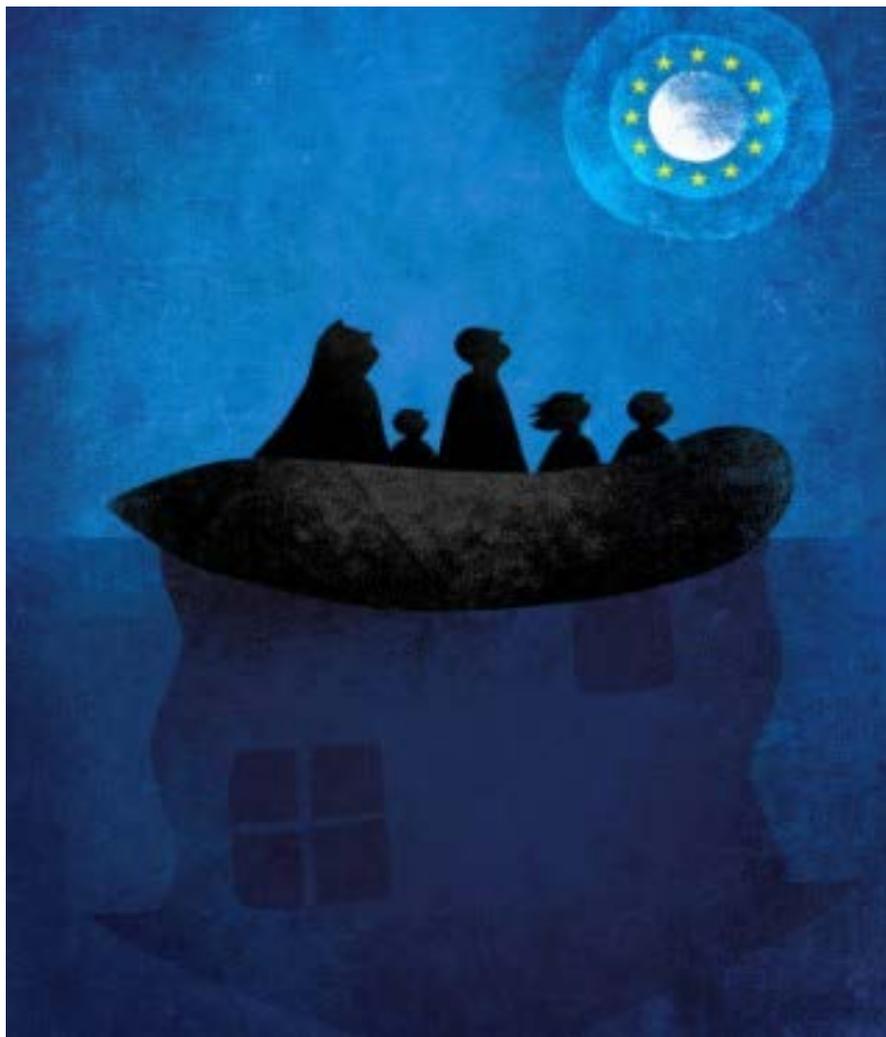


DEPARTMENT OF GERMANIC AND
ROMANCE



STUDIES
UNIVERSITY OF DELHI

25th International Conference: No
place to go? Perspectives on
displacement, belonging and non-
belonging



18-20 MARCH 2021

©Fatinha Ramos, "Refugees"

The Department is proud to conduct the 25th edition of its Annual International Conference that has become a regular feature since 1997. It takes place over three days and draws a large international participation. The Department conducts a theme course each year for MA students. As a part of this course, an international conference is held every year in March.

With the help of these conferences, the endeavour of the department has been to conduct interdisciplinary research on cultural transformations in Europe and the erstwhile colonial empires in Asia, Africa and Latin America. Its objective has been to study literary texts in the larger context of other artistic forms, philosophical reflections and social and political changes using interdisciplinary and comparative perspectives and based on the understanding that contemporary cultural phenomena cannot be adequately analysed without taking account of the historical and ideological roots of these societies in the colonial past. A central and exemplary concern of this thrust area has been the phenomenon of migration, as a significant aspect of the colonial experience and as a no less significant social, political and cultural marker of contemporary times. The migration of people, texts, languages and ideas across national and continental borders has brought with it new challenges to the study of cultural phenomena in general and literary texts in particular. It has disturbed the narrow confines within which literary texts have so far been studied. Contemporary literary production and cultural theory also reflect the changing geographies of power between and within the concerned societies, brought on by the end of colonialism and more recently by the forces of globalisation with its accompanying crises. They question the dominant frameworks within which the historical trajectory of these societies, in Europe and in the postcolonial world, have hitherto been studied and pose challenges with regard to how and what we analyse. In this context, new generic forms, the mixing of languages and cultural traditions, the blurring of the divide between “popular” and “literary” fiction are increasingly having an impact on literary and cultural studies. Keeping in mind this particular orientation, the department has deliberated on the following themes over the past 25 years.

April 1997	The Nation and Myth
December 1997	Literature and Exile
April 1999	The Romantic Response to Modernity: Ambivalent Beginnings / Conflicting Heritage
February 2000	Fin-de-Siècle: The Twentieth Century in Retrospect
March 2001	Literature and Anthropology
February 2002	Culture and Globalisation
February 2003	Literature and Industry: From the printed text to the hypertext
February 2004	The Writer’s Craft: From World Wars to Gulf Wars
March 2005	Fact and Fiction: Autobiography after the Death of the Author
March 2006	Rites of Passage: Exploring changes in the travel motif
March 2007	The Contentious Question of Culture(s) in Contemporary Societies
March 2008	Empire and Rebellion: postcolonial perspectives
March 2009	Imagined Horizons: Spatial Configurations of the Present
March 2010	Improbable plots? Making sense of contemporary popular fiction
March 2011	Figuring the Past: The Literary and Historical Imagination
March 2012	Laugh so you don’t Cry? : Contemporary encounters of the Tragic and the Comic

