

**Bio-notes and Abstracts
of the Participants of
26th International Conference (10-12 March 2022):
Conflict and Literature: Narratives of Struggle
Organized by
The Department of Germanic and Romance Studies
University of Delhi**



DAY 1 – 10 MARCH 2022

Panel 1 – Chair: Minni Sawhney

10:00 AM – 10:20 AM	Formal Inauguration and Inaugural remarks	Organising Committee: Prof. Minni Sawhney , HOD, Department of Germanic and Romance Studies, Prof. Ramesh Kumar , Mr. Manmohan Singh
10:20 AM – 10:55 AM	<p>Dr. Adrian Shubert is University Professor in the Department of History at York University, Toronto, Canada. A historian of Spain in the 18th through 20th centuries, his articles and books have been published in both English and Spanish. His current project: <i>Vessel of Globalization. The Many Worlds of the Edwin Fox, 1853-1905</i>, uses the career of one British merchant vessel to write a microhistory of the intense globalization of the years between 1850 and 1914.</p> <p>Professor Shubert has held the prestigious Killam Research Fellowship (Canada) and Guggenheim Fellowship (USA). He has been elected a Fellow of the Royal Society of Canada and named Commander of the Order of Civil Merit (Comendador de la Orden de Mérito Civil) by King Juan Carlos of Spain.</p> <p style="text-align: center;">Objects of violence: material history and the Spanish Civil War</p> <p>Although it is one of the most thoroughly studied events of the 20th century, the Spanish Civil War remains hugely contentious, in both academia and among the general public. The controversy surrounding the removal of the remains of dictator Francisco Franco from the valley of the Fallen is one example. The absence of a museum devoted to the Spanish Civil War is another, and one that testifies to the weakness of national policies on historical memory and reconciliation in Spain.</p> <p>This paper will explore how the use of material objects can illuminate our understanding of political violence and contribute to building a historical memory informed by the latest scholarship. It has two parts. First, it will describe two team projects that are nearing completion: a book entitled <i>La Guerra Civil en 100 Objetos</i> (The Spanish Civil War in 100 Objects) that will be published by Galaxia Gutenberg next spring, and a digital history initiative, the Virtual Spanish Civil War, that will be launched in September 2022. Second, it will take three examples from these projects to illustrate the ways in which material objects can be used to understand and communicate the experience of political violence.</p>	

BREAK

Panel 2 – Chair: Minni Sawhney

11:30 AM – 12:05 PM	<p>Prof. Madhu Sahni is teaching in the Centre of German Studies since 1984. Ph.D on the essays of Heinrich Mann. Research interest lie in the area of German Literature of the 20th Century, Gender Studies, Foreign Language Pedagogy and Translation Studies. Was the editor of the Goethe Society of India Yearbook between 2012 and 2016. Have co-edited two volumes of translations into Hindi.</p> <p style="text-align: center;">The fraught history of Restitution. Ursula Krechel's 'Landgericht'</p> <p>Germany's public commitment to that 'never again' resulted, particularly after 1990, to an intense engagement with its past. Often viewed as not critical enough and merely Histotainment and <i>Vergangenheitsbewirtschaftung</i> (Managing the Past), nonetheless the ongoing engagement with the history of the Nazi period continuously pushes different facets of this past to public attention. Victim groups like the Roma and Sinti or the</p>	
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Zwangsarbeiter (forced labor) that were marginalized in earlier years now too began to be included in the discourse around remembering and memory, just as one now viewed the German people too as casualties of the Nazi state. Although the issue of restitution continued well into the 21st Century, there has been little literary interest in the re-telling of an ignored fragment of this post-war history of the FRG. In 2012 Ursula Krechel won the German Book prize for her biographical novel 'Landgericht' (State Justice/ Regional Court). The figure of Richard Kornitzer, the protagonist of this novel, is a jurist. Documents that Krechel found in archives infuse the narrative of a Jewish émigré's return to Germany two years after the end of the war with a matter-of-factness that belies the painful history of restitution. For many this novel is yet another story of *Juden*. However in a detailed and documentary recapitulation of those early years of West German history the conflicts between the individual and the State, the differences between the Jewish protagonist and his colleagues and the discord within Richard Kornitzer's family all draw attention to the chaos and the trauma in the wake of not only Nazi Germany, but also the Allied intervention in post-war Germany. The protagonist's belief in the state, in the oath he took as a judge collides with the actuality of post-war West German society. This paper will look at the thick narrative around the issue of restitution and reintegration and the moral and ethical dimensions that arise from the conflicting positions of the State and the bureaucracy.

Dr. Nina Gogate, Assistant Professor and Coordinator, Department of French, School of Language, Literature and Culture Studies, Swami Ramanand Teerth Marathwada University, Nanded, Maharashtra

War, Barbarism And History In David Diop's *Frère D'âme*

This paper aims to read French writer of African origin, David Diop's award winning second novel, *Frère d'âme* (At Night All Blood is Black), published in 2018 from both literary and historical perspectives. The novel explores 'war' from non centric locations – that of the foot soldier, the non conformist and the colonized.

Frère d'âme brings out the individual's experience of war, with its disastrous effects on the human psyche – dehumanisation, trauma, survivor's guilt and even madness. Diop combines realism with fable and nostalgia to depict the psychological evolution of the protagonist Alfa in the form of an awakening/ descent in to madness resulting from his struggle to come to terms with the experience of war.

Telling the story of Alfa's - a Senegalese Tirailleur - experience of World War I, the novel *Frère d'âme* revisits Euro-centric colonial history that omits, marginalizes or, at best, white washes the participation of the colonized in the World Wars. Through Alfa's experience of the Great War as well as his evocation of his past, Diop's novel contributes to the larger discourse of postcolonial literature and history.

World War I, deep scar on the collective European psyche, has been immortalized in numerous European literary texts. Over the past few decades, numerous voices have emerged, challenging the Eurocentric narratives/representations of wars fought during the period of European colonialism, the World Wars in particular.

This paper will seek to show how David Diop's novel *Frère d'âme*, published a hundred years after World War I, is a counter-narrative representative of the decentralization of ideas and forms in the 21st century.

12:05 PM – 12:40 PM

LUNCH BREAK

Panel 3 – Chair: Ramesh Kumar

2:00 PM – 2:35 PM

Dr. Marino Alberto Balducci is associate professor in the section of "Italian Studies and Christianity" at the Faculty of Human Sciences of the University of Stettin in Poland, where he teaches Christian Literature and Religious Artistic Patrimony. He graduated at the University of Florence in Italian Literature. Then, he specialized as a Dantist in America, getting his Ph.D. at the University of Connecticut. Since 1993, he has directed the research centre Carla Rossi Academy International Institute of Italian Studies in Tuscany, Italy. He has been a visiting professor in Switzerland, Australia, India and at the Harvard Summer School. He is the author of articles and books on various periods from

the Middle Ages to the twentieth century. With a preface by Mario Luzi, he published poems inspired by his Indian experiences. His recent volumes are Dante and the Islamic Heresy and Dante's Hermeneutics, with a preface by the president of the Italian Dante Society Marcello Ciccuto. Presenting a project on his free version in poetic-interpretative prose of the Divine Comedy, he won the "2021 Dante Prize of Tuscany".

Islamic Violence and Wisdom Between Perdition and Salvation In Dante's Divine Comedy

Dante, probably impressed by the descriptions of a contemporary, the Florentine Dominican Riccoldo da Montecroce, in the Divine Comedy refers to Baghdad and Samarra as emblems of Islamic scientific excellence, but also of the risk of a proud and destructive rationalism. On the one hand, the Islamic symbolism in Dante's poem indicates admiration for the intellectual greatness of Muslims, heirs and followers of the great master Aristotle. On the other hand, it expresses a severe judgment against Islam, perceived by the Tuscan poet as a heretic theology devoid of freedom and, therefore, of that true selfless love which in Christianity is the only pure form of Truth. In any case this heresy can be ultimately saved, in a spiritual sense, from the infinite divine mercy; but only through a mystical way, according to a perspective indicated by St. Thomas Aquinas and the Sufi Ibn Arabi. After all, every religion of love offers salvation, while the hatred of men is always blasphemy and damnation. In this sense, what Dante's poem reveals in Paradise XIX (106-114) is fundamental: many Muslim Ethiopians full of loving feelings will be much closer to the mystery of Christ than several hypocrites who are inside the Roman Church as legitimate members. And, certainly, the same can be said of several pure-hearted Middle Eastern Muslims of Avicenna's land, the Persian country, and therefore of pure-hearted Muslims in general. This is the message of the Divine Comedy, described by Pope Paul VI as "Evangelium Pacis": a book of tolerance and peace.

Ms. Aditi Krishna, is an independent research scholar working on the ethic of care and intersectionality of philosophy and literature. She has finished her MPhil from the department of English, University of Delhi. Her dissertation was titled "Facets of Care: A Study of Care Relations in Contemporary Indian Stories" where she explored the nexus between mental health, care, and Levinasian ethics. Her current project is collecting Tibetan writing in English which renders the refugee predicament into artistic expressions of poetry, art, etc. She is currently working on her Ph.D. proposal while teaching at The Dalai Lama Institute of Higher Education, Bangalore, India.

