural identity. Intriguingly, this took place when there was no natural calamity, no war, no civil disobedience or riots.

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Bhangra Rap: Narratives of Migrancy, Displacement and Dissent

GitanjaliChawla

Torn between nostalgia and alienation, migrants from India in the eighties found a new assertive self, wherein language, gestures and folk forms created a new ethnicity as hostile racist elements fostered a need to create an affirmation of one's own identity in the diasporic space. The fusion of their native folk elements with reggae and hip-hop created a vibrant polyglottic soundscape wherein dynamic synergies engaged in a battle to challenge marginality and create liminal spaces for affiliation. Bhangra rap and its mutants invaded the chart busters riding on the wave of the need for experimental sounds, the elements of exotic as well as digitalization and technological advancements in the popular mass media industry. What is perhaps more significant is that Bhangra rap became the voice of not just the immigrants from India but of those from South Asia as a whole. This deterritorialized neo folk form, became a signifier of the past, present and future of the immigrants as their local and global identities were restructured through re narrations by these mnemonic narratives. The socio political ethnic tensions prevailing both in India and Britain in the



eighties led to the creation of an 'intermezzo culture', a coalition of many narratives of displacement. This paper offers a glimpse into hybrid folk forms and the complex negotiations between resistance and incorporation, the margins and the centre as folk songs form a symbiotic relationship with the popular to become a site for contestation and recalibration of ethnic identities.

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Labour, travel and the Bidesia tradition

Indira Prasad

Bhikhari Thakur (1887-1971) is well-known in the Bhojpuri-speaking community as a playwright and as a charismatic performing artist. He is remembered for his plays performed between 1919 and 1965. The title of his best-known play, *Bidesia*, now serves as a term in the Bhojpuri culture for a tradition shaped by migration. The term 'Bidesi' and its variant 'Bidesia' derive from '*videsh*'/'*bides*', which means a foreign land and is an affectionate term for the male migrant. Having spent most of his performing life in Kolkata, he was himself, in many ways, like a 'Bidesi' and ensured that none among his troupe forgot to send the precious 'money-order' back home to the family they had left behind in the remote villages of Bihar. Songs of '*viraha*', of love, longing and separation that form the emotional core of the play, must have derived their power, in no small measure, from the fact that Bhikhari Thakur too, like his Kolkata audience in the mill areas, was a migrant to the city. As far as theatre is concerned, the term Bidesia now stands for a distinct form of regional theatre of the Bhojpuri region and the latest addition to analogous folk theatre forms of North India, which are historically of more recent origin such as Svang, Manch, Khayala and Nautanki. Songs of migration (usually addressed to a 'Bidesi' or 'Batohi') are precursors to the 'Bidesia' tradition that first crystallised around Bhikhari Thakur's play *Bidesia*. Today, this tradition is clearly visible in the works that followed – the first film *Bidesia* (1963, Bihar Films), Rajiv Ranjan Srivastava's play *Bidesia in Bathe* (1999), Amitav Ghosh's *Sea of Poppies* (2008) another film *Bidesia* (2012, Yashi Films and Mahua Media) and the latest documentary film *Bidesia in Bamba* (2013), not to mention the contribution of the Bhojpuri diaspora generated by migration under the indenture system (1834-1916 / 20). This tradition which is nearly a hundred years old now, is likely to continue as long as migration remains central to the economy of the Bhojpuri-speaking regions of Uttar Pradesh and Bihar. The focus of this paper will be on selected texts of this tradition.

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Science as “Diaspori-zation” in AmitavGhosh's Novel *The Calcutta Chromosome*

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The complex narratives of migratory events in the twentieth century have led to the rise of new diasporic cultures. These diasporic identities occasioned by the hybrid spaces are marked by dislocation, (un)belonging, simultaneously torn by desire, memory and nostalgia for an unadulterated past. Marked by contiguity and simultaneity science fiction, on the other hand, is one which is defined by arrival and the impossibility of return, characteristics which feature in diasporic fictions as well. The conceptualization of science fiction is premised on a notion of science which actively negotiates with the features of alienation, displacement, and estrangement – the tropes and themes also recurrent in diasporic literatures. The causes of migration has ranged from the immediate economic, social, historical concerns but, as Jessica Langer suggests, “inherent in the history of colonization has been the fact of diaspora” (56) which have led to the emergence of diaspora move in every direction. Drawing on this notion, this paper attempts to read AmitavGhosh's science fiction novel *The Calcutta Chromosome: A Novel of Fevers, Delirium, and Discovery* (1995), as one of postcolonial connectivity and also, as intertwined with the politics of colonial counter science. The paper reads the very theorization of science as represented in this novel not only as straddling the simultaneous terrain of colonial and indigenous spaces but also, the very materiality of science circulating, travelling across multiple and complex networks manifests the discordant, tangled, messy, complex, and contradictory elements of diasporic narratives. Borrowing Stuart Hall's term of “diaspora-zation” (273), this paper will read materiality of science itself as fashioned or re-mapped within a negotiatory act or praxis of colonial and postcolonial encounters. Mapping the passage of science in this novel, the paper elucidates through the transformative networks across generations, histories, class and cultures to navigate the interstitial spaces of diasporic hybridity.