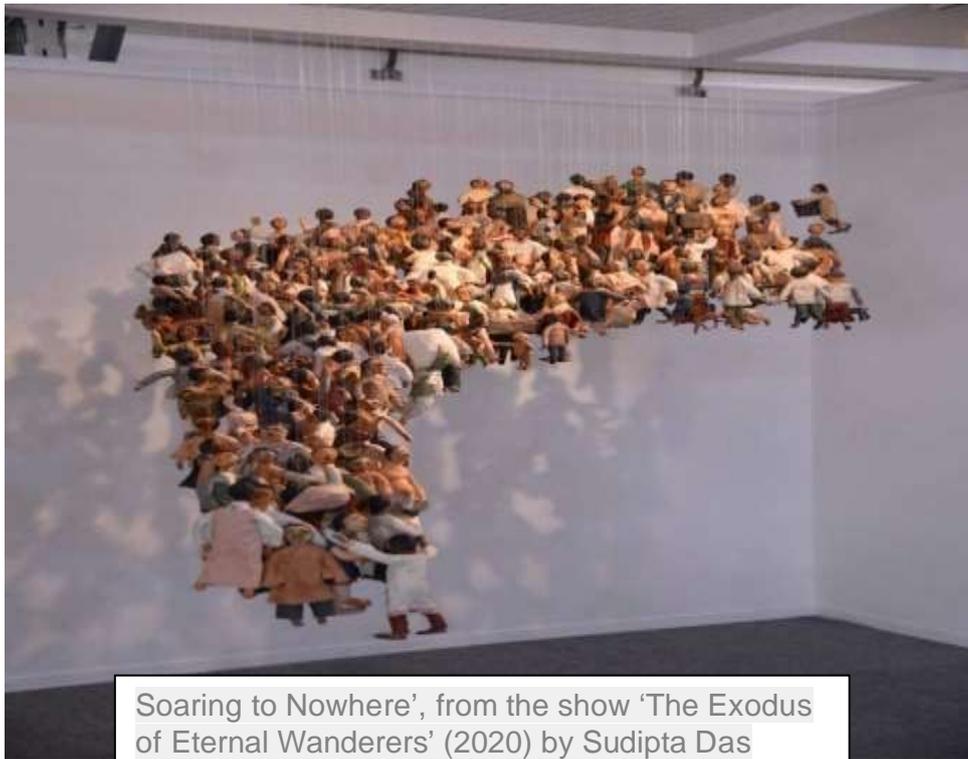
March 2013	“City City Bang Bang”: Contemporary literary and cultural representations of the city
March 2014	India in other Literature
March 2015	Crime and Literature
March 2016	“Borders”: Metaphorical and Physical
March 2017	New Experiments in Contemporary Literature
March 2018	Imaginary Homelands
March 2019	Of Remembering and Forgetting: Perspectives on History and Memory
March 2020	Unravelling lives: literary encounters and life-writing
March 2021	No place to go? Perspectives on displacement, belonging and non-belonging "

For more details, please visit the Departmental website:

<http://grs.du.ac.in/index.html>

Department of Germanic and Romance Studies
University of Delhi
International Conference: 18- 20 March 2021

**Concept Note: No place to go? Perspectives on displacement, belonging and non-
belonging**



Displacement is by no means a modern phenomenon and has occurred in different stages of human history. However, the sheer magnitude of forced or unforced displacement in contemporary times, caused by climatic changes, food insecurity, urbanisation, industrialisation, developmental projects, political and military strife, religious and ethnic persecutions, violence and human rights violations among a wide array of reasons has brought into focus its effects.

Cultural productions, ranging from literature to art and cinema, have had to contend with this phenomenon to find new ways of imagining lives, places and objects transformed by displacements. Contemporary studies on displacement trace broadly four types of displacement, namely, physical/spatial, cultural, psychological/affective and intellectual/metaphoric. Narratives of displacement often revolve around exilic conditions associated with a sense of irreparable loss, a certain material, psychological, cultural or existential void that can never be filled. The nostalgia for a “paradise lost” binds exiled characters to a past that is lost forever. Spatial uprooting thus tantamounts to temporal dislocation of sorts, whereby the displaced persons witness a constant oscillation between an idealised, elusive future and an idealised past etched in memories, thus emphasizing the unbearable uncertainty of the present.

Spatial and temporal disorientation aside, deracinated souls also face cultural and social disorientation. The process of reintegration in a new socio-cultural milieu is undoubtedly challenging, swinging between disregard towards the cultural values of the host or the fear of

cultural assimilation and acculturation. They locate themselves in the diasporic world, operating in an in-between space that some like Bhabha have termed as “the third space of enunciation”.

Undoubtedly, postcolonial thinkers have attempted to decode how transcontinental as well as internal displacement of people in order to serve colonial establishments of the European colonial powers and neo-liberal economic policies pursued by advanced capitalist nations have shaped these exilic conditions, by imposing endless misery, homelessness, marginalisation and psychological trauma on the colonised or the postcolonial nations. Displacement in the postcolonial world, hence, can also be described in metaphorical or philosophical terms as pointed out by Bhammer, Said and Mignolo, who have argued that the epistemic and discursive violence of modernity significantly transformed various cultural communities by imposing the western way of life and replacing languages, religions, cultural practices, value systems or philosophical traditions, alienating communities from their own cultural sites.

Can such complex phenomena be solely understood from the perspective of loss? How do displacements redefine cultural boundaries, insularities and dominations in contemporary literary or cultural texts? What role does it play in creating narratives of aporia, slippage, creolité and métissage of identities? Are such strategies useful to deal with cultural relativism, fundamentalism and related supremacist tendencies in our times? How do writers, artists, filmmakers shape these debates? How are the gaps and voids of displacement reconfigured as sites of creative explorations of identities necessarily hybrid and fragmentary? In what manner is the dialectics of belonging and non-belonging addressed with a more cosmopolitan élan?

This Conference proposes to examine these complex questions related to multiple forms of displacement and its representation in the contemporary world from an inter-disciplinary perspective. We invite papers on the theme of displacement from all disciplines on the issues outlined above, but not necessarily limited to these.

Organising Committee

Aarti Paul
Ena Panda
Maneesha Taneja

Programme:

Department of Germanic and Romance Studies, University of Delhi

25th International Conference: No place to go? Perspectives on displacement, belonging and non-belonging.”

All the slots are as per Indian Standard Time

All the sessions can be accessed by clicking on the common meeting link mentioned at the bottom of the page.



Day 1			
18-03-2021	4:30 p.m.-4:45 p.m.	Inaugural remarks	Organising Committee
	4:45 p.m.-6:00 p.m.	Formal Inauguration	Prof. Minni Sawhney HOD, Dept. of Germanic and Romance Studies Prof. Kusum Aggarwal , Retd. Professor, French Studies Prof. Shaswati Mazumdar , Retd. Professor, German Studies Prof. Vibha Maurya , Retd. Professor Hispanic Studies Prof. M. S. Joshi , Retd Professor German Studies Prof. Sharmistha Lahiri , Retd. Professor, Italian Studies Dr. Rosy Singh , Associate Professor, CGS, JNU Moderator: Maneesha Taneja
	6:00 p.m.-7:00 p.m.	Talk by the National Award-Winning Film Maker and Journalist (Ex managing editor-India Tv and Group Editor TV 9): Vinod Kapri	
	7: 00 p.m.-7:45 p.m.	Keynote Address Chair: Prof. Minni Sawhney	Prof. Debra Castillo Past President, Latin American Studies Association Emerson Hinchliff Professor of Hispanic Studies Dept. Comparative Literature, Cornell University
	7:45 p.m.-8:30 p.m.	Book Release Ceremony: “Posthuman Nomadisms across non-Oedipal Spatiality” by Prof. Debra Castillo Moderator: Minni Sawhney	Prof. Indrani Mukherjee , CSPILAS, JNU Dr. Java Singh , Doon University
Microsoft Teams Meeting Link			