Reconciliation in the classroom: Teaching anti-war poetry to Tibetan students in exile.

*You who will emerge from the flood
In which we have gone under
Remember
When you speak of our failings
The dark time too
Which you have escaped.*

To Those Born Later
Bertolt Brecht, 1940

In an iconic poem about dark times Brecht addresses the generation to come, who will perhaps, read and understand history in an entirely different light. The poem goes on to describe the war torn state in which human beings survived. Towards the end of the poem, Brecht makes a plea, asking those born later to think/feel of the times during which their ancestors had to live, before they form any opinion about the troubled past. To put it simply, what Brecht is indeed asking from the future generation is to *empathise*, to walk in their shoes, before reaching a judgement- whatever that be.

My paper is an attempt to study the war poems with first/second generation refugee students in an 'eng-lit' classroom. Insightful responses emerge while reading poets like Brecht, Czelaw Milosz and Faiz with students whose porous double identities i.e. of being Tibetan, but born in the republic of India- produces creates a crucial impact on how they perceive struggles around nation and liberation. The question then arises that while the

2:35 PM – 3:10 PM

fight for liberation of one's country goes on, what of the liberation from other occupations in the neighbouring areas? How do they then empathise not just with others but with the self too?

This paper seeks to address, the questions which emerge from this conflict, how do Tibetan students see the future of Tibet? Is the return a deferred dream or a constant struggle? How does one love the idea of a country, and a nation state when all that there is a memory of long forgotten country. Is it possible to situate the self in the larger history of the country, nation or memory handed down through stories and narratives? These questions would be explored through reading three anti-war poems by Brecht, Milosz and Faiz, which are a part of the University of Bangalore, English syllabi for the undergraduate course.

Thus, my paper aims to read poetry about war, see the value of conflict in the everyday lives around and lastly situate the political injustice of occupation in the context of global citizenship.

Keywords- Conflict, classroom, exile, identity, reconciliation.

Dr. Judith Misrahi-Barak is Associate Professor at University Paul Valéry Montpellier 3, France, where she teaches English and postcolonial literatures. She published numerous articles and book chapters, her prime areas of specialization being Caribbean and Indo- and Sino-Caribbean literatures in English, diaspora and migrant writing.

Dalit literatures are among her more recent interests, and she was Co-Investigator on an AHRC Research Network series on 'Writing, Analysing, Translating Dalit Literature' (2014-16) and is now Co-Investigator on an AHRC Follow-on Funding for Impact and Engagement on 'On Stage and on Page: Celebrating Dalit and Adivasi Literatures and Performing Arts' (2019-22).

<https://dalitliterature.wordpress.com>

She is General Editor of the series PoCoPages (Pulm, Montpellier).

<http://www.pulm.fr/index.php/collections/horizons-anglophones/pocopages.html>

Her latest publications are a chapter on Edwidge Danticat's short stories (Bloomsbury Handbook on Edwidge Danticat, 2021), a co-edited volume *Kala Pani Crossings: Revisiting 19th century Migrations from India's Perspective* (Routledge, 2021) and a monograph *Entre Atlantique et océan Indien – les voix de la Caraïbe anglophone* (Classiques Garnier, 2021).

From the mass burial ground to the literary text: Reading Edwidge Danticat, Nadia Davids and Michael Ondaatje

Social scientists know how crucial it is to identify the bodies of those who have died at sea, on land, or have been buried in mass burial grounds. They know how consequential it is to engage (or not) in some form of identification, of ritual, of memorialization. More and more scholars are focusing on locating, numbering and identifying the bodies of those who die in, and of, migration (Heller and Pécoud 2017) but also, more generally, during wars and conflicts. Others have used forensic science to identify the bodies so that the families can get them back (Cattaneo 2018) and engage in the necessary mourning.

This paper will bring together one novel, one short story and one play in one act. In Michael Ondaatje's *Anil's Ghost*, Sri Lankan-born and North American-educated Anil Tissera goes back to Sri Lanka as a forensic anthropologist. She is sent by a human rights group to investigate mass burials during the Civil war. In Edwidge Danticat's 'The Missing Peace' (*Krik? Krak!*) Haitian-born and North American-educated Emilie Gallant goes back to Haiti to search for her mother's bones after she was probably dumped in a mass burial site during the Duvalier dictatorship. Nadia Davids' *What Remains* tells the story of the unexpected uncovering of a slave burial ground in Cape Town.

These texts have in common a context of colonization, conflict and migration, a painful history, the search for the bones of people who were killed violently and, for two of them, the return of the protagonist from their diasporic abode. They all raise the question of what happens when a 21st century community reckons with the bones that are literally unearthed from past conflict. What does the literary text *perform* for those bodies caught up in conflict, that could not be accomplished directly? What kind of engagement,

3:10 PM – 3:45 PM

possibly of resolution, does literature offer? This paper will shine a light on the fraught relationship between literature and forensics, pointing at the possibility some justice could be enabled in the open court of the text, a public space to be shared by all.
 Keywords: migration; diaspora; forensics; conflict; bones; Michael Ondaatje; Edwidge Danticat; Nadia Davids.

BREAK

Panel 4 – Chair: Jan Helge Weidemann

4:05 PM – 4:40 PM

Ms Bhawna Shrey, currently pursuing Ph.D. in English Literature at Jamia Millia Islamia, New Delhi titled ‘Interrogating Feminism/s: A Study of the ‘politics of exchange’ in Hollywood Productions post-’90s. For her Ph.D., she is working in the area of film studies as it weaves itself around feminism/s; both as a political movement and as a critical theory.

Ms Sango Bidani is a PhD scholar at the Department of English, Jamia Millia Islamia. He completed his graduation and post-graduation from St. Stephen’s College, Delhi University. His research interests are in the fields of Film and Adaptation Studies, Translation Studies and Partition Studies. He has three publications to his name, including a translation of Premchand’s “Rashtabhasha Hindi aur Uski Samasyaen” that has been published in Premchand on National Language edited by Anuradha Ghosh, Saroj Kumar Mahananda and Trisha Lalchandani. This was published by Aakar Books in 2019.

On Conflicted ‘Ghosts’ Haunting History: The Curious Case of *Qissa*’s Troubled Narrative

In the year 1983, Ken McMullen’s pathbreaking film *The Ghost Dance* brings a strange equation of cinema and the conflicts of memory into the visual terra-firma. Jacques Derrida who plays himself in the film proclaims to be ‘ghost’ and remarks memorably, “cinema plus psychoanalysis equals the science of ghosts”. This combined with the hauntology of narrativization brings one to inquiries dealing with conflicts that shape history and conflicts which propel human expression, into hitherto uncharted territories of expression. The harrowing potential of conflicted spaces to break down channels of communication compromise the grounds of not just individual and collective identity, but the very core of human memory and consciousness.

It is with this model of cinematic signification that one proposes to interrogate *Qissa: The Tale of a Lonely Ghost* (2013). An Indian-German drama film in Punjabi, the film is set against the backdrop of India’s partition. Directed by Anup Singh and featuring Irrfan Khan as a man who desires to have a male child, the film plays a reflexive charade with its plot. Designed as a tale of one man’s desires, it soon begins to weave through annals of a conflicted history that is both entirely personal and archivally universal at the same time. The paper intends to unravel the power and lure of cinematic landscapes as they do more than just represent. The politics at the very core of the human condition is laid bare on film screens as the story fuses myth, memory, and history.

Keywords: *Conflict, Hauntology, Human memory, and consciousness, history, identity-politics*

4:40 PM – 5:15 PM

Ms Sarita, Assistant Professor (Adhoc), She teaches German at the Department of Germanic and Romance Studies, Delhi University.

Exploration of Intersectional Resistance in Chimamanda Adichie’s *Americanah*

The present paper focuses on the conflicts that the immigrants/ migrants face in a foreign country. They have to go through many hardships in order to be accepted in the society. The cultural values or norms that they practice in their home country are not seen with respect rather they are othered and discriminated for practicing the same. The paper seeks to explore what kinds of cultural conflicts black women in the novel *Americanah* face and how imperial aesthetics of beauty and femininity are imposed on them. The analysis explores how black women negotiate and resist the notion of western femininity and how they assert their identity through intersectional resistance.

