Interdisciplinary Winter School
Exploring Borders and Boundaries
in Fact and Fiction
11 – 15 Jan.

Department of Germanic and Romance Studies
Arts Faculty
University of Delhi

Exploring Borders and Borderlands in Fact and Fiction
11-15. January.2016

11. January

10:30 – 11:00 Registration (Rs. 100)

11:00 – 11:30 **Welcome Address: Minni Sawhney (Head of the Department)**
Opening Remarks: Sachita Kaushal

11:30 – 13:00 **Session I, 1st Panel Discussion**

Anil Bhatti (Chair), T. S. Satyanath, Rajni Palriwala, Apoorvanand

13:00 – 14:00 LUNCH

Session II, Chair – Foram Chandrana

14:00 – 14.30 Shilpi Gupta - Reading Taslima Nasreen through/as Nepantla: Convergences and Comparativities

14:30 – 15:00 Asaf Ali Lone - Bordering Muslim Identity and 'Self' in Contemporary Context

15:00 – 15:30 Jayanthi Padmanabhan – The Border Landscape and its existential Hybridity: An insider's perspective

15:30 – 15:45 TEA BREAK

Session III, Chair – Garima Singh

15:45 – 16:15 Nisarga Bhattacharjee – 'A Music of Binding and of Loosing' – Geographical and Literary Boundaries Graphed in Heaney's Poetry

16:15 – 16:45 Nirmita Roy Chowdhury - When They Step out of their 'World': Liminal Spaces and the Emergence of Hybrid: A case study of Santal community In Bolpur-Shantiniketan, Birbhum, West Bengal

12. January

Session IV, Chair – Salman Abbas

10:00 – 10:30 C. S. Bhagya – Enclosures: Normative exceptions as spatial imaginaries in José Saramago's Blindness and Seeing

10:30 – 11:00 Sharon Ann Philip – The Making of the Monstrous Yakshi: The Formation of Abject Space in the Malayalam Novel

11:00 – 11:15 TEA BREAK

Session V, Chair – Angus McBlane

11:15 – 11:45 Foram Chandrana – Ghost in the Shell: A Study in the Rejection of the Human

11:45 – 12:15 Garima Singh – Robocop- the permeable border between the human and the Machine during a state of survival: An analysis of the novel *El Arma en el hombre* of Horacio Castellano Moya

12:15 – 12:45 Pallabee Dasgupta – Shaping the desire: A Representation of the Female Robot in Selected Anglo-American Science fiction movies.

12:45 – 13:45 LUNCH

Session VI, Chair – Gawri Verma

13:45 – 14:15 Julia Ingold – Now and again this border is crossed. But only in one direction.' An allegoresis of Markus Faerbers comic book *Reprobus*

14:15 – 14:45 Sonali Sharma - How crossing border becomes the source of self-realization for the hero

14:45 – 15:00 TEA BREAK

15:00 – 16:30 Film Screening

13. January

Session VII, Chair – Durba Banerjee

10:30 – 11:00 Pallavi Brara - Representation of the 'Orient-Occident dichotomy' in *the Temptation of the West* by Andre Malraux: from a comparative dialogue to a borderless multidirectional dialectic

11:00 – 11:30 Ankita Kumari - Race and Borderland: A Reading of the Native Canadian's Otherness to Nation in Thomas King's novel *Truth and Bright Water* (1999)

11:30 – 11:45 TEA BREAK

Session VIII, Chair – Sachita Kaushal

11:45 – 12:15 Shrenya Mallik - Cross-dressing in Quixote: negotiating boundaries of gender

12:15 – 12:45 Neha Tyagi – A transvestites' chronicles- transgression of gender and class borders (Study of Pedro Lemebel's Urban chronicles)

12:45 – 13:45 LUNCH

Session IX Crossing Borders in Language Teaching and Learning

13.45 – 15:15 3rd Panel Discussion

Farida Irani (Chair), Tanya Roy, Jyoti Sabharwal, Poonam Bhushan, Rama Paul

14:45 – 15:00 TEA BREAK

15:00 – 16:30 Film Screening

14. January

Session X, Chair – Prachi Joshi

10:00 – 10:30 Durba Banerjee – Catfight Madrid 1936: Re-defining the Bounds of Spanish Civil War Literature

10:30 – 11:00 Shubhi Mishra – Borders in Cartography: A Critical Geopolitical Analysis

11:00 – 11:15 TEA BREAK

Session XI, Chair – Angus McBlane

11:15 – 11:45 Swati Babar - Crossing generic borders: Manuel Vasquez Montalban's Carvalho detective series

11:45 – 12:15 Vandana Singh - Crossing generic boundaries: the discourse of border thinking and neo-detective fiction in Leonardo Padura's Tetralogy

12:15 – 12:45 Gawri Verma - Crossing of Borders in Contemporary Detective Fiction

12:45 – 13:45 LUNCH

Session XII, Chair – Swati Babar

13:45 – 14:15 Tom Vanassche - Laurent Binet's HHhH: hybridity beyond classification?