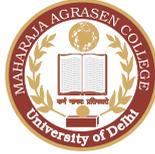
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Lost in a State of Isolation: Narratives of a Migrant Reality

Indranil Banerjee and Showik Banerjee

The failure of the political idea of globalisation and the complete dismembering of the 'global-systemic proportions' have resulted in the emergence of a range of localisms around the world. Rapidly changing forces of terrorism and radicalism have led several nations into



a complete derangement of national idioms and widespread eruption of violence. While local and international forces are locked in a tussle, trying to imprint particular fabrics of cultural identity, the common denizens of the country is imprisoned within a baffled state of consciousness. While the proprietors of localism strive to deride the overarching narrative of globalization, they fail to realise that their very acts promulgate the process of postnational identities. Amidst the state of perpetual violence, people, with financial affluence, escape the political turmoil brewing in their mother country and migrate to other nations. Notwithstanding the political agitation that forms a new reality for these nations, the very act of consolidating the boundaries of localism explodes them apart and engenders a disparate sense of political modernity.

We would like to locate Samar Yazbek's *The Crossing: My Journey to the Shattered Heart of Syria*. This piece of narrative journalism gives us a pristine account of the war between Assad and the rebel groups which is tearing Syria apart. We would like to show how a contest between the predominant powers of the world is responsible for creating a sense of confused morality which in turns fosters hyphenated identities in a world characterised by transnational culture. We would also like to expatiate how the figure of Samar acts as the 'postmodernist stranger' who strives to deflate the infatuation of a fungible global culture and tries to rediscover local histories, embedded in their own material cultures, while acting as a migrant and concatenating her hybrid subjectivity.

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Home is where the Heart Is (Was?): Shifting Paradigm of Home in Sorraya Khan's *Five Queen's Road*

KajalTehri

The defining moment of the birth of the twin nation states of India and Pakistan is seven decades behind us and yet it continues to be a living reality in both the nation states. The Partition did not only splinter nations but even reconfigured the semiotics of home as it transformed from a habitus to space which existed only in memory. Thus boundaries reconfigured not only homelands but even homes. Indeed the nostalgia for a home which exists only in memory became one of the defining metaphors of the times and constitutes one of the most permanent losses of the Partition inked with the permanence of boundaries.

The present paper seeks to illuminate the reconfiguration of home for partition victims of the subcontinent whose lives were lay splintered even as History redefined the contours of belongingness in a crisis of an existential nature. Sorraya Khan's *Five Queen's Road* maps the reconfiguration of home for the elderly Dina Lal the contours of whose existence undergo a metamorphosis as he becomes a stranger in his own city and eventually in his own house.



The text forces us to take cognizance of a migration and an uprootment which is not geographical but an intimately felt and lived reality. This paper is thus invested with the project of making visible the alienation of individuals within their own homes even as spaces acquire an ethnic character which redefines inclusion and exclusion.

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Literary Outsider– Narrating Exile and Identity in Dr.Tsewang Pemba's Tibetan Anglophone Novel *Idols on the Path*

KalsangYangzom

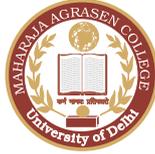
Tibet today has been relegated to the margins, politically, historically, and economically and seen as an integral part of People's Republic of China. Tibetans see it as an independent nation that was forcibly overtaken by China. Official narratives from both the sides exercise a strict control over 'Tibet' as a category, creating an essentialised Tibetan identity to serve their own agenda. As refugees, the Tibetan government in exile as well as the majority of Tibetans feel the need to portray a stable identity on which to build the independence movement.

This desire for stability can be seen in literature too, where works written in Tibetan are seen as 'authentic' representations of Tibetan national consciousness and those written in non-Tibetan languages are neglected. Dr. Tsewang Pemba's novel *Idols on the Path*(1966) is a good example to illustrate such an invisibilisation of marginal expressions. Hardly any critical work has been done on the novel despite it being the first English fictional narrative written by a Tibetan. Thus, my paper will look at Dr. Pemba's novel as an alternative but equally important expression of Tibetan identity in exile as it explores the crucial years that led to and followed the 1959 mass exodus of Tibetans into India, Nepal, and Bhutan.

His work is important because it not only embodies the pain, struggles, and negotiations that entail living in exile and being a refugee in a foreign land but also in questioning the linguistic hegemony of Tibetan language in expressing the Tibetan self. Such traditional outlooks do not take into account the socio-political necessity and potential of using non-Tibetan languages like English and Chinese. However, this does not diminish the viability of the Tibetan language for literary expression but helps us to open up the canon to multiplicity and diversity, leading to a dynamic construction of Tibetan literature and World Literature.

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Mapping a Refugee's 'Home'

Kamayani Kumar

Indian subcontinent was partitioned in 1947. Seven decades later South Asia is still grappling with an invasive cultural trauma that Partition invoked. Rather than mitigating, this trauma has continued to inform, mediate and reconstruct the experiential world of people on both sides of the contested border so much so that Partition has survived as a *'monumental traumatic event that resists understanding and integration.'* (Hirsch 22)

Qualifying as an “unspeakable” trauma “...*too terrible to utter aloud,*” this trauma did manifest itself in the form of multiple discourses - literary, cinematic, historiographical as well as official. Yet an underlying motif in these narratives was always one of 'silences' and 'gaps'.