BREAK

Panel 5 – Chair: Farida Irani

<p>5:35 PM – 6:10 PM</p>	<p>Mr. AL Khoder AL Khalifa is a Syrian researcher, currently pursuing his Ph.D. at the Centre for English Studies, Jawaharlal Nehru University. His current doctoral research is entitled <i>Dystopian Macabre: Political Aesthetics, Death, and Bio-politics in Contemporary Mashriq Literature</i>. In 2016 he completed MA in English, University of Delhi. In Syria, he has MA degree in literary studies from Aleppo University (2012) and a B.A. degree from Al-Furat University (2010), Syria. He worked there as a TA between 2010-14. Khalifa’s recently wrote an essay, “This City, ‘Stinking Corpse’: Adonis’s Poetics of Modernity and Death” published in <i>Humanities, Provocateur: Towards a Contemporary Political Aesthetics</i> (2021).</p>
	<p style="text-align: center;">War, Death, and the Affective in Khaled Khalifa’s <i>Death is Hard Work</i></p> <p>This paper will foreground the importance of Khaled Khalifa’s novel <i>Death is Hard Work</i> (2019), and its contribution in critically assessing the dire condition of the Syrian war through a family’s journey in 2015 from Damascus to Aleppo. This journey captures the images of sufferings and miseries coming from within the war-torn country of those who did not leave when millions escaped. The journey includes Bolbol, Hussein, Fatima, and the corpse of their father Abdel Latif, whose last wish was to be buried next to his sister in the village of Anabiya, near Aleppo. Usually, this task is supposed to be easy, but during the time of war this journey of an already displaced and scattered family is a hard work simply because “there were mass graves everywhere filled with casualties who’d never even been identified.” In this space, “death wasn’t even a source of distress anymore: it had become an escape much envied by the living” who “regarded everyone they saw as not so much ‘alive’ as ‘pre-dead.’” Therefore, the dead body of Abdel Latif “would be big trouble.” The paper will also discuss the representation of the divisions—those witnessed through different geographical spaces and through the Faulknerian flashback technique of recounting the history of the family members—amidst the chaos of war to reach into a deeper understanding of the effect of conflicts. Here, through the lenses of affect theory, the paper will demonstrate the emotional and physical impacts of the individual’s relationships to various natural and geographical spaces, and it will also examine images of the displaced individuals who are being alienated, exiled at home, and othered.</p>
<p>6:10 PM – 6:45 PM</p>	<p>Ms Mehar Wafa is currently doing Phd at the centre for Spanish and Latin American Studies (CSLAS) of Jamia Millia Islamia under the supervision of Prof. Sonya Surabhi Gupta. She is doing a transnational research on post conflict literature from Latin America (Argentina and Chile) and South Asia (India, Sri Lanka and Bangladesh). She has presented a paper titled “Trauma, Memory and Testimony: A Study of two Post-Dictatorship Argentine Novels” in the international conference “Of Remembering and Forgetting: Perspectives on History and Memory” organised by the Department of Germanic and Romance Studies, University of Delhi on 7-9 March 2019. She completed her graduation and post-graduation in Spanish language and literature from JNU.</p>
	<p style="text-align: center;">Return to Home: Belongingness and Displacement in the novel <i>Brixton Beach</i> (2009) by Roma Tearne</p> <p>Sri Lanka has witnessed a 26 year long civil war between the Sinhalese state and the separatist Liberation Tiger of Tamil Eelam (LTTE) which caused massive displacement of Tamil people from their homeland who took refuge in Europe, Britain, North America, Australia and other parts of the globe. This ethnic conflict and violence led to a large number of literary productions of Sri Lankan diaspora literature bearing witness to terror and repression and how people have responded to it. Several diaspora writers tried to depict the conflict of belongingness and homelessness and the pain of cultural uprootedness into their writings. The paper intends to study a Sri Lankan diaspora writer Roma Tearne’s novel <i>Brixton Beach</i> (2009) which is set against the backdrop of Sri Lankan civil war. In the novel the protagonist is a 9 year old child Alice Fonseka who moves to London with her Sinhalese mother and Tamil father amid growing ethnic tension in Sri Lanka. The narrative goes 30 years back in flashback, where 9 year old Alice lives happily with her grandfather in Sri Lanka and comes back to the present in London where she copes with the pain of displacement from her homeland. This paper argues that the</p>

	violent ethnic conflict of Sri Lanka led to the fragmentation of Alice's life into ruptured past and present with a sense of belongingness and displacement in a quest for home.
6:45 PM – 7:20 PM	Dr. Kalplata is an Assistant Professor in the Department of French and Francophone Studies in The English and Foreign Languages University, Hyderabad. She completed her Ph.D. in French Literature in 2015 from EFL-U, Hyderabad. Her research interests include Literature, feminist studies, and cinema studies.
	<p style="text-align: center;">The “other” in Benegal’s <i>Junoon</i>: changing dynamics</p> <p>Set against the tumultuous background of the Indian Sepoy Mutiny of 1857, Shyam Benegal presents a complex colonial story where a Pathan gets obsessed with an adolescent English girl. Benegal is also interested in portraying the clashes of two cultures when the English family come face to face in the <i>Pathan’s house</i>; the Pathan’s in-law leads a band of rebels against the British and massacres the congregation at church on a Sunday morning. Everyone except Ruth, her mother, and grandmother are killed in this massacre. The Pathan, later, installs them in his own house. This paper is interested in reading the dynamics of the reversal of power, how does the colonialist behave against the colonizer when he grabs the power, even if it is short-lived. <i>Junoon</i> is based on a short novel, <i>A Flight of Pigeons</i> (1970), written by Ruskin Bond; it describes the 1857 revolt as perceived by Ruth. It is also a story of women who live inside the four walls of the house finding ways to bind with each other despite the cultural difference. Outside there is war, but inside the house, the women weave a story of friendship. This paper is interested in Benegal’s cinematic representation of the female bond. It reads the cinematic language of obsession, love, revolt, female bonding, and lastly, the atrocities of a War. The question of “other” and its changing dynamics is an important concern for this paper. Keywords: revolt, power, obsession, identity, woman</p>

DAY 2 – 11 MARCH 2022	
Panel 1 – Chair: Ramesh Kumar	
9:50 AM – 10:25 AM	Dr. Nidhi Raisinghani is Assistant Professor of French and Head of the European Languages Department at University of Rajasthan, Jaipur and specializes in Translation & Interpretation. She has done several interpretation projects with organisations such as UNESCO. She pursued MA in French from Jawaharlal Nehru University, New Delhi and completed her Ph.D in French from University of Rajasthan. She is the first female candidate in Rajasthan who cleared UGC-NET exam in French in 2005. In 2019, she was awarded “ Women’s Excellence Award” for her contribution in promotion of French language in Rajasthan by Rajneeti ki paathshala, Jaipur.
	<p style="text-align: center;">Narratives of struggles and social exclusion in <i>Moi, l’interdite</i> by Ananda Devi</p> <p>Contemporary Mauritian literature is represented as a rich and complex mix of linguistic and cultural influences. The population of Mauritius is mainly composed of the descendants of French colonial settlers, African and Malagasy slaves, Indian indentured labourers, Chinese traders and economic migrants from across the globe. This ethnic mix explains the pluralism of cultures, traditions, languages and customs in the Mauritian society. Multilingual society of Mauritius is represented in the narratives of Ananda Devi, a literary prolific and a Mauritian born francophone writer. Born in Trois-Boutiques, Mauritius, in a family of Indian origin, she is considered one of the major figures of the Indian Ocean literature.</p> <p>Devi’s writing focuses primarily on the themes of social exclusion, exploitation, confinement and on the narratives of struggles of the female subject within the patriarchal Indian and Mauritian cultures. In the works of Ananda Devi, all her protagonists, mostly women, are in some way mad, deformed, mute, abnormal, or deviant, and they live in complete or partial isolation, narrating stories of pain, suffering, and despair.</p>

	<p>In <i>Moi, l'interdite</i> (2000), Mouna, born in a Hindu family with the unfortunate physical deformity of a harelip, is perceived as an inauspicious member and casted out of the family. Being shut away in the attic, she is forced to lead a life of exclusion from all important physical and family activities. Victim of the issues of social exclusion and struggles, she suffers from confinement and lives in the stifling climate of a society with multiple divisions. In her novel, Devi transports us to a world full of social conflicts and discrimination. She gives a voice to her female character so as enable her to stand up against rejection, and to speak for the recognition of “Self” and the “Other”.</p> <p>This paper draws on the narratives of Ananda Devi in an effort to explore the theme of social exclusion and struggle to find one’s place in the society. This leads us to raise a fierce stream of questions that we propose to examine in the present study, as how this exclusion can lead to the recognition of “Self” and the “Other”? Does social exclusion lead to the collapse of the firewall created by the differences in a society? Keywords: Conflict, Literature, Social exclusion, Struggle, the Self, the Other</p>
<p>10:25 AM – 11:00 AM</p>	<p>Dr. Gitanjali Singh, Assistant Professor, Department of French Studies, Banaras Hindu University.</p> <p>Demystifying the “other” in René Philoctète’s <i>Le Peuple des terres mêlées</i>: A retelling of the Parsley massacre</p> <p>The massacre of Haitians living on the Dominican border in 1937 commonly known as the Parsley massacre ranks among one of the worst ethnic cleansing carried on in the 20th century. The dictator Rafael Trujillo took control of the Dominican Republic in 1930 which marks a major change in the status of the Haitian minority living in the border region of the country who were targeted for their African descent and French/Creole language. The Haitians were portrayed as the other or outsider undesired and unwanted as soon as Trujillo came into power where the final blow came in the form of the massacre ordered by Trujillo himself as a “final solution” to the Haitians cohabiting with the Dominicans. The massacre is sometimes known as “the Parsley Massacre”, because Dominican troops would demand that individuals pronounce <i>perejil</i> (“parsley in Spanish) in order to distinguish between Haitians and Dominicans on the basis of pronunciation.</p> <p>The novel of René Philoctète, <i>Le peuple des terres mêlée</i> recounts the tale of the couple Pedro and Adèle and their desperate attempts to escape the massacre. The main plot of <i>Le Peuple</i> takes place over a very short span of time, during the massacre itself. The plot is punctuated with flashbacks that tell the story of Adèle and Pedro’s romance, starting with their encounters along the border. By the end of the text, Adèle has been beheaded and Pedro’s fate is uncertain. In this paper we propose to explore through the lens of René Philoctète (<i>Le peuple des terres mêlée</i>) the assignment of the status of the “other” given to the Haitians as a politically motivated act. This act which stems from ideological hegemony that seeks to create new ethnic and social orders in a society at the peril of the so called the “other”.</p>
BREAK	
Panel 2 – Chair: Manmohan Singh	
<p>11:20 AM – 11:55 AM</p>	<p>Dr. Ena Panda is Associate Professor of French in the Department of Germanic and Romance Studies, University of Delhi. Her Doctoral thesis was on Theories of Short Story and she has worked extensively on XIX and XX Century French and Francophone Short Stories and women’s writings.</p> <p>«Transpoetic» posturing in the face of conflict in contemporary transcontinental women’s writings in French</p> <p>The present paper seeks to explore how the leading francophone women writers across continents, such as Assia Djebar, Marie Ndiaye, Monique Proulx, Maryse Condé and Scholastique Mukasonga at the turn of the 20th century embrace “transpoetics” (a term coined by the writer and critic Hédi Bouraoui) as an alternative to essentialized identity formations based on rigid cultural, ethnic, religious and gendered identities.</p>