14:15 – 14:45 Kruppa Shah – Shapeshifting Sources and Illusory Targets: Meghani and Saurashtrani Rasdhar

14.45 – 15:00 TEA BREAK

Session XIII, 3rd Panel Discussion

15:00 – 16:30 **Between Source and Target: The Translation Zone**

Vibha Maurya (Chair), Chitra Harshvardhan, Maneesha Taneja, Neelabh Ashq

<u>**15. January**</u>

Session XIV, Chair – Neha Tyagi

10:30 – 11:00 Kaushik N. Bhuyan – Border Order: An Inside Out: Geographical borders and political maps in the travelogues of Salman Rushdie and Vikram Seth

11:00 – 11.30 Pratishtha Singh – Alternate History: borders between History and fiction

11:30 – 11:45 TEA BREAK

11.45 – 13:15 Concluding Panel Discussion/closing remarks

Shaswati Mazumdar, Vijaya Venkatraman, Tarun Saint, Ira Raja

1. **Shilpi Gupta**
   MPhil scholar, CSPILAS, Jawaharlal Nehru University

Reading Taslima Nasreen through/as Nepantla: Convergences and Comparativities

Born in Bangladesh (then Pakistan), in an educated elite Bangladeshi Muslim conservative society, she experienced unequal position of women in her family. She also witnessed very closely pain and torture of young raped girls, forced abortions or the post-post-partum traumas given in her medical profession. Further to this she has been the most unfortunate victim of persecution and exile by fundamentalists in the subcontinent because of her rationalist outlook. This paper submits that perhaps a sense of unbelonging or borderlines could be read as a discourse of Nepantla, a nahuatl term coined by Gloria Anzaldúa, "'nepantla' meaning 'in-between space' which indicates temporal, spatial, psychic, and/or intellectual point(s) of liminality and potential transformation." Taslima's border is not just about a geo-physical border line between countries but also a space for trauma, hate, sorrow, empathy and compunctions in her memories as these situations took form into her most provoking work *Lajja*. It was because of her valiant comment and description in the book that she was thrown out not only from her country but also from her home, people, culture, food and language.

Hence, these aforementioned situations of struggle and un-belonging that she was faced with gave a background of discussion of the border as such. Though Anzaldua's border was different, the paper would examine how the text and life of post-exiled Taslima resonates with this inbetweeness in her negotiation with her language, her culture and her epistemology. It argues for a border which she carries with her everywhere she goes

2. **Asaf Ali Lone**
   MA Society and Culture, Indian Institute of Technology, Gandhinagar

Bordering Muslim Identity and 'Self' in Contemporary Context

The creation of Pakistan in 1947 on the basis of Muslim identity has created a dilemma among the Muslim inhabitants of India i.e., whether to stay here or leave for Pakistan. The Muslim population which choose to stay in India even after so many decades are left in a lurch where they have to deal with the issues of patriotism, communal violence and the questions of identity in the discourse of the state. The Indian state has played a substantive role particularly after 1980s in the construction of Muslims as minority and Hindus as majority. A narrative, which was perceived as representative of Muslim minority as being 'conservative, resistant to reform and oppressive of women's rights and thus anti national'. (Robinson 2012) This has built anxiety amongst the Muslim community, to prove time and again their place in the state´s discourse and put themselves at par with majority community. The recent incidents of Dadri lynching and the vilification of Muslim community by Hindu Right-wing have again brought this anxiety among Muslims with the Indian state into focus. Juhapura with a population of more than 240,000 Muslim residents became one of the biggest Muslim ghetto post-2002 riots in Ahmedabad, Gujarat. The boundaries between Hindu and Muslim areas in Ahmedabad have been referred as 'border' and Muslim dominated neighborhoods called Pakistan. (Yagnik and Sheth, 2011) It was in this backdrop that Juhapura was called 'Little Pakistan'. This paper argues how the symbolic drawing of nation and community boundaries over the social geographies defines the self-identity of Muslims in present times. The paper will also talk about the processes of locating the 'self' within different discourses of nation, state, secularism and patriotism, and also how at the same time the engagement with one's identity and dislocating the self with these discourses becomes a process of self-awareness and negotiation with the anxieties.