Day II			
19-03-2021	Panel 1	Chair: Rama Paul	
	9:30 a.m.-10:15 a.m.	“Ricote and the Aesthetics of Exile.”	Alfonso J. García-Osuna Hofstra University Hempstead, New York
	10:15 a.m. -11:00 a.m.	“Displacement in the Work of László Krasznahorkai”	Margit Köves Dept of Slavonic and Finno-Ugrian Studies, DU
	11:00 a.m.-11:15 a.m.	Break	
	Panel 2	Chair: Farida Irani	
	11:15 a.m.-12:00 p.m.	“Living with the Other: Metaphors of Displacement”	Rajarshi Dasgupta, Centre for Political Studies, Jawaharlal Nehru University
	12:00 p.m.- 12:45 p.m.	“In a No Man's Land: Women as Quintessentially ‘Other’ in the Immigrant Canon”	Swasti Sharma Department of English, Satyawati College, University of Delhi.
	12:45 p.m.- 1:30 p.m.	“Mrinal Sen’s Mahaprithibi as Anathema to Un-Belongingness”	Baishali Choudhuri University of Delhi
	1:30 p.m. 2:15 p.m.	Lunch Break	Visiting Faculty, Apeejay Stya University
	Panel 3	Chair: Vijaya Venkatraman	
	2:15 p.m.-3:00 p.m.	“Negotiating mass displacement in the wake of cataclysmic change”	Tarun K. Saint Independent Researcher
	3:00 p.m.-3:45 p.m.	“Translating Displacement”	Maneesha Taneja, Department of Germanic and Romance Studies, University of Delhi
	3:45 p.m. -4:00 p.m.	Break	
	Panel 4	Chair: Manmohan Singh	
4:00 p.m.-4:45 p.m.	“The Migrant Short Story: Uncovering a Genre”	Laura Gallon University of Sussex	
4:45 p.m. – 5:30 p.m.	“Displacement and gender boundaries in women’s travel writing”	Pallavi Babar Department of Foreign Languages Savitribai Phule Pune University	
5:30 p.m.-6:15 p.m.	“Gaiety in death: close-ups in René Clément’s Jeux Interdits (1952)”	Kalplata Department of French and Francophone studies, The English and Foreign Languages University	
Microsoft Teams Meeting Link			

Day III			
20-03-2021	Panel 1 10:00 a.m. -10:45 a.m.	Chair: Aarti Paul “Abroad at Home: Entredoux as a Spacetime of Unlearning in Raquel Córcoles’ <i>Moderna del Pueblo</i> trilogy.”	Java Singh Department of Spanish Doon University, Dehradun
	10:45 a.m.-11:30 a.m.	“Inhabiting the "in between": Representations of migration in Najat El Hachmi's novels”	Vijaya Venkatraman Department of Germanic and Romance Studies, University of Delhi
	11:30 a.m.-12:15 p.m.	“The anxious integration of former enclave and ‘new’ citizens in north Bengal, India”	Nasreen Chowdhory Department of Political Science, University of Delhi
	12:15 p.m.-1:30 p.m.	Lunch Break	
	Panel 2 1:30 p.m.-2:15 p.m	Chair: Ramesh Kumar “Relocating Motherland in Kim Lefèvre’s novel <i>Retour à la saison des pluies</i> : A self-negotiating narrative of identity and belongingness”	Gitanjali Singh Department of French Studies Banaras Hindu University
	2:15 p.m. - 3:00 p.m.	“Displacement in Search of Raison d’être in the Works of Gabrielle Roy”	Nidhi Raisinghani Department of European Languages, Literature and Culture Studies, University of Rajasthan, Jaipur
	3:00 p.m. - 3:15 p.m.	Break	
	Panel 3	Chair: Tanya Roy	
	3:15 p.m. - 4:00 p.m.	“Trauma of displacement in Scholastique Mukasonga’s <i>Iguifou</i> ”	Ena Panda Department of Germanic and Romance Studies, University of Delhi
	4:00 p.m. - 4:45 p.m.	“Between Reality and Fantasy: The Burma Stories of Indra Bahadur Rai”	Kritika Chettri Department of English, University of North Bengal
4:45 p.m.-5:30 p.m.	‘Home and Belongingness: A Study of the impact of spatial displacement in Samar Bosu Mullick’s short stories, ‘Sali’s Home’ and ‘The Governor and the Real Munda’.	Abhilasha Eliza P. Kumar Banaras Hindu University	
5:30 p.m.-6:00 p.m.	Break		
6:00 p.m.-6:45 p.m.	Valedictory Lecture Moderator: Jyoti Sabharwal	Urvashi Butalia Director, Zubaan	
Microsoft Teams Meeting Link			

Vinod Kapri: Vinod Kapri is a film-maker who travelled with seven migrant labourers from Ghaziabad to Saharsa, Bihar for seven days and seven nights during the early days of the Pandemic in India, and



directed a documentary film entitled “1,232 Kilometers”, recounting the plight of these workers during their journey back home. The former journalist is also the writer and director of award-winning 2018 film *Pihu* about a little girl stranded alone in her home. In 2015, he won the National Award for Best Film on Social Issues for *Can't Take This Shit Anymore*, based on six women who return to their parents' homes because there are no toilets in their sasural. The film highlights the shame and indignity of women who

have to defecate in the open.

Keynote Speaker:

Prof. Debra Castillo, Emerson Hinchliff Chair of Hispanic Studies Dept. Comparative Literature, Cornell University

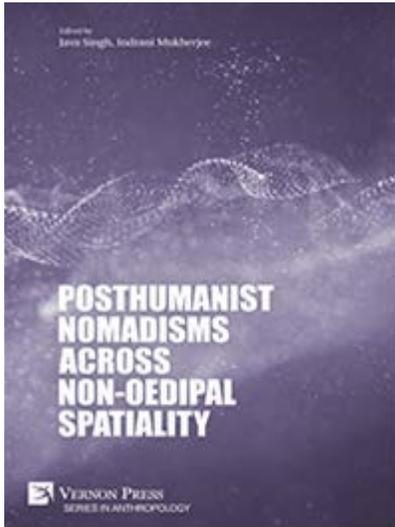
Debra Castillo is Emerson Hinchliff Chair of Hispanic Studies, professor of comparative literature, and former director of the Einaudi Center's Latin American Studies Program. She is a Stephen H. Weiss Presidential Fellow—Cornell University's highest teaching award, granted for excellence in undergraduate teaching. In her research, she specializes in contemporary narrative from the Spanish-speaking world (including the United States), gender studies, cultural theory, and theater. She is the author, co-author, translator, or editor of a dozen books and around a hundred and fifty scholarly articles. She is an active member of the editorial boards of numerous journals, and is also past editor of *Diacritics*



and current editor of the *Latin American Literary Review*, now an open-access online publication. She is past president of the International Association of Hispanic Women's Literature and Culture (AILCFH), has served on various academic press boards, and has participated in numerous national and international prize committees (Kovacs, Luce, Fulbright, Ford, NEH, etc.). She has collaborated in a European research group on border poetics, and a Mexican research group on memory and citizenship.