	<p>In their efforts to represent myriad forms of conflicts from their respective contexts, these writers seem to capture the devastating effects of such narrow identarian definitions and affirmations in the colonial and postcolonial context. Their writings tend to liberate the “other” from the “infernal binarism” of coloniser/colonised, oppressed/oppressor, native/immigrant and engage with the “other” not in relativist but relational terms, steering clear from the mainstream ideological, political and ethnocentric approaches to manipulate and fix the boundaries between “them” and “us”. Their innovative ways to communicate and negotiate with the other thus generate new possibilities to forge unknown, unforeseen alliances and connections, thereby opening the path to envisage a plurivocal, intersectional and multifocal strategy to end conflict. The present paper borrows its methodological tools from Hédi Bouraoui’s concept of transpoetics, Rosie Braidotti’s nomadism as well as Edouard Glissant’s “identité-relation.</p>
<p>11:55 AM – 12:30 PM</p>	<p>Ms Isha Purkayastha teaches English to high school students in Mallya Aditi International School, Bangalore. Passionate about adolescent education, she believes that stories have the power to resonate with the lonely, isolated and misunderstood. She is interested in exploring Literature as a pedagogical tool to help students navigate the personal and the political through prescribed texts in a syllabus.</p> <p style="text-align: center;">The Pedagogy of Conflict: Navigating Resistance Narratives as Students of Literature</p> <p>Through ethnographic interviews with students and discussions based on a close reading of these two texts, this paper aims to document the impact of these two narratives on adolescents in an international school in Bangalore, India. The attempt will be to answer three broad questions: Do students who are distanced from these narratives by virtue of their cultural and historical locations find these narratives a relevant addition to their reading repertoires? How do students approach graphic descriptions of physical or psychological violence in these narratives? And finally: Though their treatment of the subject may differ, both <i>Journey’s End</i> and <i>The Handmaid’s Tale</i> are deeply critical of hegemonic belief systems and ideologies. Is it easier for adolescent students of Literature to be critical of religious fundamentalism and the horrors of war when they read a text that is sufficiently removed from their own socio-political context?</p>
<p>12:30 PM – 1:05 PM</p>	<p>Ms Parul Puri is doing Ph.D. in Italian studies from Department of Germanic and Romance, Studies, University of Delhi. The area of her research is Second generation of immigrants in Italy and their narratives of the struggle.</p> <p style="text-align: center;">“Foreigners at home” The struggles of second generation of Immigrants in Italy</p> <p>Italian citizenship law, one of the most restrictive in the Europe which is being attributed on the base of the biological principle of the jus sanguinis rather than place of birth. Due to Jus sanguinis around 9,00,000 people born in Italy are currently unable to become citizens, either because they are under 18, or failed to meet the strict criteria and time limitations. This paper will analyse two movies: <i>It’s about to rain</i> (2013) and <i>Yousef</i> (2018) by Haider Rashid and Mohamed Hossameldin respectively. The directors of both of these movies are themselves belong to second generation of Immigrants. These movies are illuminating the impact and the flaws of current immigration and citizenship legislation and the struggles of second generation of Immigrants who are trapped in the mazes of Italy’s absurd legal system.</p>
LUNCH BREAK	
Panel 3 – Chair: Maneesha Taneja	
<p>2:00 PM – 2:35 PM</p>	<p>Ms Shusha Oliveira is a freelance artist and French tutor based in Goa. With a Bachelor’s Degree in Fine Arts from Sir JJ Institute of Applied Art (Mumbai) she then worked as a graphic designer and illustrator for a brief period in Mumbai before pursuing and completing her Masters in French from Goa University. Currently she is also the owner of a company, Anticlockwise and has organized an exhibition under</p>

the same in 2018 with over 30 artists from Goa, Mumbai and Bengaluru. Her areas of interest include literature and cinema, cultural studies, and graphic novels.
Irène Silveira is a teaching faculty at Department of French and Francophone Studies, Goa University. Her areas of interest include French and Francophone literature, Diaspora studies, Culture studies, Sociolinguistics and Historical Representations.

**Souvenirs of a Silent & Violent Childhood : Vignettes from Riad Sattouf's
*L'Arabe du Futur (The Arab of the Future)***

Franco-Syrian graphic novelist Riad Sattouf paints a vivid and contrasting picture of a traumatic childhood in his well-celebrated series, *L'arabe du futur : Une Jeunesse dans le Moyen-Orient (The Arab of the Future: A Childhood in the Middle East)*. Sattouf invites the reader to take a walk through the life of an immigrant family shuffling between countries like Syria and Libya where children are routinely confronted with violence from a tender age. At times such barbarism results in profound silence that further fuels a culture of violence.

This paper aims to explore the varying behaviour patterns evident in children growing up in conflict-ridden regions and under the ever watchful eye of dictatorial figures at home and in the community at large. Inhabiting a space where the patrolling of soldiers and the presence of fighter jets in the sky are a regular sight, they seem to have very little hope for a brighter and peaceful future. Will children in such sombre scenarios give in to enhanced aggression or seek solace in a silent retreat into themselves? How will the positive reinforcement of violence by those in authority influence children in their formative years? This paper further seeks to highlight the impact of an intergenerational cycle of violence and the paradoxical nature of silence in a society that accepts acts of honor killing while silencing the opinions of individual thinkers.

Keywords: conflict, violence, silence, children, graphic memoir

Dr. T.S. Kavitha is an Assistant Professor of French at Banaras Hindu University. She completed her PhD from EFL University on the topic of the "Modes of representation and resistance used during the Arab Spring" Her area of specialization is Francophone literature. Dr. Kavitha teaches UG and PG courses (History of France, Literary theory and criticism, Literary Analysis)

She has published some articles:

"The Ethical and Political Turn of Diaspora Through the Lens of Globalisation."

"Writing History through Stories: The case of Tahar Ben Jelloun and Ahdaf Soueif"

Book chapters:

"Evening Shadows: LGBTQ and the Rise of Netflix" LGBTQ Celebrating Discordance.

"Les médias- Une nouvelle dialectique du printemps arabe et l'émancipation de la femme". "Assia Djébar: hybridation de l'Occident et de l'Orient". "Les francophonies postcoloniales"

Confronting Conflicts through Humour The case of the Arab Spring

Albernameg, the first political satire-show of the Middle East, hosted by Bassem Youssef in Egypt, began as a response to the Arab Spring, its corresponding politico-social turmoil and the revolution to overthrow the dictatorial regime. Through the medium of satire, the host joked about all those who came to power that attempted to control the freedom of speech and fundamental human rights. Satirical humour emerged as a response to state-run media that broadcasted only what the regime told them and seemed the most convenient and uncontroversial. In his book *Revolution for Dummies: Laughing Through the Arab Spring* (2017), Youssef expresses his journey from being a heart surgeon to becoming a political satirist. In the book, he deliberates the political setting from 2010 to 2014 and his satirical responses to significant events, speeches, promises made during the revolution and the changes of regimes. Youssef constantly references American influence and interference in Egyptian politics and of the Middle East at large.