One of the major fallout of Partition was that millions were displaced, plagued with a deep sense of loss. It is this sense of exile that this paper attempts to focus through testimonies in visual art. This paper through its focus on the paintings of S.L.Parasher, ZarinaHashmi, Video Art Installations of NaliniMalini, Imran Channa, Graphic Narratives from India, Pakistan and Bangladesh elicits discourses which interpret, critique and comment on Partition. In doing so it not only focuses on how art has emerged as an “alternative space for expression of disquiet away from the gluttonous media coverage and minimalist official accounts often attempting at denial or even erasure of events” but also on how post memories of Partition through transgenerational transmission of trauma have lacerated the psyche of generations born (outwardly) temporally and spatially immune from 1947.

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Punjabi Women's Engagement with the 'Diasporic Self'

MadhuriChawla

The paper would look at the points of engagement of the Punjabi Diasporic women. Women face dual disempowerment caused by loss of moorings and their secondary status in a patriarchal society. This paper attempts to look at the experience of women from Punjab located in United Kingdom and Canada. Confronted with containment and oppression in the domestic sphere under the dictates of the Punjabi culture the women choose different ways to register their protest. The means of protest reflect the codified gender roles within a particular society. The Punjabi culture dictates different normative for the genders and these when confronted with the western culture create zones of conflict assimilation and other complexities and negotiations. So the Gender, class, ethnic locations of the diasporic person impacts their coming to terms with their own culture and that of the west and they are forced to look anew at their given identities. There is a shift in the cultural norms as these



women caught between two worlds, dejected and disillusioned, struggle to adapt to such conditions as they strive to come to terms with the new reality. The paper evaluates their attitude and approach towards life caught in a perpetual socio-psychological conflict and abandonment or preservation of their cultural values. It also explores the different ways in which women of Punjabi Diaspora register their response in the domestic sphere of a polygamous or an adulterous marriage, whether their class, ethnic location, education impacts their coming to terms with their own culture and that of the west and how they are forced to look anew at their given identities. My paper would attempt to look at stories written by Punjabi diasporic writers Shauna Singh Baldwin and Veena Verma.

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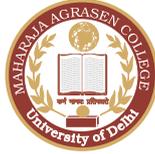
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Ruptured Self and Displaced Belonging: Modalities of the Exiled Figure amidst the Violent Imaginaries of Sri Lanka

Meenu Chaudhary

The island of Sri Lanka has been the receptacle of several contested histories and contending nationalist ideologies which have defined and overpowered any other interpretive frameworks to examine Sri Lankan identity. The debilitating impact of Sri Lankan civil war has engendered innumerable casualties and has produced countless displaced and dislocated selves. The refugee exists outside the law and yet is invariably tied to it because he/she is the subject of the sovereign power as well as the object of its deployment. It can be inferred that the political, social and ethnic violence have persistently intersected and determined the coordinates of the nation and its narration by the ethnic groups particularly the Tamils and the Sinhalese. Resultantly, the histories of the figures such as the refugee, the displaced and the detainee are marginalised to legitimise violence and propagate homogenous national narrative.

The present study is an attempt to explore the modalities of violence and dislocation within and across the nation-states as exercised by humanitarian agencies and refuge granting countries. The dispossession suffered within Sri Lanka is carried across the nation-states and is translated into the systemic violence of international refugee laws that demand excessive documentation, production of identity certificates alongside the proof of persecution. By emphasizing clear definitions of refugeehood and laying down arduous qualifying criteria for the same, the asylum seeker is perpetually rendered a figure of suspicion and thus, considered a liability. The relationship of the granter (empowered nation-state) and the grantee (needy asylum seeker) is governed by asymmetrical power relations perpetrated through the stringent criteria and critical scrutiny of asylum applications and refugee petitions in order to demarcate the genuine refugee from the false



one. In a bid to quell the anxiety of denial and eventual deportation, the refugee figure takes and sheds multiple identities so as to construct a perfect testimony in accordance with the regimented codes of the refugee laws.

In this context, the insights provided by Zygmunt Bauman and Ranabir Samaddar in the field of refugee studies become crucial inputs to delineate the exclusionary principles upon which the granting of the asylum functions with regard to the nation-states. Pertaining to the legal ambiguities and the apathy of rehabilitation programs, Samaddar remarks that, “the moral economy of refuge today [is] characterized by language of protection and ground reality of rejection” (*Power, Fear, Ethics* 21). These reflections will be discussed by examining the works of Sri Lankan Tamil diasporic writer Shobasakthi and political journalist Rohini Mohan. The works highlight that the chequered history of Sri Lankan ethnic rivalries, contingences of war and conflicted loyalties cannot be filtered and neatly compartmentalised into the ordered and scripted format of the asylum application. Consequently, they ably interrogate the conceptual contours of nationhood and nationalism that straddle the unstable and uncertain lines of reimagination and fabrication, of recreation and distortion.