Book Release Ceremony of: *Posthuman Nomadisms across non-Oedipal Spatiality*, Java Singh, Indrani Mukherjee (Eds.),

Contributors: Debra Castillo (Cornell University), Sushmita Sihwag, Olivia Kurajian (McGill University, Montreal), Nicole Crevar (University of Arizona), E. Leigh McKagen (Virginia Polytechnic Institute and State University), Hamza Iqbal (University of Texas at Austin), Tonisha Guin (Forum on Contemporary Theory, India), Java Singh (Doon University, Dehradun, India), Shelby Ward (Virginia Tech; Tusculum University), Swagata Basu (Doon University, India), Prantik Banerjee (Hislop College, Nagpur, India), Ruth Prakasam (Suffolk University, Boston), Sanghita Sen (University of St. Andrews), Indrani Mukherjee (Jawaharlal Nehru University, New Delhi, India), Didiere Coste (Université Bordeaux-Montaigne, France), Antara Mukherjee



Migration, exile and different kinds of transitions explored in contemporary narratives draw new maps of transnational spaces to highlight a nomadic ontology of spatiality, which are problematically gendered-queer, embodied-disembodied and dialogic-plurivocal, that is to say, hybrid, interstitial, intersectional. They reminiscence rhizomic moves (sideways/lateral/simultaneous/random) of transiting bodies which grope through unknown and inhospitable zones such as deserts, sea or jungles or airports, immigration offices, urban ghettos, borderlands, embodied 'polyglotisms', the psychiatric clinic, the hotel, etcetera in order to survive, desire, fetishize, escape, die or simply sit upon. These cartographies break open weird possibilities of a new aesthetics of 'gendered' (non-Oedipal) nomadism based on contingency of history, arbitrariness of language, affective desires, and unstable epistemologies thus dispensing with any geophysical security/stability of borders. They call on gestating readings which will

labour through non-conformity with prescribed and patronising ways of thinking to birth new grounds of a disturbing and distinct epistemological order. The post-partum troubles, however, will continue as the nomadic wanderings continue. Reckoning with 'gendered' nomadism remains 'becoming' oasis of empathy and compassion through transgressions, translations, translocations and transculturation.

Alfonso J. García-Osuna, Hofstra University, Hempstead, New York

(garciaosun@yahoo.com)

Ricote and the Aesthetics of Exile

Exile has been one of the most popular tropes of the XX century, owing to the many writers who escaped totalitarian regimes worldwide during that period. We can talk of those who fled such regimes in Eastern Europe (Vladimir Nabokov and Iosif Brodsky, Soviet Union); in Latin America (Armando Valladares, Cuba), (Pablo Neruda, Chile); in central Europe (Bertold Brecht, Germany), (Stefan Zweig, Austria), and Africa (Sarah Mkhonza, Swaziland). Much of these writers' work is analysed in terms of their experience of displacement and loss.

Traditionally, critics have approached Cervantes's character Ricote (Don Quixote, pt. 2, ch. 54) in terms of what this exiled Morisco might reveal about the experience of exile and loss endured by his community, especially after the events surrounding their expulsion from Spain (1609-1614). Also important, in their view, is the manner in which Ricote is a vehicle for the author to express his own opinions on the matter. Being that this expulsion occurred after the publication of the Quixote's first part (1605) and before the publication of the second (1615), the inclusion of the exiled character is thought to be especially significant in this regard.

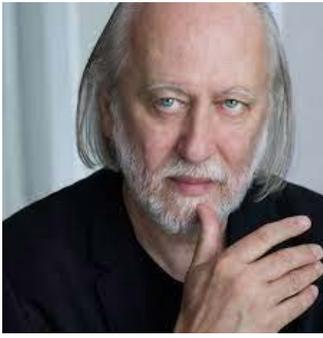
I propose a deeper understanding of the literary figure of Ricote and his specific role in the aesthetic configuration of the novel. A critical element in this configuration is Cervantes's inventive articulation of differing "truths", points of view and vested interests, where a given verbalization derives its critical features from the character's encounter with and response to the standpoint and frame of mind of his interlocutor. But this is not merely a matter of one mind encountering another, but of the stratagems, impostures and subterfuges that each character uses in the encounter, all within the complicated social atmosphere of inquisitorial Spain.

Margit Köves, Dept of Slavonic and Finno-Ugrian Studies, DU (mkoves@gmail.com)

Displacement in the Work of László Krasznahorkai

In the context of László Krasznahorkai's novels and travelogues we can speak about displacement in four contexts; 1. his work is displacement for the reader from her/his usual conditioning of reading, the text forces itself on her by her search for the logical end and conclusion of the sentence that follows pages after its beginning.

2. Krasznahorkai's work is displacement in the sense that it deals with Evil that is suddenly unleashed in the extraordinary framework of our everyday life. 3. Krasznahorkai's work is displacement because of the aesthetic quality of the narrator's voice is in complete contrast with the arid and dreary landscapes in the novel. 4. His work brings in displacement also in the context of his numerous collaborative projects he initiated in film (with Béla Tarr *Satantango*, or *Werkheimer Harmonies*), in dance drama (Jaroslav Vinarsky's dance drama of *Animalinside*), in music (collaboration with Barnabás Dukay and Gábor Gadó on *War&War*) and in sculpture (with Mario Merz in *War & War*) in graphic art (*Animalinside* with Max Neumann).



The paper will deal with displacement in the work of Krasznahorkai and its relevance at the time of leap into unknown changes.

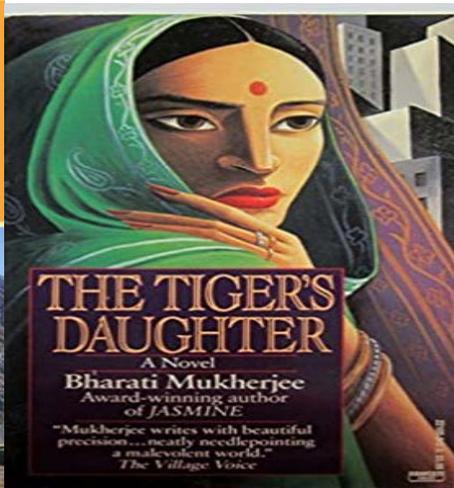
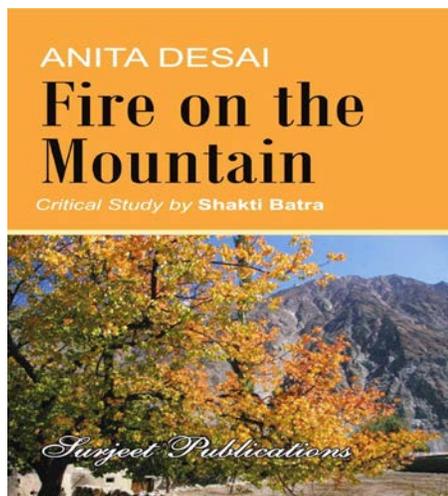
Rajarshi Dasgupta, Centre for Political Studies, JNU (rajarshibabu@gmail.com)

Living with the Other: Metaphors of Displacement

Displacements born out of violence are known to produce a visceral sense of trauma. Much of the narratives produced in course of the partition in India bear direct witness to this. Some of it resulted in a lasting animosity for the other community among the refugees and displaced, often across generations. Perhaps, this explains the relative absence of shared life in refugee memories of their ancestral land, besides a hazy recollection of how tensions pitted one against the other. In recent years, however, a number of refugee autobiographies have begun to emerge that try to recuperate this ground with critical reflections on the past before the partition tore it apart. This presentation will talk about some of these autobiographies and how they curate a memory of shared life with the other. In the process, it will touch upon how this category of 'other' opens up - from the question of communities, castes and gender to creatures, vegetation, habitus and ecology. More specifically, we will focus on certain metaphors that designate an ethical intimacy with the other in the emerging refugee discourse.