2:35 PM – 3:10 PM

	<p>Satirising to verbally confront political upheavals that are already witnessing massive physical confrontations in dictatorial governments in the form of street protests, sit-in etc., is a different challenge. Moreover, doing satires against politics and religion in a country such as Egypt, that is in the majority Islamic or should we say where political leaders are Islamists is nefarious to those who dare to do so.</p> <p>In the present paper, I would like to show how one means to battle conflict is through humour. Such narratives give voice to both struggles of revolution and voice to truth.</p> <p>Keywords: Arab Spring, Humour, confrontation, conflict, satire.</p>
<p>3:10 PM – 3:45 PM</p>	<p>Ms Jaspreet Kaur Layal has been working as Assistant Professor in German Studies since 2017 with the Centre for German Studies, School of Language, Literature & Culture Studies, Central University of Gujarat, Gandhinagar, Gujarat. She hails from Delhi and has been a student of Centre for German Studies, Jawaharlal Nehru University, New Delhi and completed M.Phil in Translation in 2011. Her first teaching experience at a university happened in 2011 at Amity University, Noida. In 2012 she joined the Department of German Studies at Doon University, Dehradun and worked there till 2016 on contract.</p> <p>Ms. Layal teaches translation as well as language courses at CGS, Central University of Gujarat. In 2019 she presented a paper on use of theatre in foreign language teaching at an international conference held at O.P Jindal Global University, Sonapat. Children's and juvenile literature in translation is her research interest.</p> <p style="text-align: center;">A Kite Runner's tale of Afghan-Struggles</p> <p>Khaled Housseini's debut novel <i>The Kite Runner</i>, published in 2003, is a world-wide critically acclaimed novel which portrays an individual's internal as well external struggles in a conflict-ridden Afghanistan of seventies, eighties and nineties. Afghanistan depicted in Housseini's novel is a country in transition, slipping out of the hands of a relatively peaceful monarchy into the hands of violent Russian occupancy, subsequently into the hands of brutal Taliban which ended temporarily in December 2001. <i>The Kite Runner</i> is the tale of two childhood friends whose childhood and friendship, both get sacrificed at the altar of discriminations and unspeakable crimes stemming from Afghanistan's multiethnicity and religious-cum-communal divide between Shias and Sunnis. <i>The Kite Runner</i> brings alive silent sufferings of a young Afghan-American Pashtun which take roots in a horrifying crime committed in front of him in his childhood, but not by him. The author weaves his narration very delicately around this unnerving incident from childhood through adolescence till adulthood of the protagonist and brings forth the fears, insecurities, anger, frustration, and sadness that result from a young boy's inability to stop his best friend's rape from happening. The novel, <i>The Kite Runner</i>, qualifies as a narrative of Afghan-struggles, faced and endured not only by those who got left behind in ruins of once glorious Afghanistan, but also by those who migrated to the greener pastures of United States of America owing to violent political upheavals that took place there, leading to the rise of Taliban.</p>
BREAK	
Panel 4 – Chair: Ena Panda	
<p>4:05 PM – 4:40 PM</p>	<p>Ms Amrita Singh is a PhD Scholar at the Department of English, University of Delhi. Her areas of research include graphic narratives, life writing, rethinking culture and power, and English language teaching. She has presented in international conferences and published articles and book chapters in these areas. She has been teaching literature for a decade and is currently an Assistant Professor in the English department at Kamala Nehru College, University of Delhi. She also writes and edits short stories.</p> <p style="text-align: center;">Graphic Knowledge and Situated Reading: Visualizing Kashmir in Malik Sajad's Munnu: A Boy from Kashmir</p> <p>Malik Sajad's graphic narrative <i>Munnu: A Boy from Kashmir</i> (Fourth Estate, 2015) narrates in third person Sajad's loosely autobiographical account of growing up in</p>

Kashmir in the nineties. Munnu begins his artistic journey as an editorial cartoonist and then goes on to create graphic novels. At the behest of a “brother”, a Kashmiri journalist from Delhi, Munnu/Sajad is exhorted to make a “Saccotype” book on Kashmir because he is told that there are graphic narratives on every conflict zone in the world but none on Kashmir (p. 221). Although Sajad eventually distances himself from making a “documentary comic” and gives us Munnu instead, he is conscious of making a visual-verbal act of alliance, even as the text he creates is a self-engendering practice. Sajad attempts a graphic narrative with allegiances to other autographies, with the intention to humanize the Kashmiri people for readers of such autographies, and to counter the dehumanizing invisibility of Kashmiris in media/ for readers outside Kashmir. Sajad’s target readers are those who visualize it either as the idealized “paradise on Earth”, or as a haven for militancy and terrorism, and especially those who are familiar with graphic narratives coming out of troubled regions in the world. The book itself was published first in the UK, at least a year before it became available in India. Gillian Whitlock’s strategy of “proximate reading” is interesting in this regard as it tries to look at the closeness of what might seem to be very different narratives in terms of “literary sociality”: “that is relations between readers, texts and the meanings that bind these relations together” (Whitlock, *Postcolonial Life Narrative*, 65). This paper discusses some of the ways in which Munnu produces and disseminates knowledge about Kashmir. It focuses on how Sajad negotiates the documentary impulse to depict a personalized view of the region and its conflict. This paper will locate “graphic knowledge” – knowledge produced in and through the medium of graphic representation – as a type of “situated knowledge”, and will provide an analysis of four ways in which knowledge is produced and disseminated in this text.

Dr. Huzaiifa Pandit works as Assistant Professor, English at Government Degree College Pampore, Kashmir, He pursued his PhD on Faiz Ahmed Faiz, Agha Shahid Ali and Mahmoud Darwish: Poetics of Resistance’ at University of Kashmir. He is also the author of ‘Green is the Colour of Memory’ (Hawakal Publishers) which won the first edition of Rhythm Divine Poets Chapbook Contest 2017. Besides he is the winner of several poetry contests like Glass House Poetry Competition and Bound Poetry Contest. His poems, translations, interviews, essays and papers have been published in various journals like Post-Colonial Studies, Indian Literature, Paper Cuts, Life and Legends, Jaggery Lit, JLA India, Outlook and Poetry at Sangam.

Of Speaking Gardens, Of Silencing graves – a study of the poetry of Rumuz-e-Bekhuri

In the face of ‘totalitarian colonialism’, art in general and poetry especially emerges as a strategy of subversion to counter the perpetual project of erasing subjugated bodies, and their experiences from the narrative landscape. As Kashmir descends further into a simmering cauldron of despair, resignation and uncertainty, especially after the abrogation of Article 370 in 2019, poetry has emerged as one of the few avenues left to mourn and chronicle the relentless march of ruinous time. This impulse of poetry to not simply counter, but transform into an existential question defines contemporary poetry from Kashmir, much of which is devoted to this historicising.

The poetry of Rumuz-e-Bekhuri, who mostly writes in and translates from Kashmiri, offers an example of this paradigm. Her ghazal *Wanai kyah*’ (What should I say /What must I say/What can I say?), for example, draws from this desire to testify and subvert the judicial-military logic of the state that seeks to erase testimonies of witnesses to the disruption, and containment of history, aspiration and articulation. The refrain, ‘What should I say’ highlights both the limits of language and the intense traumatic force of unspeakability to make visible the geographies of subalternity in Kashmir. Such poetry, I argue, performs both the broken self and community, by re-articulating the routine of profound loss and betrayal, as it spirals into the “vertigo of traumatised subjectivity” by exceeding the mere poetic, and drawing critical attention to the othering of Kashmir. In turn this exploration of othering foregrounds the disjunction

4:40 PM – 5:15 PM

	<p>between event and recollection, memory and history – a testament to the indeterminacy of the Kashmiri subject excluded from any singular historical consciousness, yet forever implicated in the other’s trauma.</p>
<p>5:15 PM – 5:50 PM</p>	<p>Dr. Punyashree Panda works as Assistant Professor of English in IIT Bhubaneswar. Dr. Panda comes with 18 years of teaching and research experience. She has more than thirty national and international research papers and book publications to her credit. She won the prestigious WISC Summer Residential Fellowship in 2014, the first and only Indian to have won it so far. The same year, she also won the IWL fellowship offered by Harvard University, USA. In the last 15 years, Dr. Panda has trained both Academia and Industry personnel in India and abroad. Her current areas of interest include Postcolonial World Literature, Cross Cultural Communication, Eco-Fiction, and Memory Studies. Panda’s in depth article titled “Indigenous Humor in Thomas King’s <i>The Back of the Turtle: An Ecocritical Perspective</i>” published by Penn State University Press appeared in <i>Studies in American Humor</i> in 2020.</p> <p>Mr Sanarul Hoque is a Research Scholar of English in the School of Humanities, Social Sciences, and Management in the Indian Institute of Technology Bhubaneswar, India. His areas of interest include Postcolonial World Literature and Environmental Literature.</p> <p style="text-align: center;">Before and After White Arrival: A Postcolonial Narrative of Struggle and Survival in Mitiarjuk Nappaaluk’s <i>Sanaaq</i></p> <p>Mitiarjuk Nappaaluk’s <i>Sanaaq</i> is a postcolonial narrative that traces the long Canadian history and memory of the land and tries to picturise the effects of colonization by making a clear distinction between before and after white arrival in Canada. The narration begins with <i>Sanaaq</i> and her community living a peaceful everyday life that includes hunting, gathering, and adventure. However, the narration takes a tragic turn with the appearance of the white (foreigner) people in their land drastically changes their lives. This study explores the impact of colonization on Indigenous lives, their suffering, and their struggle through close reading of the aforementioned text. This study investigates the lives and circumstances of the Indigenous peoples depicted in the text both the Indigenous and the colonial perspectives. Besides that, it also examines how the Inuit community negotiated with the Qallunaat (outsider) to save their existence. This study shows a strong connection of conflict, struggle, and survival of the Inuit community with colonialism. It is also observed that the negotiation of the Inuit community with the Qallunaat became the sole cause of their struggle and suffering for a very long time. Other than the conflicts between the Indigenous and the Qallunaat, this paper also plans to explore the battle for soul between Anglican and Catholic churches with regards to the conversion of Native people.</p> <p>Keywords: Colonialism, Struggle, Survival, Inuit, Post colonialism</p>
BREAK	
Panel 5 – Chair: Farida Irani	
<p>6:05 PM – 6:40 PM</p>	<p>Dr. Esterino Adami is an Associate Professor of English language and translation at the Department of Humanities, University of Turin (Italy). His main research areas include critical stylistics, postcolonial writing and sociolinguistics. He has published articles and book chapters on diatopic varieties of English, naming and ideology in the postcolonial Indian world, embodied metaphors for languages, the linguistic innovation of Indian English science fiction, and the narrative rendition of specialised discourse (botany, food, the railways). He has authored <i>Railway Discourse. Linguistic and Stylistic Representations of the Train in the Anglophone World</i> (2018) and co-edited <i>Other Worlds and the Narrative Construction of Otherness</i> (2017, with F. Bellino and A. Mengozzi) and <i>Within and Across: Language and Construction of Shifting Identities in Post-Colonial Contexts</i> (2012, with A. Martelli). His current</p>