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The Stories We Tell: Forgetting and Remembering the Migrant Experience in Khaled Hosseini's *And the Mountains Echoed*

Monica Zutshi

Khaled Hosseini's *And The Mountains Echoed* (2013) is a novel that investigates the effect of migration caused by violence and war. Spanning 1952-2010 and the three continents of Asia, Europe and North America, it explores the effect of exile and relocation on the psyche of individuals through a constant process of compromise. This compromise is “polycentric” (William Safran 2008: 76), in which the host and the home lands are both shifting, and life is a fragile terrain that needs to be constantly re-formed in order to survive. The paper examines the negotiation that characters in the novel undertake in order to create narratives; fragments are repeatedly re-remembered into stories through persistently and consciously choosing to refashion what is remembered and what is forgotten. The focus of *And The Mountains Echoed* is the twin arcs that the lives of the brother-sister duo Abdullah and Pari follow. Rent asunder in early childhood by first poverty and then a series of civil wars beginning 1978, the separation of the siblings works as a metaphor for the two strains of migration that the novel pursues: relocation by choice, as in Pari's case; and exile, which is



Abdullah's lot. The novel is peopled with other narratives of exile, told by the different perspectives of characters placed in varied contexts, namely Pari, Abdullah's daughter, born and brought up in the US, who finds assimilation into the host land impossible; and MarkosVarvaris, the Greek cosmetologist who chooses to serve the injured in war-torn Afghanistan. All characters experiences the identity of the immigrant “split” between the two sites of geographical locations and cultural affiliations. (Bella Adams 2008: 130) This paper approaches the diasporic experience within the larger history of migration and exile to raise questions about how lives of those who in both home and host countries are radically dismembered and re-membered as an inevitable consequence of war and violence in conflict-ridden zones, where identity is reconstituted through the interplay between nationalism and exile with “opposites informing and constituting each other”. (Edward Said 2001: 176)

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Displaced Citizens: Representation of Forced Migration in Literature from Assam

Mukuta Borah

One of the communities whose status of marginalization doesn't get the attention it deserves consists of people disturbed, displaced and forced to migrate by conflict. This is a community that primarily comprises children, women and old people and also men who are victims of conflict in an indirect manner. Many times, they have to leave their homes and economic bases to live as refugees. Some families are financially disarranged when the primary breadwinner loses his/her capacity to be so because of different reasons. This community also includes those people who are individually traumatized or emotionally maimed by personal loss. Social ostracization of victims as a result of fear adds to the disorientation caused by migration.

This paper would like to analyze the representation of such displaced people in Assam as seen in the fictional works coming out in Assamese. They would include but are not limited to writers like RatnaBharaliTalukdar, Manorama Das Medhi, Jayanta Kumar Chakravarti, ArupaPatangiaKalitaetc who have substantially written on conflict. The paper would be an attempt to construct a social and historical account of displaced people through a close reading of the chosen texts.

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Identity Negotiation and Cultural Schizophrenia in Iranian Diasporic Novel 'Persepolis'

RaushanKamdar

The expanse of literature is the expanse of the human consciousness itself, and this expanding conscience has enfolded within it every ebb and flow of human evolution, including the political, ideological, cultural and the social. This paper seeks to investigate the problems of identity and culture in a genre that arose out of the changing political and social landscapes: Diaspora. I intend to specifically look at Iranian Diaspora through MarjaneSatrapi's graphic-memoir '*Persepolis*'. *Persepolis* authentically blends the two literary genres of a memoir and graphic novel (also referred to as 'graphic memoir') and narrates the story of a young girl's coming of age in a turbulent (and often wrongly perceived) phase of Iranian history. As a unique cultural product of an exile, *Persepolis* brings out the themes of "home in exile", identity negotiation, as well as cultural blending and bending that this paper aims to examine within sight in combination with theories such as Edward Said's '*Orientalism*', HomiBhabha's '*Unhomeliness*', Hamid Naficy's condition of '*inbetweenness*', V. S. Naipaul's view of Islam in '*Our Universal Civilization*', as well as views on the issue of pluralistic identities as propounded by AmartyaSen in '*Identity and Violence*'. As a woman in exile, the paper also seeks to understand the role of a gendered experience of a diasporic narrative. As readers one is painfully aware that protagonist is not just an exilic in the West, but she is a *woman* exilic in the West from an extremist State. The paper, briefly, is an attempt to understand diaspora as a space dealing with a sense of 'lostness' and damaged subjectivity, a space that hosts and contests the various sensibilities of national and cultural identities, and a space providing the processes of reclaiming subjectivity by building a new home for the writers

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Memory and the City: Locating Alka Saraogi's *Kalikatha Via Bypass* on the Map of Migration Literature

SemantiBasu

This paper will attempt to read AlkaSaraogi's novel, *KalikathaVia Bypass*, as a migrant narrative that not just explores how diasporas are formed, but also, how migrant identities are formed and how they change through time. The individual merges with the community and time and memory are mapped on to the body of the city as Saraogi's migrant protagonists try to make an alien city their home. This paper will also attempt a serious exploration of the author's own status as a migrant writer and her novel as a socio-cultural



document and try and understand its reading public and reception and the kind of discussions it gave rise to in the public domain. Saraogi herself belongs to the Marwari community of Calcutta, the migrant community she writes about in the novel, and has reiterated several times that her novel is partly semi-autobiographical. The novel is an excellent example of the community's constant grappling with the need to create an independent identity that will allow it to face the Bengali other. This paper therefore will examine in detail the questions of identity, alienation and homogenization as faced by Saraogi's migrant protagonists.

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Adoption as a form of Migration: Revisiting ShilpiSomayaGowda's *Secret Daughter*

ShishuBala and Suman Sigroha

Migration studies are mostly concerned with either forced migrations or the more recent voluntary migrations in pursuit of better opportunities. There is one migration that hardly ever figures in this discourse: adoption, which this paper endeavours to study. The paper does so within the gender perspective since the birth of a daughter becomes a lamentable fact in many Indian households and sometimes leads to abandonment of that child in a desperate attempt to have a son instead. This paper elucidates the plight of one such abandoned girl child, Asha, in *Secret Daughter* by ShilpiSomayaGowda. Asha is saved from certain death at her father's hands by her mother's decision to take her to far-off Mumbai immediately upon giving birth to her, to leave her at an orphanage, where she is fortunate to be adopted by a doctor couple from the USA.