Swasti Sharma, Department of English, Satyawati College, DU (swasti95@gmail.com)

In a No Man's Land: Women as Quintessentially 'Other' in the Immigrant Canon



Authorship, in the twenty-first century, remains confined within the phallogocentric propriety. The politics that grips the writing process is predominantly masculine and women have been often relegated to the margins. Indian women's writings in the twentieth century attempted to rearticulate the 'birth of the nation' phenomenon through a gendered lens. In *Nationalism and the Imagination* (2010), Spivak warned against ethnocentrism arising from xenophobia:

Nationalism is produced by tapping the most private attachment to ground for the purposes of the most public statecraft. It is predicated on reproductive heteronormativity: birthright. To "naturalize" is to legalize simulacrum of displaced birth, which becomes an actual birthright for the next generation. (75)

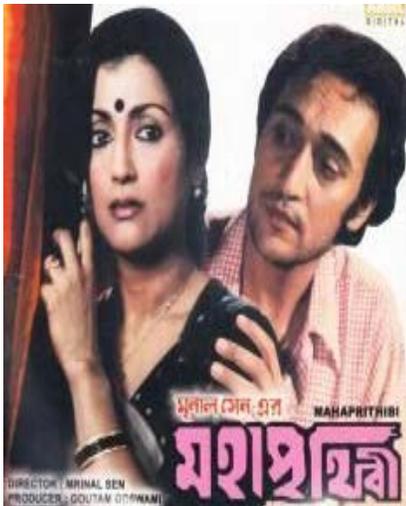
Literature of the Indian Diaspora invariably contemplates the pangs of alienation, existential crisis and cultural amnesia. Meena Alexander, Jhumpa Lahiri, Anita Desai and Bharati Mukherjee have risen above the fray to register their articulation in an alternate discourse. The corpus of postcolonial feminist ‘immigrating’ and ‘emigrating’ recollections is enough to ballpark the intricacies of identification and displacement. The ‘homo duplex’ or double consciousness endured by these aforementioned globetrotting authors is communicated through their fictional characters. Ila Das in *Fire On the Mountain* (1977) and Tara Banerjee in *The Tiger’s Daughter* (1971) realistically mirror the dubiousness of female subjectivity. The veracity of a woman’s citizenship rights is duly explored.

The research paper will primarily indulge in close textual and socio-linguistic analysis of the aforementioned novels. The focal point of the essay shall remain an examination of the gaps and silences within the whilom canonised immigrant writing, depicting pangs of isolation and displacement. The polyphonic and pluralistic gynocentric perspective of the female authors shall be brought to the fore as well. The paper undertakes an interdisciplinary study in literature and law to engage with the challenges of migration and citizenship.

Baishali Choudhuri, Visiting faculty, University of Delhi, (baishali.choudhuri@gmail.com)

Mrinal Sen’s *Mahaprithibi* as Anathema to Un-Belongingness

Displacement and ‘unbelonging’ through the peak of communism in the seventies and the fall of Berlin wall and Soviet Russia in 1989 form the backdrop of Mrinal Sen’s *Mahaprithibi*. As capitalism finally devours communism as a monolithic new world order, Sen’s film plays with nostalgia, memory and loss



of an imagined utopia couched in the home and hearth of a normal Bengali household. Sen’s narrative tracks Shomu’s departure from Kolkata to Berlin and then of his homecoming from Berlin to Kolkata. This trajectory maps the struggles of the world outside as also of the inside; the world and the home continuously work as anathema to their imagined contours of security and shelter. Displacement, migration and alienation contaminate all aspects of the lives, thoughts and actions of Shomu and his family. Shomu’s mother’s suicide becomes the last straw of hope for all of them, especially because everyone is baffled by her decision to self-mutilate so quietly. Significantly Gorbachov’s cover-page image in the Times magazine being browsed by Shomu’s father is symbolic, as it overlaps with flashbacks of Shomu’s brother’s death by the Calcutta police of the 70’s. The space and time of the struggle of the last vestiges of the communist ideology remains defeated forever.

Significantly the image of fire destroying his mother’s diary without reading the same represents a symbolic act of the end of belonging, a final submission to a more complex and deranged world of disorientation and dystopia.

Tarun K. Saint, Independent Researcher, (tarunksaint@gmail.com)

Negotiating mass displacement in the wake of cataclysmic change



The proposed paper will discuss selected works of fiction and poetry imaginatively representing mass displacement in the wake of catastrophic events such as the Black Death and the Partition of India, in the context of the recent pandemic.

As the paper argues, 'Amid reports of people 'self-isolating' themselves in tree-houses, we may be reminded of the way some decades back, in the wake of another catastrophe of historic proportions, the Urdu writer Saadat Hasan Manto brilliantly captured the existential disequilibrium wrought by the Partition in his story *Toba Tek Singh*....

...The psychological cost of mass dislocation was his theme, condensed in the metaphor of the 'lunatic' who challenged the premise of division and resultant collective displacement and trauma, indeed the rationality of the entire exercise.

Lunacy seems to reign outside the asylum, indeed becomes a contagion of divisiveness, resisted only by 'mad' inmates like Bishan Singh. We may well wonder what a contemporary *Toba Tek Singh* might make of social distancing as prescribed in today's context, or the impact of the pandemic and such accompanying measures as the lockdown in institutions where the mentally ill are being treated.'

The paper goes on to touch upon works by Balachandra Rajan and Fahmida Riaz on the Partition, Camus, Edgar Allan Poe, and Mary Shelly on the plague, and J. G. Ballard and the brothers Strugatsky on futuristic cataclysms, concluding with a reference to a satirical poem by Kaiser Haq about the predicament unleashed by the pandemic afoot.

Maneesha Taneja, Department of Germanic & Romance Studies, DU

maneesha.taneja@gmail.com

Translation and Migration

Recent critical writing has tried to establish a link between translation and migration. The connection between the two notions has been drawn by translation studies scholars but also, and increasingly, by specialists in anthropology, sociology, philosophy or literary theory. In my paper I aim to look at the different ways in which language practices connected to migration can be linked to translation and the different positions occupied by migrants as agents or objects of translation, and the sites where translation and self-translation take place.

Laura Gallon, University of Sussex (l.gallon@sussex.ac.uk)