research combines the analytical tools and critical frameworks of cognitive stylistics and postcolonial studies to investigate new Indian English fictional texts.

The war of the words: conceptualising conflict across texts and discourses

In cultural and symbolic terms, the idea of conflict seems to pervade human history and take up a variety of linguistic forms, such as metaphors and other expressions, which conceptualise a number of meanings (Armao 2015; Fairclough 1992; Lakoff and Johnson 1980; Sullivan 2019). Not only do such images describe and construct notions of war, literally describing battles, fights and violence, but they also lend themselves to the depiction of other situations and aspects of social life, revealing attitudes, tensions and anxieties. According to cognitive metaphor theory, for example, “many of the things we do in arguing are partially structured by the concept of war” (Lakoff and Johnson 1980: 4) and this maps out the rootedness of conflict, which in Fairclough’s view constitutes “the militarisation of discourse and thought” (2013: 195).

The idea of war in fact spans traditions and myths, from the Biblical episode of Abel and Cain to the Greek god of war Ares and the figure of Skanda in Hinduism, and impacts on the language system still today, for example with the creation of war metaphors to talk about the current Covid 19 pandemics. Being a representational mirror for society, the literary field too appropriates and foregrounds such a trope in multiple versions, from the World Wars narratives to the genre of fantasy or the *Resistenza* novels in Italy, constantly innovating and adapting its expressive shapes. Drawing on various theories, frameworks and disciplines (Egan 2013; Jeffries and McIntyre 2010; Steinert 2003), this talk intends to offer some stylistic, literary and cultural considerations on the power of language to index the sense of war, examining both linguistic renditions and literary examples to argue how eventually the gist of conflict poses loaded challenging questions on the very nature of humankind. Illustrative materials will be extracted from both English and Italian fictional and non-fictional domains.

Mr. Rakesh Kumar is a third-year PhD student at the University of Naples, L’Orientale, Italy. For his research work, he is currently translating Primo Levi’s memoir *Se questo è un uomo* (*If this is a man*) from Italian into Hindi. He has earned his MPhil, Master’s, and Bachelor’s degrees in Italian studies from the Department of Germanic and Romance Studies, where he has also worked as a guest faculty member teaching the Italian language from 2014 to 2018.

Translation as a means of struggle for survival and identity in a concentration camp in Primo Levi’s *Se questo è un uomo* and other writings.

This essay explores the key role of translation in surviving and restoring the lost identity of prisoners of concentration camps in Primo Levi’s *Se questo è un uomo* (*IF this is a man*) memoir and his other writings on life in camps. In fact, translation proved very important in the daily struggle and survival of prisoners during interrogation and in understanding the SS guard’s commands in particular. In each Nazi concentration camp, the prisoners were brought from many countries and ethnic groups who spoke many languages. They were living in extremely harsh conditions and had to cope with the German language too. The prisoners were divided into labour groups, and the medium of communication with group leader Kapo was strictly in German. All the official paperwork and orders were only delivered in German. The use of other languages by camp staff was completely forbidden. Even the prisoners were required to memorize some important basic phrases in the German language, for instance, the barrack number and the concentration camp number they belonged to. In those difficult situations, survival in the camp without knowledge of German was literally impossible. Levi says (2017, p. 113) that the prisoners who didn’t know any German died within just ten to fifteen days after arrival. There were many reasons, such as illness, cold, starvation, or exhaustion, but the main reason was a lack of information. The camp, enclosed by barbed wire, was a place where humans were being transformed into animals that worked silently until death. The translation meant

6:40 PM – 7:15 PM

survival, for it helped prisoners communicate with one another and let them feel that they were humans. Thus, it emerges, especially from Se questo's chapter titled "Canto of Ulysses", that translation was used as a means to restore the lost identity and survive Nazi atrocities.
 Keywords: translation, Primo Levi and translation, concentration camp, translation and survival

DAY 3 – 12 MARCH 2022

Panel 1 – Chair: Manmohan Singh

Mr. Akshay Kale, Assistant Professor, Jindal School of Languages and Literature (JSLL), O.P. Jindal Global University

The poet is a standing consciousness: The poetics of commitment of Roberto Obregón

The poetic trajectory of Roberto Obregón, although brutally disrupted by his forced disappearance at the hands of the Salvadoran military authorities at the Las Chinamas border, constitutes a landmark in Guatemalan letters. In the words of eminent Guatemalan critic and writer Mario Roberto Morales, "*Roberto Obregón constituye la cumbre de la poesía contemporánea de Guatemala, y ejemplo típico de esa producción cultural truncada por la represión y el terror contrainsurgentes.*" (Roberto Obregón constitutes the pinnacle of Guatemalan poetry and a typical example of the cultural production truncated by counterinsurgent terror and repression). In this paper, we shall examine the poetic oeuvre of Roberto Obregón under the theoretical framework of a poetics of commitment (*Poética de compromiso*) with a focus on his exacting poetic and linguistic rigour which enabled him to assimilate his experience abroad in Europe and return to capture the rich linguistic nuances of Guatemalan popular expression. Obregón's poetry is permeated by a deep preoccupation with the social injustices ravaging his country and raises the banner of protest against the powers that be, thus perhaps best exemplifying the "definition" of a poet formulated by Vicente Aleixandre: "*El poeta es una consciencia puesta en fin, hasta el final* (The poet is a standing consciousness, till the very end.) However, this siding with the oppressed and the disenfranchised in Obregón is forcefully expressed through a rigorous reflection on the poetic idiom and its subsequent renovation, which ensures that his poetry is not at the service of doctrinaire slogans while simultaneously eschewing both simplistic demagoguery and ivory tower musings. Drawing upon the critical and theoretical formulations of Sartre, Theodor Adorno, Raymond Williams etc. who have endeavoured to delineate the concept of commitment in literature, we argue that Obregon's singular conception of poetry offers us a critical and creative insight as to how to reimagine the role of poetry in conflict-riven circumstances beyond the dichotomy of instrumentality and ornamentality.

9:50 AM – 10:25 AM

Dr. Shiv Prakash Yadav is currently teaching at GRS, DU as a Guest faculty from December 2021 till date. Dr. Yadav has submitted his Ph.D. on the topic "Memorial Literature and Reconstruction of Past (A study of selected narrative texts of German and Hindi Literature" under the supervision of Prof. Rajendra Dengle at CGS, JNU.

The trauma and its literary remembrance in selected German and Hindi Narrative Texts

This paper deals with selected texts from German memorial literature and Hindi narrative texts that give an insight into the German past, the partition of India, and the socio-cultural situation of the Dalit community: this offers an opportunity, the present, and a new perspective to speak of the past. In the selected works, experiences of an extreme nature are made tangible for the reader. The phenomenon of remembering itself is a situation of an extreme nature, as these experiences are unique, traumatic,

10:25 AM – 11:00 AM

and brutal. Does remembering these traumas comparable to reliving them? Experiences of an extreme nature in this present work are also based on different experiences: (1) In the German context, dealing with the memories after wars and especially after the Second World War with the Holocaust. This is in contrast with (2) the narrative of the exclusion and victimization of the untouchables in India and (3) the tragedy of the partition of India. The Paper does not want to suggest in any way that the German memorial/post-memorial literature in the context of the Holocaust is similar to the confrontation with the Hindi texts - be it in relation to the memory of the division of India or the memory of the marginalized communities. It merely seeks to show that the phenomenon of non-Holocaust memorial/postmemorial literature exists particularly in the Indian context of post-independence Hindi literature. It shows different shades, which, on closer inspection and with the help of a few concrete examples, can enrich the discourse of memorial/post-memorial in literary studies as a whole.