With an American mother and an Indian-born father living in the USA, the grown up Asha despite appearing to lead an ideal life is in reality plagued by questions about her identity. The paper traces her journey to find her roots and a sense of identity and belongingness that she currently lacks. This journey from India to USA and back to India, or from birth to abandonment to adoption and a superficial reconciliation, only to lead to another abandonment, has some of the typical features that form the journey of any migrant. The paper seeks to study this sense of rootlessness and identity conflict as a result of this cross-cultural and cross-continental adoption within the larger perspectives of gender and migration.

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Crossing Borders: Exploring Visual Modality of Refugee Experience in Children's Picture Books

SurabhiDalal

The proposed paper focuses on how each time two or more cultures or religions try to edge each other out of their 'boundary' it leads to the creation of a new category of people called 'refugees'. The main thrust will be interrogating the process of trans-creation of the lived experiences and realities of the refugee lives into images for the children's picture books. At a time when the world is experiencing mass human displacements, the illustrated books are a deviation from the 'traditional' refugee narratives which rely solely on text to share the lived experiences. Using mixed media techniques, the images powerfully capture the essence of the horrors of life that the inexperienced young ones have to endure owing to the turbulent living conditions. Picture books have always been used as the foundational texts for initiating the learning process in children. By adapting the themes of homelessness, loss of identity, violence, conflict and displacement into colourful illustrations, the visual narratives help in promoting empathy in the young readers at a young age. Aimed at young readers, the picture books *Brothers in Hope: Lost Boys of Sudan (2005)*, *My Name is Sangoel (2009)*, *The Arrival (2006)*, *The Journey (2016)* highlight the different stages in the life of a refugee. The multileveled narratives in these 21st century picture books serve a dual purpose, one as teaching aids for sensitive political issues but most importantly as agents for overcoming cultural differences. The proportion of words to images in these picture books varies ranging from minimal to no text in some cases. What is interesting to note is that despite hailing from different geographical locations, in each of the works the author/illustrator is able to highlight how fundamentally differentiated social groups exist in an intense and vital interaction with other groups creating the necessary conditions for the amalgamation of various cultures thereby depicting that experiences born out of violence and conflict unite people from diverse backgrounds.

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India Seeking its Diaspora in South Africa: Responses from the South African Indians

SushmitaRajwar

Indian policy towards the Indian diaspora has continued to evolve since colonial times, through the cold war period, to the present day. Both domestic and international changes have altered the priority and agenda of India's policy towards PIOs. The major concern of India during the colonial rule was to see to it that the colonial government gave equal privileges to the PIO compared to European settlers. It advised the PIO to join the other



countries native people in the freedom struggle and to become one of them without seeking special privileges or status for themselves.

Though India implemented its official diaspora policy in the late 1990s, it had already connected with its Overseas Indians in South Africa in the British colonial period. Nationalists like Gopal Krishna Gokhale who objected to the harsh treatment meted out to the Indian indentured labourers passed a resolution at the Indian National Congress to bring an end to indenture. The emigrants who came to South Africa, mainly the indentured workers had severed their links with their country of origin as the bulk of them did not return to their homeland. This disconnection was reinforced by the system of apartheid that commenced in 1948. Linkages of traders and businessmen too were severed since the early 60's due to the stringent foreign exchange regulations that existed in South Africa. But what become most interesting are the responses that we get from the South African Indians. The question is whether they choose the South African identity or the Indian identity in the public sphere? And what are their responses towards the Indian governments' initiatives?

In light of the history of South African Indians with their homeland, this paper would attempt to highlight and analyse the initiatives taken up by the Indian government to create linkages with South African Indians and the kind of responses it has got.

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Investigating identities of children in diaspora in 'Born Confused' and 'Queen of Dreams'

Tanushri Banerjee Diasporic identity has been studied in fiction through the lens of gender and nationality, but looking at it from the point of view of children is what I aim to do through the texts "Born Confused" by Tanuja Desai Hidier and "Queen of Dreams" by Chitra Banerjee Divakuruni. Identity formation of an individual is largely dependent on one's surrounding. An individual within a society is formed after gradual and tedious efforts in 'growing up'. One can aim to segregate factors that play a role in determining an identity. By studying the various ways in which Education, Family, dating and romance, Peer group, Economic stability and more affect the value system that a Child encounters and carry's it on as he or she later develops and step into adulthood.

"Born Confused" by Tanuja Desai Hidier looks at a binary of two worlds colliding and trying to make way to provide a sense of affiliation. Dimple Lala, a teen protagonist is unable to amalgamate her identity as Indian American and the book showcases various scenarios that do not let her to feel at peace with her sense of belonging. Chitra Banerjee's "Queen of Dreams" illustrates Rakhi's gradual discovery of her Indianess after a sudden terrorist attack that makes her question her assertive American self. She finds answers as she looks back at



her childhood and in doing so, acknowledges the reasons for her current ambiguous identity. The paper will read character portrayals on the basis of their age and the challenges that are faced because of it through a close reading.