The Migrant Short Story: Uncovering a Genre

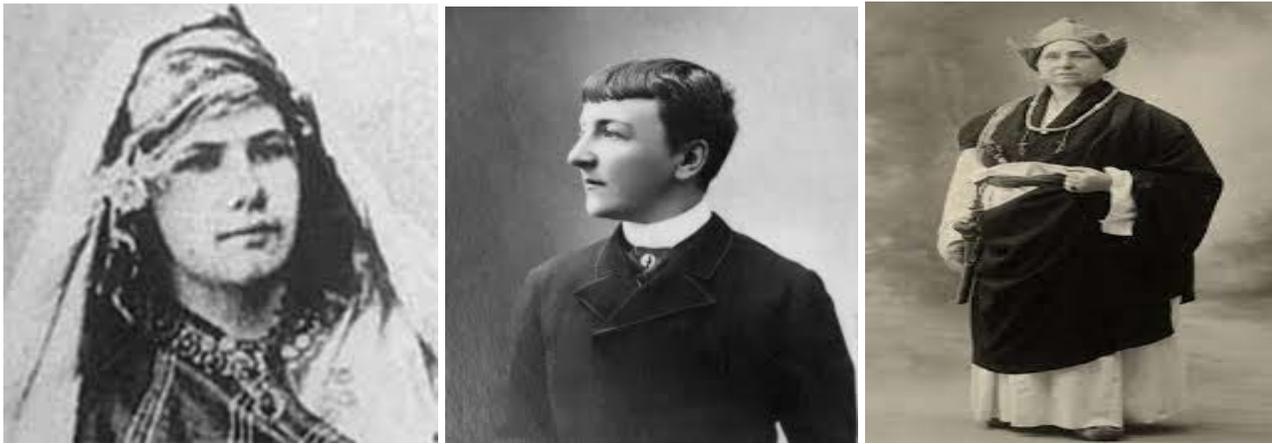


This paper establishes the centrality of short fiction by migrant women on the global literary scene. To date, scholarly attention has concentrated on the novel as the default migrant fictional genre and has often read migrant writing for its content, as a sociological mirror to our contemporary 'Age of Migration'. Short story theory, on the other hand, has privileged the work of writers whose identities and stories fit the narrative requirements of the nation. In other words, this focus has tended to overshadow migrant women's significant contributions to the short story. In 2020, for instance, the U.S.-based Story Prize was awarded to Edwidge Danticat for the second time since 2004, out of a shortlist fully comprised of women of migrant backgrounds, including Zadie Smith and Kali Fajardo-Anstine. That same year, the PEN/Robert W. Bingham Prize for Debut Short Story Collection was delivered to Mimi Lok; four out of the five finalists were migrant women.

This paper thus brings forward some of the findings of my PhD thesis which set out to expand scholarly and popular awareness of the genre of migrant women's short story writing since the 1980s. It questions the assumptions, drawn both from the novel's economic and popular success and from Georg Lukács *Theory of the Novel* (1962), that the novel is the form best suited for migration. By discussing the important role of the short story in establishing migrant women writers on the contemporary North American literary scene, this presentation highlights the significant, but overlooked, role of the short story in the canon of migrant literature. It interrogates the national criterion central to short story theory to argue instead that it is an international genre which transcends national borders and is easily disseminated via the globalised publishing industry and the online space.

Pallavi Babar, French Section, Department of Foreign Languages, Savitribai Phule Pune University
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Displacement and gender boundaries in women's travel writing



Travel writing undoubtedly serves as an important genre for understanding the dynamics of spatial displacement. Its study leads to a deeper comprehension of how individuals from different geographical, social and cultural spaces interact with each other. However, this spatial displacement is much more complex for a woman traveller as she not only has to adapt to the alternative cultural and gender norms in the host country but also challenge the conventional gender norms imposed upon her by the home country. This study highlights the need to examine displacement from a gendered perspective with the help of 19th & 20th French and Francophone women travellers such as Isabelle Eberhardt, Jane Dieulafoy and Alexandra David-Néel. Their travel in the Orient was marked by bold decisions like travelling solo, disguising themselves as locals, photographing the people and most importantly entering spaces inaccessible to male travellers. The research argues that displacement is not necessarily a phenomenon of loss in women's travel writings. Although women travellers face challenges like fatigue, hunger, extreme climate changes and nostalgia for the home country their writings is an attempt to find a place in a male dominated genre of travelogues and create a narrative based on female experience. Moreover, the constant oscillation witnessed by the traveller between the feeling of belonging to the home country and non-belonging to the host country creates a space for experimentation for her. Displacement though troublesome allows her to set a gaze on the Orient rather than being an object of voyeurism. This paper attempts at understanding how spatial displacement in the form of travel helps women travellers to cross gender boundaries by vagabonding, by photographing the world and by experimenting with their dress codes.

Kalplata, Department of French and Francophone studies, EFLU (jekalplata@gmail.com)
Gaiety in death: close-ups in René Clément's *Jeux Interdits* (1952)



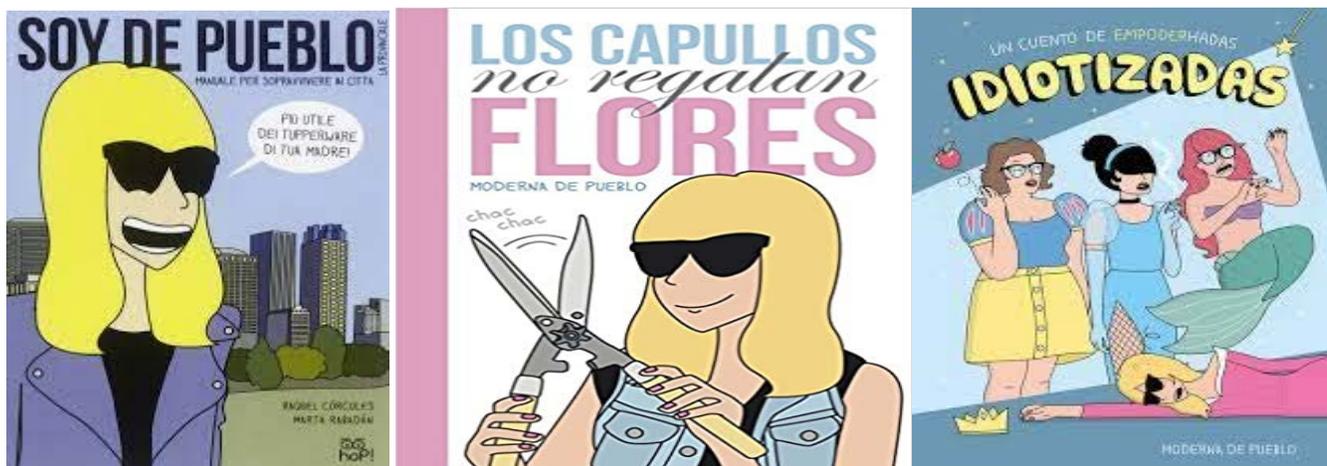
In the cinematic language and grammar of close-ups, René Clément tells a story of displacement in his 1952 film *Jeux Interdits* (Forbidden Games). In June 1940, during the Second World War, France is under German occupation, French people are fleeing Paris and moving towards the south. In this chaotic exodus, Paulette, a five-year-old girl, loses her parents in the air attacks by Nazi aircraft. Left all alone to the mercy of strangers, this child's life changes in a moment who holds tightly what remains from this tragedy, her dog. But soon after, she loses this dog too but refuses to let go of its dead body. In the pursuit of the dead dog, which is thrown in a river by a woman, Paulette finds Michel, a ten-year-old boy. She develops a friendship with him, and together they create a world where both refuse to accept death as the end; for them, it is just a game, like any other. They play this game sincerely. This game, which started with burying Paulette's dog with a cemetery cross, continues with their committed engagement in arranging a cemetery cross for the burial of all the dead animals around them. Through the innocent eyes of Paulette and Michel, death does not seem to be the end, the void, but a

part of life; it is almost one of its "celebrations."

Death becomes as pure and as serene as the innocence of these children. In this paper, we attempt to study the rejection of death as a painful consequence of the War's horrors. René Clément interprets death as the antithesis of pain; he transcends it and builds a joyful mansion. He translates this interpretation on-screen with the help of cinematic language and grammar of close-ups. This paper endeavours to analyze the Clément's close-ups of Pauline and Michel in creating a semantic space where the idea of death becomes a synonym of "playfulness" and gaiety.