BREAK

Panel 2 – Chair: Minni Sawhney

Dr. Sakshi Wason has been teaching as Assistant Professor in the Department of English, Daulat Ram College, University of Delhi, for around a decade. Her PhD thesis, titled - Surveillance and Pictorial Representation in Postindependent India - looked at the way in which surveillance mediates the relationship between the individual and the state.

“Out of Line: The Partitions of India”

My paper proposes to analyse two graphic narratives from Vishwajyoti Ghosh’s graphic anthology titled “This Side That Side”. The anthology is a collection of graphic narratives of struggle, sketched, illustrated and lettered by artists, authors from across the Indian subcontinent, focusing on two Partitions – the Partition of India into India and Pakistan in 1947 and the subsequent carving out of Bangladesh in 1971. In its most basic sense, graphic art/narrativization is ‘line’ drawing. Gutter spaces are gaps between lines which help us make sense of the narrative sequence of images, even when lettering is absent. To extend this basic understanding as a metaphor deployed in “This Side That Side”, the partitions of India also had to do with the drawing of lines, the marking of territorial borders. The genesis of this anthology is also an interesting case in point – it is a collaboration across ‘lines’ (national boundaries/borders).

This paper will look at two graphic narratives in “This Side That Side”: “Fault Lines” and The phrase ‘fault lines’ is a geological reference and also a metaphorical reference to any divisive issue/difference of opinions which might have serious consequences. Illustrated and lettered by Irfan Master and Prabha Mallya, this graphic narrative is the story of two prisoners who have served their sentence and ask the prison sweeper (who possesses the keys to their cells) to release them, to which the latter replies that he has no authority to do so. It is not clear whether the prison is in India or Pakistan. It is clear to see that the prisoners are from different religious backgrounds – one is a Hindu and the other is a Muslim. They blame each other for the chaos that the land has become. They keep finding ‘faults’ in each other. These are the metaphorical ‘fault lines’ that the title connotes.

In the other graphic narrative titled “Border”, illustrated and lettered by Kaiser Haq and Hemant Puri, desire for a woman is collated with a desire for crossing over to the other side of the border. It is a crossing over that is not possible because the persona who was supposed to cross over (addressed as ‘you’ in the graphic narrative) has instead, chosen to lie upon the border, on the line which separates the two pieces of land.

It is through this discussion that I hope to raise questions (and also attempt to find some answers) about the drawing of lines, actual and metaphorical and about the crises that arise in this act of ‘drawing’.

11:20 AM – 11:55
AM

11:55 AM – 12:30 PM

Dr. Shuchi Sharma is an Associate Professor of English at the Department of English, School of Humanities and Social Sciences, Guru Gobind Singh Indraprastha University. She taught at Delhi University for three years and thereafter joined School of Humanities & Social Sciences, GGS Indraprastha University, Delhi, in the year 2005 and has been teaching both undergraduate and postgraduate courses ever since.

Ms Mitali Bhattacharya is a Ph.D. research scholar in the field of Literature and Humanities in the Guru Gobind Singh Indraprastha University, New Delhi. Her research interests lie in theatre studies, gender studies and cultural studies. She has participated in numerous national and international conferences. Her papers appear in various peer-reviewed journals. She is currently working as a freelance content writer and pursuing research on contemporary Indian feminist theatre.

Aftermath of War and Conflict: A Study of Post-war British Drama

War entails conflict and violence. While analysing the origin, processes and effects of war, its social and cultural legacies tend to hinge upon the trauma which it brings with itself only to create a state of unrest, chaos and crisis among the masses. This paper is an attempt to trace aftermath of war through the literary medium of twentieth century British drama. The literary history of Britain is tied to the traumatic political and cultural changes that shook Britain manifold times due to wars and industrialization. Due to recurring crises, trauma pervades British history. It exposes the past as a persistent struggle to cope with the aftermath of wars that remains too immediate and too present to be fully processed or internalized as a period which has already passed. In other words, trauma emerges as a radical reflection of the conflict which has various forms of manifestations.

This paper attempts to study various narratives of struggle through the select plays of George Bernard Shaw, Sean O'Casey and Samuel Beckett. While analysing the works of these playwrights, the paper will also attempt to study 'trauma' and 'memory' as prevalent themes to trace the development of 'conflict' and 'struggle' as metanarratives themselves. In relation to war and conflict, lived experiences of crises and their reconstruction through the processes of personal memory, schism within the self and identity crisis become paramount to the larger semiotics of trauma and conflict as being dominant aspects of struggle narratives. Moreover, the issues of history, selfhood, identity crisis will also be explored through various dramaturgical techniques of the respective playwrights in the select plays. The paper will also focus on the response of the respective playwrights to the entire phenomenon of war and conflicts.

12:30 PM – 1:05 PM

Ms Shradha Kochhar is a PhD candidate in the Department of Humanities and Social Sciences at the Birla Institute of Technology and Science (BITS) Pilani K K Birla Goa Campus, India. Her research interests lie at the intersection of postcoloniality and spatiality.

Humanising the Soldier: A Study of Military Life in Select Works by Rudyard Kipling

The British colonisation of India was dependent on the ability of the metropole to maintain control over a distant periphery. Thus, the colonial power employed a combination of coercive and hegemonic tactics with the military forming an important bulwark of British rule in India. The 1857 revolt saw the racial composition of the army skew towards a greater number of British troops. It is this military topography that Rudyard Kipling witnessed during the seven years he spent on the subcontinent as a journalist in the late nineteenth century. Contrary to the popular perception of Kipling as a spokesperson of British imperialism, his writings on the colonial army are not always valorising macro-narratives of the might of the coloniser. Through the study of select poems and short stories I examine Kipling's portrayal of the lived experiences of ordinary British soldiers and the dangers, fears, and cultural alienation that they faced in a geopolitical situation where conflict and military presence were not coterminous. I argue that the notion of individual agency is a key vector in

Kipling's early military narratives, one that not only colours the structure of his writing but also challenges the normative conceptions of colonial power and racial superiority of the time.

LUNCH BREAK

Panel 3 – Chair: Maneesha Taneja

2:00 PM – 2:35 PM

Mr. Pietro Lauretta, Ex. Visiting lecturer of Italian language and PhD Scholar at GRS, Delhi University. Born in France, he has taught Italian, Latin and Ancient Greek Philology in Italy, India and other countries as well.

Two Fragments from Bhagat Singh's lost manuscripts?

The young Indian revolutionary Bhagat Singh (1907-1931) in his last months spent in jails before his execution, was studying and writing a lot. Thanks to the studies of professor Lal, we know that there is mention of four manuscripts drafted by Bhagat Singh and nowadays maybe lost forever: The Ideal of Socialism, an untitled autobiography, The History of Revolutionary Movements in India, At the Door of Death.

This paper intends to analyze the narrative structure of two of his works, the famous 'Why I am an Atheist' and the so-called Last Letter. The purpose is to form the hypothesis that they may be parts of these lost manuscripts.

2:35 PM – 3:10 PM

Deciphering the Aesthetics of Conflict and Violence in the North-east Indian Narratives

Violence and aesthetics at the outset seem to be contradictory terms, one denoting 'horror' and the other pertains to 'beauty'. Violence is a recurring motif in art, literature and cinema. Since prehistoric times there have been wars, conflicts and disputes for survival of human existence in this world and violence has featured as something indispensable to it. In the contemporary world, it has been a structural phenomenon in the lives of north-east Indian communities and tribes more than any other part of the country. It has deeply affected their sensibilities, disturbed their psyche and urged them with a need to communicate and share their suffering and trauma to the larger world.

In the light of this backdrop, the present paper seeks to examine the select works of Temsula Ao and Mamang Dai to explore and discuss how violence can be transmuted into an aesthetic experience through the form of mythic tradition. How one can question and debate violence in a creative way? Why the writers from the region have turned to local myths and legends to voice their anguish and conflict? In what ways the mythical stories evoke the powerful and subtle ethos of the traumatized land? These are a few issues the study will attempt to probe into.

Key words: violence, north-east, mythic tradition, conflict, aesthetic experience.

Dr. Pooja Joshi is currently working as an Assistant Professor in the Department of English at University of Rajasthan, Jaipur since 2018. She has worked on the literary theories of the Canadian critic Northrop Frye for her doctoral research. She started her teaching career in the year 2005 and has to her credit more than 20 research papers published in journals of National and International repute. Her areas of interest are cultural studies, comparative literature, critical theory, Northeast Indian literature and ecological studies.

3:10 PM – 3:45 PM

Ms Merylin Das is a doctoral scholar researching on the history and culture of Assam, India, at the Department of Humanities and Social Sciences (HSS), Birla Institute of Technology and Science, Pilani (BITS Pilani), Pilani, Rajasthan. She did her Masters from Gauhati University with specialization in Modern Indian History. Her research interests include socio-political history and modern history of northeast India.