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On Leaving the First Home of My Life- Fragmented Voices in Canadian Diasporic Poetry

Urvi Shah

Alienation and homelessness is an essential condition of the postcolonial Diaspora. Who the various immigrants are and how they fit in, have been basis of all theory and discourse post the Second World War. Within this context, concepts like- “unheimliche” or becoming “un-housed” becomes important. There is a constant need to go back to the original, to the womb, to that place of comfort where one is buoyant and protected. The Postmodernist identity is quintessentially fractured, thus we find “nostos for utopos” or “nostalgia for utopia”. This paper aims to discuss themes of identity, nostalgia, separation and loss, and intersection of personal history in the current poetry of the South Asian Diaspora in Canada. Poetry, being short as a genre demands to be evocative, accurate and hard hitting with imageries and language that convey a myriad of emotions through few words. And given Canada's multi-cultural 'mosaic' society where various communities have formed their own little homelands (as opposed to the USA, that is a melting pot), the Diasporic poetic voice is as much shared experiences as it is fractured. Also noteworthy is the different ways in which the poet reacts to the idea of identity. On one hand we have Michael Ondaatje (Sri Lanka) grieving over the lost relationship with his surrogate mother through the “last Sinhala word” he lost in *Wells II* while on the contrasting side there is Fred Wah (China) using humour, self deprecation and sarcasm while talking about his hybrid genealogy- “Quite a soup, Heinz 57 Varieties”. Thus “appropriation” becomes very important in the Diasporic voice and space. Selected pieces from Lorna Goodison (West Indies), Joy Kogawa (Japan), Sheniz Janmohamed (India) and Doyali Islam (Bangladesh) will also be discussed in comparison.

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Bio Notes of Paper Presenters

Abhinaba Chatterjee holds M.Phil degree in English literature from Delhi University. He has been associated with literature and has published on diverse topics. He has presented papers in National and International Seminars both in India and abroad. His research



interests are Postcolonial literature, Translation Studies and Comparative Literature.

AbhinavAnand is a student of English Honours Second year at Maharaja Agrasen College, University of Delhi.

AishwaryaBabu is a graduate in English Literature from Jesus and Mary College, Delhi University and is currently pursuing her Master's degree from the same institution. She is an avid reader and an aspiring academician. She has been an active member of the ELA of her college and has won the Anupama Nair Award for Academic Achievement from her college in 2015.

Ajit Kumar is a Lecturer of English in the Education Department under the Govt. of Haryana (India). He has presented, edited and written a good number of research papers on gender studies and feminine theories. His latest literary interview with Arundhati Subramaniam will feature in *Dialog Journal* of Panjab University, Chandigarh.

AneeshaAvrachan has been an active member in the Shakespeare Society of India. She has worked as an intern in news editing at the United News of India and has authored articles for her college magazine, "The Cauldron". She is currently training as a project writer at Don Bosco, India along with pursuing her Masters in English Literature from the University of Delhi.

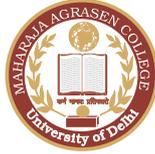
Anjali Singh is a research scholar, pursuing Ph.D from GGSIPU, Dwarka, Department of English, USHSS under the supervision of Dr. Rajiv Ranjan Dwivedi. Her area of research is Dalit Women Poetry.

AnugrahVidyarthi is a student of English Honours First year at Maharaja Agrasen College. He is also Vice- President of an NGO called Blessing Tower Social Welfare Society which works for orphans, destitute elderly and victims of human trafficking.

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CharuArya is Assistant Professor with Department of English, Maharaja Agrasen College. With keen interest in Gender studies and Dalit literatures she has been presenting research papers in National and International Conferences and Seminars. She has also been a Resource person in the Refresher courses and Orientation programs organized by Academic Staff College, Jamia Millia Islamia University. She has also been a language teacher with ILL, University of Delhi.



Debosmita Paul is currently teaching at Maharaja Agrasen College, University of Delhi. She was awarded her Ph.D titled “The First Partition of Bengal and the Problematic of Indian Nationalism: A Study of Select Bangla Writings (1905-1916)” in 2016. Her areas of interest are Partition Studies, Indian Literature, Bengali Literature, and Post Colonial Writings.

Giraj M Sharma is a Management Consultant by profession whose heart beats for Delhi. With a family-tree that traces deep roots in the by-lanes of old Delhi, he has been a Delhi-watcher ever since he could comprehend that cities and its people have identities which are more than the postal addresses. He writes a blog infused with satire on some of the happenings in Delhi (<https://stateofdelhi.blogspot.in>).

GitanjaliChawla is an Associate Professor of English at Maharaja Agrasen College, University of Delhi, India. Her research on the folk songs of Punjab has led to an active participation in several fora, both at the national and international level and has several publications in journals of repute to her credit. She is the co-editor of two seminal anthologies, *Cultures of the Indigenous: India and Beyond* and *De-Territorialising Diversities: Literatures of the Indigenous and Marginalised*.

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Indranil Banerjee is currently pursuing his Masters degree in English from Jadavpur University. He has graduated from RKMRC Narendrapur. He has both published and presented papers at several conferences.

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Kamayani Kumar is Assistant Professor in the Department of English, Aryabhata College, University of Delhi. She has worked extensively on Partition narratives and is currently editing a volume on Child and Trauma. She is also authoring a book on Partition.