3. **Jayanthi Padmanabhan**
   PhD Scholar, Department of Germanic and Romance Studies, University of Delhi

The Border Landscape and its existential Hybridity: An insider perspective.

This paper looks critically at the graphic novel, *Munnu – A boy from Kashmir* by Malik Sajad, a political cartoonist from Srinagar. This coming-of-age autobiography in graphic format allows for a

personal commentary without it being politicized and unfurls the conflict-ridden zone by and by in a process of a visual cumulative. The Kashmiris in this narrative are depicted as Hangul (the Kashmir stag), very much invoking the depiction of Jews as mice in the famous graphic novel *Maus – A survivor's tale* by Art Spiegelman. But the similarity ends there. Sajad depicts Kashmiris alone as hanguls but the Indian Army and others as humans in order to draw a parallel between the 'endangered' existence of both the hanguls and Kashmiris. This presentation attempts to look at the narrative in this graphic novel as a valid example of a centrifugal 'border thinking' (Mignolo), though not in the original sense of decoloniality or as an alternative epistemology vis-à-vis the West, but in its attempt to communicate what the Kashmiris have come to endure as 'normal' – with their usual Crackdowns, mass graves, often repeated disruption and shut down of institutional functions like schools and colleges etc., not just to the rest of the world but even to the rest of India.

The borderlines, which define, identify and delimit Kashmiris from

- Pakistan Occupied Kashmir (PoK) – as defined by India vs. the rest of Kashmir,
- Islam vs. Hindu
- Indian Army vs. Kashmiri militants
- Art & Culture vs. Sustenance
- Desperate hopelessness vs. creative catharsis

are also, at the same time, the hybrid border mindscapes, which are in turn influencing the political and social environment of Kashmir. This case-study through fiction concludes by echoing the common aspiration of all readers that this chronic 'un-ease' yet should be addressed and resolved through peaceful dialogue in good time lest it turns into 'dis-ease'.

4. Nisarga Bhattacharjee
   MPhil Scholar, University of Calcutta

'A Music of Binding and of Loosing': Geographical and Literary Boundaries Graphed in Heaney's Poetry

Demarcations and acts of crossing over appear regularly in Seamus Heaney's poetry. His being from Northern Ireland, a land scorched by both internal rifts and external borders, no doubt is formative for this awareness of limits and possibilities of crossing. This awareness is not limited to being a political consciousness. Heaney's poetry bears the understanding that 'words themselves are doors; Janus is to a certain degree their deity.' Language both oversees boundaries, and opens them up.

In poems like 'Terminus', 'From the Frontier of Writing', 'Markings', or series like 'Squarings' and 'Crossings', Heaney shows what it is to conceive poetry from this liminal vantage-point. My paper will particularly track the movement from The Haw Lantern to Seeing Things which leads to new ways of appropriating this liminal position. My paper will elaborate how Heaney found this position in terms of Ulster geography. From here, his poetry brings about the opening up of the material into the spiritual, the factual into the fictional, presence into absence, and also life into death. Poetry, hence, is a perpetuation of positions that never cease to be transitional and transactional. Poetry also always retains the consciousness of the existence of demarcations, for this very consciousness generates language. Along these lines, Heaney, significantly, shapes up an ethics that makes possible working across political rifts, and provide compelling (but not one sided) arguments for poetry's freedom in the time of violence. He advocates not a disregard for boundaries, but a reconsideration of what boundaries mean. In reference to some of his essays and interviews, I shall provide a reading of pieces from his two above mentioned collections to explain what that meaning is, how this meaning is arrived at, and what the development to it entails, in literature and in life.

5. **Nirmita Roychowdhury**
   PhD Scholar Department of Geography, University of Delhi

When They Step out of their 'World': Liminal Spaces and the Emergence of Hybrid
A case study of Santal community in Bolpur-Shantiniketan, Birbhum, West Bengal