Struggle and Survival: Everyday Life and Narratives of Insurgency from Assam

This paper examines select stories from Assam to explore the everyday "felt experiences", or rather the "structures of feeling", of people living under the shadow of insurgency - of those who have been caught between the militants and the State.

By framing narratives emerging from the internally fragmented demography of the North-Eastern region as an archive of the contemporary, this study seeks to understand how individuals from diverse social backgrounds have negotiated their everyday life under insurgency. Specifically, the paper examines the relationship between the individual and society, and inter-group struggle among ethnic communities, which continue to play a major role in the political scenario of the state. The stories, ‘Surrender’, ‘The Vigil’ and ‘Colours’ prompts the unearthing of the memories of past injustices faced by the individuals while providing an opportunity for reconciliation in the present. The paper rethinks questions of struggle and survival in contemporary Assam, by treating these narratives as what Raymond Williams would call “emergent” – writings that produce “new meanings and values, new practices, new relationships and kinds of relationships” – which challenge the dominant narratives.

Keywords: Assam, struggle, survival, insurgency, literary narratives, Northeast India

BREAK

Panel 4 – Chair: Rama Paul

4:05 PM – 4:40 PM

Dr. Ramesh Kumar is a professor of Italian studies and has been teaching Italian literature and language for last 19 years at the Department of Germanic and Romance Studies, University of Delhi. He has completed MA, MPhil, PhD from this department only and has done three courses of various level in Italian from the University for Foreigners, Perugia Italy. His PhD research is on historical novels of Italian writer Leonardo Sciascia. He has published one book and several articles in the refereed and peer reviewed journals on different topics. He has completed one project on the comparative study of Indian and Italian freedom struggles.

Disappearance of Maïorana: a conflict between historical reality and its literary reconstruction!

Ettore Maïorana was an Italian theoretical physicist who disappeared in 1938 at the age of 32 under mysterious circumstances. Leonardo Sciascia writes a “historical” novel on this event in 1975 challenging the existing versions of the case. It is one of the most thought provoking and polemical books of the author who reconstructs this past incident by means of the letters left behind by Maïorana, photos, documents and media reports of that time. In addition, Sciascia examines the contemporary debates and interviews of the persons related to the issue. On the basis of the “authentic” documents the author reconstructs this episode and presents his interpretation of the disappearance/death of the scientist. Sciascia infers that Maïorana had invented the formula to build atom bomb much before its official realisation but he did not reveal it because he had got some premonition of its dire consequences. This literary proposition provoked a fierce controversy between Sciascia and some scientists who had either worked with Maïorana or taught him like Enrico Fermi...

4:40 PM – 5:15 PM

Ms Abhilasha Gusain is a doctoral research fellow at the Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, Uttarakhand, India. Her research focuses on the graphical representation of the Vietnam War and related issues like trauma, ethics of representation, memory, history, and violence, mainly through the reading of graphic narratives. She has completed her bachelors and masters in English from the University of Delhi. Her research work has been published in journals like Journal of Graphic Novels and Comics and Visual Studies.

Trauma and Alternate History: Vietnam War and the Graphic Response in Thi Bui’s *The Best We Could Do*

The idea of graphics has long been associated with entertainment, thus underlying the sense of gravity that graphic narratives attempt to portray. But lately this perception has changed and the scholarship in the field of graphic narratives has emerged tremendously, owing much to the texts by Eisner, Spiegelman, McCloud, and Chute, among many others. Bui’s sombre narrative presents the dreadful and horrifying reality of the Vietnam War and brings attention to the alternate representations which

	<p>are mostly negated by the dominant discourse. Her aim is to locate the marginalized and give a material form to the absent. Loss, absence, trauma, history, and memories are rooted in the framework of the narrative. The choice of the graphic novel as a medium to narrate her story provides a dynamism to the understanding of the above mentioned ideas. The very structure of graphic novel is capable of vivifying these ideas. This paper, therefore, attempts to analyse Thi Bui's debut graphic memoir, <i>The Best We Could Do</i>, in order to understand the ideas of intergenerational trauma and counter narration of history as presented in the text and how she uses the medium of graphic novel to elaborate such ideas.</p> <p>Keywords: Thi Bui, Graphic Memoir, Vietnam War, Intergenerational Trauma, History</p>
<p>5:15 PM – 5:50 PM</p>	<p>Ms Sandal Bhardwaj is an Assistant Professor of Italian language and has been teaching since 2010 at the English and Foreign Languages University (EFLU), Hyderabad, India, in the Department of Hispanic and Italian Studies. In May 2017, she presented a paper in University of Lausanne, Switzerland. In 2019, she organized a special talk and a workshop on the theme of Leonardo da Vinci: 500 Years of Genius. In 2020, she was the coordinator of the Two-Day International Webinar on Rivedere le Pandemie durante il COVID-19: Un'esperienza Italiana, held by Department of Hispanic and Italian Studies, Hyderabad.</p>
	<p style="text-align: center;">Agony & Struggle in a Foreign Land: Aspects of Migration in Feminine Writings</p> <p>Social scientists have since long been aware that migration is not just a transfer of place; rather it leads to a veritable metamorphosis of the life of migrants and generate a number of multi-layered influences on the migrants' psyche. In its implication, this has repercussions on both sides --- genesis of chauvinistic feelings among the hosts and, more as a reaction to it, a kind of nostalgic self-identity crisis among the immigrants, the moment they seek to locate themselves within the host social corpora. Such experiences lead the social scientists working in the field to pay attention to the migrants' struggle to get their identity established in the world of the host community. The present paper uses a <i>Conflict Approach</i> to the phenomenon of migration. As a vital aspect of the Conflict Approach, the paper endeavours to underline quotidian agonies, struggles depicted in the writings of the female migrants across continents.</p> <p>Our main concerns are: How these women authors provide deep insights into the migrants' expectations from the host land and the bereavements in the nations left behind? How they provide glimpses of the conflicts gripping the migrants who find themselves divided between two worlds? How a transnational identity transcends their cultural differences with the receiving society?</p> <p>The paper also seeks to find out how migrants struggle to adapt themselves to an alien culture and how they endeavor to resolve the potential, latent and manifest, instances of conflict.</p> <p>Our investigation is based on a <i>content analysis</i> of selected pieces of female migrant literature.</p>
BREAK	
Panel 5 – Chair: Ena Panda	
<p>6:05 PM – 6:40 PM</p>	<p>Ms Shalini Supriya is currently doing her Phd at the centre for Spanish and Latin American Studies (CSLAS) of Jamia Millia Islamia under the supervision of Prof. Sonya Surabhi Gupta. She is working on women autobiographies from India and Latin America on a comparative relational matrix. She has published her article titled “(Em)bodying the Revolution in Gioconda Belli's <i>The Country under my Skin</i> and Narration of Bloodshed in Anis Kidwai's <i>Azadi kee Chhaon mein</i>”. She also frequently presents papers in national and international conferences. She has completed her graduation and post-graduation in Spanish language and literature from JNU.</p>

Representation of caste and racial conflict: An analysis of Baby Kamble's autobiography *The Prisons We Broke* and Rigoberta Menchú's *Crossing Borders*

This paper tends to analyse the caste and race conflict in Baby Kamble's autobiography *The Prisons We Broke* and Rigoberta Menchú's *Crossing Borders* and how these autobiographies project personal, social and political conflict which impacted their lives. The purpose of the paper is to examine the literary form Rigoberta Menchú and Baby Kamble chose to depict the conflict in their life and their community.

In her autobiography, *Crossing Borders*, Rigoberta Menchú revisits the struggle of her existence as well as painful memory of her Mayan ancestors and how her life got affected just because she belongs to a particular indigenous group. Her racial identity and conflict shaped her whole life. Menchú's work provided an autobiographical indictment of the Guatemalan government's treatment of local indigenous communities.

Whereas, Baby Kamble's *The Prisons We Broke*, chronicles her life story in precolonial to postcolonial India. It is deeply embedded with two important critical moments in the Indian history: freedom from the British rule and anti-caste movement led by Dr. B.R. Ambedkar. It is a nation's biography chronicled from the untouchable woman's point of view. This book articulates caste and gender discrimination and multilayered violence suffered by Dalit women at the hands of the savarna and Dalit men.

The paper will investigate how both the writers create their particular self- image in the process of self- representation as well as their narrative strategies to represent the race and caste conflict of their communities.

Mr. Manmohan Singh is working as Assistant Professor of Italian Language and Literature at the Department of Germanic and Romance Studies, University of Delhi.

In Search of Struggle: A Child's Perspective in *The Path to the Spiders' Nests*
Italo Calvino started his literary journey in 1947 with the novel *The Path to the Spiders' Nests*. Set against the backdrop of Italian Resistance Movement and World War II, this novel introduces an adolescent boy Pin who is in constant search of his identity and someone whom he can trust and be his friend. This paper examines the conflicts and struggles in the life of Pin and how he tries to prove himself in the world of adults. Witnessing the Italian resistance movement through the innocent and naive eyes of a child, Calvino combines the Neorealist and fairy-tale elements to portray the conflicts and struggles of Pin.

6:40 PM – 7:15 PM