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Monica Zutshi is Assistant Professor in the Department of English at Kalindi College, University of Delhi. Her research interests include Postcolonial Studies, Gender Studies and Modern Drama. She has presented papers at national and international conferences as well as published papers in these areas. Monica has received her M.Phil from the University of Delhi.

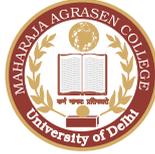
Mukuta Borah has done her Ph.D on Women Writing on Conflict from Assam from University of Delhi. She has been teaching English in various colleges of University of Delhi and has also taught at IGNOU. Her areas of interest include Women's Writing, Comparative Literature, Translation Studies, ELLT and American literature. She has translated short stories from Assamese to English, which have been published in various books and journals. She has also published and presented extensively on Literature of Conflict and Trauma from Assam.

Raushan Kamdar has been the Editor of 'Ithaka', the annual literary journal of the English Department of her alma mater St. Xavier's College, Mumbai. She was formerly on the Editorial team of 'Youth Incorporated', a national monthly magazine. She has worked with NGOs in the education and environment sector to teach, curate syllabus and conduct workshops on language and literature for the under-privileged children in Mumbai.

Ms. Raushan intends to pursue a Doctorate in English, and be a story-teller and academician in the future.

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Sushmita Rajwar has completed her PhD from Centre for African Studies, School of International Studies, Jawaharlal Nehru University, New Delhi on “Disputed Boundaries: Impact on the Displaced people along Orange River in South Africa”. Her areas of interest include India-African relations, Indian Diaspora, Displacement and China in Africa.

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Tanushri Banerjee is pursuing M.Phil from Jamia Millia Islamia, New Delhi. She has completed her graduation from Maharaja Agrasen College and Masters from Kamla Nehru College, University of Delhi. Having grown up in a confused state of identity, issues of children and young adults has been personal and close to her heart. An avid reader of popular fiction, she is currently teaching Language at Sharda University along with working on her M.Phil thesis.

Urvi Shah is a third year undergraduate student in the Department of English, Jadavpur University. Her areas of interest include Postcolonial and Diaspora studies. She has presented papers and attended various conferences in the department and is a part of gender rights projects.

Heritage Walk Report

Heritage Walk through Delhi Sites of 1857 Uprising: Places Where it Actually Happened.

“Allah Allah Dillinarahi, chhavnihai, naqila, nashaher, na bazar, nanahar; qissamukhtasar – shaharsahrahogaya...” (Oh Lord! Delhi is no longer Delhi, it turns into a cantonment, devoid of cities, markets, rivers and forts. In a nutshell, city has become desolate).

With this quote of Mirza Ghalib playing in my mind I headed towards the college. It was a Sunday and thankfully this Sunday was unlike the rest of them. I boarded the bus that was going to take us to various places around Delhi: the places that are significant in context of The War of 1857. The Heritage Walk organised by Department of English, Maharaja Agrasen



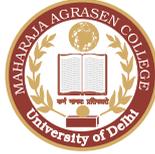
College, University of Delhi, is one of the fun learn activities that happens every year. The event was organised in collaboration with 'Delhi by foot'.

We started from the College Campus around 9:00 am, with sun shining bright and that brightness reflecting on every face. It was the best start to our Sunday. The wheels rolled and in minutes we were at Kashmere Gate metro station where our fellow travellers joined us.

The bus moved and with it moved our conversation. We got introduced to our guides and one of them asked us as to what we expect from this trip and what we bring into this trip. There were varied answers. With people expecting food, knowledge, experience, memories etc. one thing was pretty sure- that everyone was looking forward to what was coming next. Among these introductions the bus came to a halt. With nothing of significance seeming around, we stepped down in a perplexed state. We gathered around in a large circle in an open area ensconced between the motor cars spare parts market and the telegraph office on either sides. We were asked to say anything that we associated with 1857 uprising. Students came up with different answers from Amir Khan to Lakshmi Bai. Next we played two games that charged up our bodies and minds. We soon realised that we stood between two monuments that were of great importance to this event. In front of us stood the shimmering 'Telegraph Memorial' and behind us was the 'magazine' that exploded- a hoarding site for British arms and ammunition which went up in fire causing immense damage all around. Then we were divided into three groups and each group was given a perspective through which it needed to analyse things. First group was assigned to focus on demographic shifts, second on liquor sale and third on the 'criminalised' tribes of India. After this orientation of perspectives we moved forward.

We stopped beside The Ambedkar University building that was once the House of the famous White Mughal- Resident Ochterlony. The White Mughals were the Britishers who adopted Indian culture and customs. We were told by our guides that how this cultural exchange paved a way of a peaceful and harmonious environment. But gradually there was a change in British approach. And soon this mutual respect turned into White Man's Burden. As we moved ahead we saw many gun shops, some of which were centuries old. Our next stop was one of the oldest and yet functioning Church, the St. James Church in Kashmere Gate. After the Sunday prayers were over it seemed a serene yet magnificent structure. With Gothic architecture and the cross like structure it stood as a proud witness to many historical events. After a short discussion about the history and story associated with it we moved inside the church. There we were greeted by silence that made us feel calm. We sat there for a while absorbing the art and architecture of the Church inscribed with names like Commissioner William Fraser, Colonel James Skinner and Principal Fredrick Taylor. Thereafter we moved outside and went to the adjacent Churchyard which at once reminded us of Thomas Gray's Elegy with graves of Coloner Skinner family members. Skinner was the commander of Skinners' Horse Regiment- a battalion of mercenary soldiers. We still have a Regiment by this name in Indian Army.