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Abroad at Home: *Entredeux* as a Spacetime of Unlearning in Raquel Córcoles' *Moderna del Pueblo* trilogy



Moderna del Pueblo was created in 2011 by Raquel Córcoles, who had recently moved from her village to Madrid in pursuit of a journalism scholarship. Like her creator, Moderna del Pueblo is a young journalist who has always lived in a village until the time she decides to move to the capital. She believes that by moving to the city she will be free of the parochial thinking of her village that constrained her professional and personal growth. The three graphic novels, *Yo soy del pueblo* (2011), *Los capullos no*

regalan flores (2013) and *Un cuento de empodehradas idiotizadas* (2018), may be seen as atypical bildungsromane – they are not novels of formation but of de-formation, which understand the protagonist’s self-acceptance in terms of rejection of ingrained expectations and normative aspirations. This paper examines the *unlearnings* that *Moderna del Pueblo* brings to the forefront. As the young woman’s illusions about the city as a place of liberation shatter, she finds herself in *entredeux*. According to Julia Kristeva, when longstanding modes of existing are interrupted, “we find ourself in a situation for which we are absolutely not prepared. Human beings are equipped for daily life, with its rites, with its closure, its commodities, its furniture. When an event arrives which evicts us from ourselves, we do not know how to ‘live’. But we must. [...] we are thrown into strangeness. This being abroad at home is what I call an *entredeux*.” The paper will look at the graphic portrayal of *entredeux* as a spacetime of unlearning in *Moderna del Pueblo* trilogy to examine what needs to be unlearned by women to counter the impact of displacement from a ‘home’ that has ceased to feel like one.

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Inhabiting the "in between": Representations of migration in Najat El Hachmi's novels



Najat El Hachmi was born in Nador (Rif, Morocco) and moved to Vic (Catalonia, Spain) with her family as a 8-year-old girl and was raised in this Catalan city. All her fictional works become enunciatory spaces from which she articulates her views on the «integration» of migrant people into so-called host societies, taking into account linguistic, cultural and gender factors. The fact that she is a woman with roots in the Amazigh culture (a marginalized identity with respect to the dominant Arabic in Morocco) is not unconnected with her unequivocal adoption of Catalan as her language. This becomes the vantage point from which she articulates the problems of self-definition in a world increasingly complicated through migration and displacement. Through an analysis of two of her novels, *The Foreign Daughter* (2015) and *Mother of Milk and Honey* (2018), I will examine the representation of migration and the assertion of “in-betweenness” Najat El Hachmi forwards in her writing.

Nasreen Chowdhory, Department of Political Science, DU (nchowdhory@gmail.com)
The anxious integration of former enclave and ‘new’ citizens in north Bengal, India

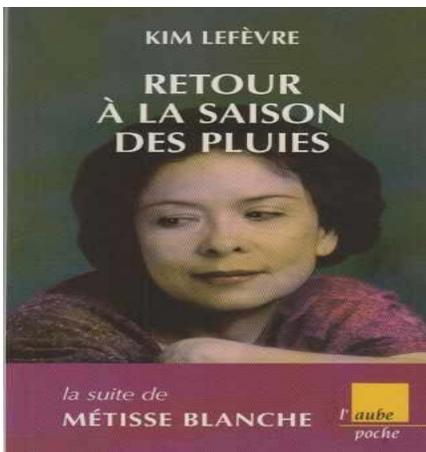
The paper explores hierarchies of immobility that refugees/ citizens/ migrant experience during conflict and the subsequent integration into the period of internal displacement. Population on the move from their place of origin often face severe challenges while they relocate to new areas. Some of these challenges faced appear in the form of hierarchy of belonging that prevents access of opportunity to refugee/ migrant communities. While facing challenges of integration, these communities face severe discrimination from host communities as well as the state apparatus. The forms of anxieties have adverse reaction on the

members in the families. The story of chit or enclave people will be explored to break the binary of sedentary vs. immobility of people. The discourse on ‘mobility turn’ within social sciences tends to focus on ‘objects and subjects on the move’ that privilege the primordial linkages between people and place and their societal context (Sheller & Urry, 2006; Malkki 1992). The paper interrogates the narratives of integration of new citizens in the northern part of Bengal in India. Data collected in the North Bengal especially in various relocated camps of former chit people suggest a nuanced understanding of rights of those who are indeed citizens, yet lead lives of non-citizens. The paper examines the experiences of immobility of new citizens in North Bengal, India.

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Relocating *Motherland* in Kim Lefèvre’s novel *Retour à la saison des pluies*: A self-negotiating narrative of identity and belongingness

Kim Lefèvre is a francophone writer of mixed ethnicity (Vietnamese and French) who left Vietnam at the age of 20 to settle in France. She is considered as an important voice among the women writers of Euro-Asian Francophone zone. In her novel, *Retour à la saison des Pluies* which is an autobiographical narrative Kim Lefèvre attempts to self-negotiate a lifelong quest which revolves around her identity and *motherland* (Vietnam). Born out of a taboo relationship between a Vietnamese woman and a French soldier during the French colonization of Vietnam, Kim Lefèvre’s life has been a whirlwind of rejection, hatred (self-imposed at times), and alienation. As a young woman Lefèvre left Vietnam never expecting to

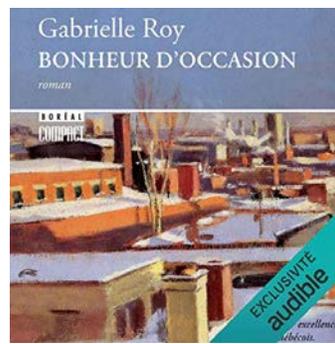
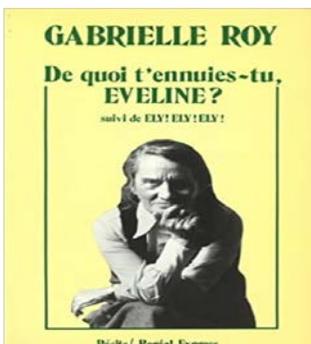


return. However, after the publication of her first autobiographical novel *Métisse Blanche*, old acquaintances from her past life of Vietnam starts to resurface forcing her to come to terms with her past life of Vietnam. This second autobiographical novel *Retour à la saison des pluies* charts Lefèvre’s attempts of reconciliation with her traumatic past lived in Vietnam. This novel is a sequel to her first novel *Métisse Blanche*. Thus, *Retour à la saison des pluies* takes place when she decides to return to Vietnam after a gap of 30 years to face her past and to solve once and forever her quest of identity and belongingness.

The spaces explored in this text are postcolonial spaces and the way the characters navigate the relationship between themselves and their locations is influenced by postcoloniality. In this paper we would explore the contours of space and movement in Kim Lefèvre’s novel *Retour à la saison de pluies*.

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Displacement in Search of Raison d’être in the Works of Gabrielle Roy.



“A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing”- Martin Heidegger, ‘Building, dwelling, thinking’

It is undeniable that displacement often signifies a physical journey in form of arrival, departure, exploration or wandering. In other words, displacement implies changing of place and it involves movement. People leave their home for diverse reasons, for earning livelihood, for exploring a more adventurous existence, for finding peace or

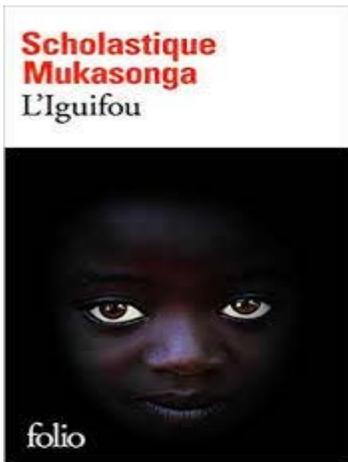
for the quest of one's own identity. However, displacement is not always conceived as physical movement but, it involves mental displacement. It is interesting to note that mental displacement often induces physical displacement.