After clicking a few pictures we headed for our next destination. It was 'MakhanLaTika Ram' shop. On an empty stomach, the smell and sight of delicious food seemed altogether



more tempting. We eagerly waited for our plate of food. And soon we were served pooris (bedims), aloo sabzi and pumpkin sabji and methichutney (a speciality of this place). After that, we drank (rather ate) the thick Lassi. With stomach full and satisfied we left for our next destination- the Kashmere Gate. While on our way we saw a Masjid known as Faqool Masjid. It was built in 1141 'hijri' (2017 is 1432 'hijri'). So it was three hundred years old stones whispering to us from that rather small structure. It had Persian script embedded on its walls. We had a conversation with the person who gave us a lot of information. He offered us water and was quite hospitable. We moved further and reached Kashmere Gate which is now under restoration. There the narrative veered towards the arrest of Bahadur Shah Zafar by Hudson and to the 'Khooni Darwaza'. The city being evacuated by the British, the Queen taking over the country, consequent shifts in the demography and trade in the city- all came alive in front of our eyes.

Then once again we boarded the bus to reach our final destination- The Mutiny Memorial- now closed to common people. The architecture was quite unusual. Our guide asked us as to what kind of emotion it invoked. While some said it was awe inspiring, for others it was intimidating. The structure was pointed and it looked angry and ferocious. Unlike other monuments that invite us in, this seemed to say "back off". We went up the stairs and there we had a group photograph. We discussed as to what we all gained from this walk. Each one of us made our point and the groups were asked for their input. All of us shared our viewpoints. We discussed about many issues like role of women and the many tales that are associated with this uprising of 1857. We not only examined history but also took a view at the 'lived experience' of the people at that time. This Walk ended there but the quest still continues. The questions still linger in our mind. The Walk raised consciousness about the immense heritage that lies scattered all around us and it motivated us to know more and care more for this very valuable human resource.

We all got back into the bus. All of us gave a big Thank you to our teacher in-charge Dr. Sangeeta Mittal, the organising team headed by Dr. Debosmita Paul, the Teachers accompanying us- Dr. Anu Jaidev, Mr. Vinod Verma, Dr. Subodh Kumar and Dr. Niraj Kumar Singh and Mr. Ramit Mitra and Dr. Jaya of Delhi by Foot. We all headed back to our homes carrying with us a better informed version of ourselves.



Acknowledgements

The Conference *Reading Migrations: Fractured Histories, Forged Narratives* was conceived over many conversations during department meetings. There were as many ideas as there are us in the department; but finally what brought this conference together was the idea that the intellectual engagements and legacies of our previous conferences on *Deterritorializing Diversities* (2013) and *City Lives: Spaces and Narratives* (2016) ought to be carried forward. This conference began with fairly modest ambitions: we had little idea that it would generate the kind of interest it did. Beyond the initial concept note, it took off on its own and in a sense led us to explore layers and depths and dimensions we wouldn't otherwise have. The various events in the run up to the conference brought us in touch with authors, film-makers, social activists, narrators, musicians and one magician; whose particular interventions are special to many of us. Then there are our own academic kith and kin, who collectively nurtured this little germ of an idea of a conference, and transformed it into a full-blown presence—as if by magic. There's a lot to be said. By exploring the urban spaces and narratives by inviting academicians, researchers, users and administrators to share their researches in open multi-dimensions. City is where we live and where we accomplish our desires and dreams. Through these journeys of self-definition and fulfillment, we inhabit city spaces and feel their significance but comprehensive relationships and cultural complexities don't always appear. Platforms like this Conference allow us to fully realize those spaces where we go beyond our human frames and social identities. The papers belong to diverse social frames—media, history, urban studies, cinema and literature. They make a narrative about the matrix of life in the cities and their geographical, political, economic, and cultural spaces. These spaces lead to various narratives with aesthetic principles of their own reflecting the world of sounds and sights in city spaces. The presentations and performances in this conference will surely weave the threads together and voice the intangible and unspoken experiences. We thank all our Invited Speakers and Paper Presenters for having taken this Conference to the level of performance and dialogue which open new avenues for forging and comprehending synergies with lived spaces. We thank our Chief Guest Mr. Satyendar Kumar, Hon'ble Minister for Health and Industry, for taking out time from his very busy schedule and sharing his vision and experience of cities with us. We have the pleasure and privilege of having Dr. Sanjay Kumar, Director, CSDS, as Guest of Honour. We stand greatly enriched by the opportunity of interacting with him. Our Keynote Speaker, Prof. Amitabha Bagchi is a prolific writer and a well known city enthusiast. We thank him for providing direction and perspective to the Conference. The presence of eminent film maker like Deepan Sivaraman means a lot to us. We thank him for delivering the Valedictory Address. Prof. Christel Devadawson, Head, Department of English, University of Delhi, was very kind in sharing her enthusiasm and expertise of city spaces by agreeing to grace the Valedictory Session at a very short notice. We are very grateful to her. It is a visual and intellectual treat to screen and exhibit films and works of visual artists. We acknowledge their generous contribution.



We acknowledge the kind patronage of our Honorable Chairman, Dr. Viridi, for guiding and encouraging us. Our sincere and heartfelt thanks go out to our Principal Dr Sunil Sondhi for