The journey holds a special place in works of Gabrielle Roy, a Canadian author and one of the major figures in French Canadian literature. The tendency to be lost in one's own thoughts is more important than the mountains, the lakes, the forests traversed in *De quoi t'ennuies-tu, Eveline?* As the narrative flows, we understand the profound degree of relation between travelogue and interior monologue that leads to a beautiful discovery. The displacement in *Bonheur d'occasion* reveals the need to find one's own lane as well as to find one's place in the society. Through the guise of her own characters, Roy brings about her own suffering from an ongoing distress to displace herself in the pursuit of *raison d'être*.

This paper draws on the works of Gabrielle Roy in an effort to explore the theme of displacement in search of *raison d'être*. This leads us to raise a force of questions that we propose to examine in the present study as how can displacement lead to the quest of understanding one's sense of life? Does displacement lead to the collapse of the wall of differences between cultures?

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Trauma of displacement in Scholastique Mukasonga's *Iguifou*

L'Iguifou (2010) written by the Francophone Rwandan writer Scholastique Mukasonga, published almost two decades after the most horrific genocide of the Tutsi minority in the Hutu-dominated republic, recount the personal and collective memories of this massacre. For her, remembering becomes a duty, a responsibility, not only in order to represent an alternative testimony of the past, but she considers her writing as a mission, comparable to a "tomb made of paper" that she wishes to erect to demand justice for the victims of the genocide. In the collection *L'Iguifou*, the "I" of the narrator is addresses to her Tutsi counterparts who can testify to the same humiliations as her, being exiled first in Nyamata, then in Burundi in order to flee the systematic persecution of her community. In the short stories, of the collection, Mukasonga documents the vivid sensory memories of trauma that she and her community was subjected to, as refugees and internally displaced people. Through these accounts, she not only represents her subjective experiences, but by fictionalizing authorial voices, she tends to exchange words with other similar victims in order to forge a united discourse of the silenced, absent victims. The present paper tries to decode the narrative strategies that the writer deploys in order to create the poetics of trauma through her narratives.



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Between Reality and Fantasy: The Burma Stories of Indra Bahadur Rai

This paper seeks to examine the narrativization of displacement of the Nepalese population from Burma during the second world war, as recorded in the short fiction of Indian Nepali author, Indra Bahadur Rai.



Shah's stories from his first collection titled *Bipani Katipai* (1961), provides an account of the Nepalese diaspora in India, that transcends the ideas of Gorkha soldier and martial races created by the colonial imaginary. The word *bipana* from the title means reality and also waking up from a dream, thereby embodying both dream and reality within the word. Do the form of the stories also go on to embody this movement between dream and reality? Stories like "Jaimaya Afumatra Likhapani Aipugi," chronicle the journey of a young girl, the daughter of a Gorkha soldier, whose mundane life in Burma gets disrupted after the Japanese air raids. Displacement is

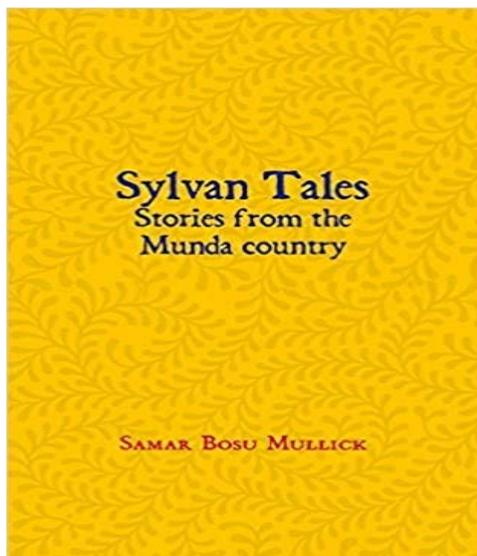
narrativized as one long fantastical journey undertaken by the Nepalese population through dense tropical

forests, mad raving rivers, and plague inflected populace. What grounds the story in reality, is the depiction of non-human objects that make a part of daily family life, like household utensils, clothes, and agricultural items that find special significance within the story. Do these objects create their own sub narrative within the plot that in turn provides for a lived history of displacement? In other stories set within the Darjeeling hills, Burma retreats into a fantastical setting. Does this retreat provide for the only escape for the protagonists trapped within the harsh reality of *bipana* in the new homeland of Darjeeling? This paper would then examine how Rai's stories become a means of understanding displacement, not merely as a movement from a homeland to a host land, but as a constant oscillation between the two ideas, which while unsettling the stability of both concepts, also impacts the narrativization of the history of displaced communities.

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Home and Belongingness: A Study of the impact of spatial displacement in Samar Bosu Mullick's short stories, 'Sali's Home' and 'The Governor and the Real Munda'

The importance and impact of space in the lives of human beings and non-human entities have been often observed and felt. It has been observed that most of the identities associated with flora and fauna



depends or/and is created by the space to which they belong sometimes leading to the dichotomy of the native and the exotic or the other. This has shaped the identity creation in most of the indigenous communities who identify themselves with the space especially forest, land and water. They have evolved and learned to exist symbiotically with the natural environment to which they relate and their displacement from these spaces would have a great impact on them both physically and psychologically.

Postcolonial studies have provided an opportunity to rediscover and re-read the literature produced in the once colonized nations to identify and acknowledge pre-colonial, colonial and postcolonial history. Among the issues that postcolonial studies identify the issue of displacement is one. When we talk about displacement as a process it is not necessarily in a large geographical scale but sometimes it occurs in small scale such as displacing someone from a small piece of land that he/she owns or to a different country which leads to a psychological impact on

the person often resulting in crisis specially of identity and belongingness. This paper aims to study the impact of colonial and mainstream political and Jharkhand, an Indian state, through the study of the selected short stories that relates to the dichotomy arising between the people due to spatial, linguistic and psychological displacement.

Urvashi Butalia, Director Zubaan

A dedicated women's and civil rights activist, Urvashi Butalia writes on issues relating to women, the media, communications and communalism She is the co-founder of Kali for Women, India's first publishing house set up in 1984 to increase the body of knowledge on women in the Third World, Urvashi is now founder Director of Zubaan which is an imprint of Kali.

Urvashi has edited and authored many books including *The Other Side of Silence: Voices from the Partition of India*, the critically acclaimed and path-breaking chronicle of the untold stories of Partition, which has been translated into several languages including Chinese and Japanese and has won international recognition.

Her main interests are gender and history and she has published various articles and essays in local and international journals (e.g. Media, Culture and Society, New Internationalist, Oxford Literary Review, Economic and Political Weekly, and Indian Journal of Gender Studies).



Urvashi taught for many years at Delhi University and then took voluntary retirement to work full time on women's publishing. Today she serves as Visiting Faculty at Ashoka University, Vedic Scholars, Anant National University and the Naropa Fellowship. She has served on the board of national and international organizations including Panos (London and South Asia), the Aman Trust, Khoj International. She is a recipient of several awards including the Pandora Award for Women's Publishing, the Nikkei Asia Award for Culture, the Oral History Book Association Award, the French Chevalier des Artes et des Lettres, the German Goethe

Medaille, the Polish Bene Merito and the Indian Padmashri.