The paper is an endeavour to trace the cultural question of the marginalized who transgress the borders of their cultural realm and adopt the attributes of dominant culture to enter into the mainstream. This particular journey is to document the Santal-Bengali reciprocation in Bolpur-Shantiniketan of Birbhum district, Bengal which in turn discusses the production of hybrid culture across liminal physical spaces. The borders as we see are neither demarcation nor bifurcation of two demesnes but a transit space which is shared and accessed by both present within the opposite enclaves. Bolpur-Shantiniketan, an educational center in the district of Birbhum is a small town where tribal and nontribal cohabits. In literal sense, tribals, positioned at a distance from the non-tribals, Shantiniketan externalizes a different image where the adjacent localities to Visva-Bharati University are inhabited by both. Hence, from the first place i.e. the lived space, boundary is blurred. Continuing with the spatial organisation, the following section of the paper delves into the evaluation of Santal culture to render how the cultural landscape has taken a new form under the influence of dominant Bengali culture and thus focuses on the emergence of 'hybridity' what Homi Bhabha argues as 'new' through the interweaving of identities of the colonisers and the colonised (the other). The colonised though created resistance against dominance to conserve their own tradition, have moved beyond the cultural realm to adopt certain traits from Bengalis and hence shaped a new identity. Semi-structured interviews to both Santals and Bengalis and visual ethnography in the localities of Bolpur revealed striking features principally in terms of Santali language, script, music and fashion. Interpretation of primary data through narrative analysis discusses the new form of Santal culture on one hand and documents the active participation of Bengalis in Santal festivals on the other. The argument concludes that porous borders have thus dissolved and Bolpur stands as a hybrid landscape with Santals transcending the cultural border.

6. **C.S Bhagya**
   MPhil Scholar, Centre for English Studies, Jawaharlal Nehru University

Enclosures: Normative exceptions as spatial imaginaries in José Saramago's *Blindness and Seeing*

> "Discipline sometimes requires enclosure, the specification of a space heterogeneous to all others and closed in upon itself. It is the protected space of disciplinary monotony." (Michel Foucault, Discipline and Punish)

Portuguese writer José Saramago's two novels *Blindness* (1997) and *Seeing* (2006) employs the metaphor of illumination to discuss the breakdown of normative conditions associated with socio-cultural formations. Even though the narratives are primarily structured as figurative allusions to the aftermath of apocalyptic scenarios – triggered off by an epidemic of blindness in the first novel, and democratic disruption in the second – both are similar in their mode of construction of the spaces which their characters inhabit. Seemingly aimed at producing allegorical depictions of societal breakdown on a sweeping scale, the narratives are nonetheless situated in closeted spaces: the first in a quarantined asylum and the second in a city cut away from its state. Both sequestered spaces seem to be calculated to house exception states vis-à-vis prevailing norms as though Saramago intends to establish a close correlation between the necessity of "border" spaces shut off from the larger societal canvas – albeit initially a product of the same – in order to express the volatility of such spaces that furnish demonstrative credence to exceptions to the norm that are always already immanent within the norm. In both novels Saramago deploys these enclosures to intriguing effect to demonstrate 'border/exception' thinking which exploits the potential of exception situations embedded within quotidian contexts to refresh orientations to the norm from and through the locus of inhabitants of these exception spaces, which the characters in the novels occupy with great complexity. These enclosures within Saramago's works, when treated as objective correlatives to normative exceptions,

demand closer scrutiny in terms of their spatial characterization in order to shed more light on the nuances of "border spaces" and their relationship to the broadly normative. This paper will seek to examine how subversion is coded within enclosure spaces constructed within the two novels, and how these border spaces exemplify epistemic/ normative aporia within the same while also metonymically yielding to understanding aspects of "border spaces" per se in their various denominations.

7. **Sharon Ann Philip**
   PhD Scholar, Centre for English Studies, Jawaharlal Nehru University

The Making of the Monstrous Yakshi: The Formation of Abject Space in the Malayalam Novel

The Yakshi has been a figure of terror within the Malayali cultural consciousness ever since first finding prominence in local myth, folklore and fiction. In traditional folk stories, she is depicted as a young, beautiful woman with long hair and clad in a white sari. She is said to appear disguised as a seductress to charm travelers on forest paths, and having gained their confidence, transforms into a blood-sucking, flesh-eating demoness to claim their lives. This paper will study the Yakshi as a created figure and the embodiment of a transformation from human to non-human female power that is transgressive of traditional female subjectivity and enables the expression of female desire and identity within the borders of her unique monstrous abjection.

The Yakshi will be read as what Julia Kristeva calls the 'abject' in direct conflict with the symbolic male power in the context of the 1967 novel Yakshi by Malayatoor Ramakrishnan. The Yakshi will be read as a site of excess and disorder where her gendered terror undermines the traditional construction of female monstrosity in the West, both supernatural and psychological that has been evaluated as representing female victimization within a phallocentric socio-religious structure. The Yakshi's abject subjectivity will be read as an alternative to this established narrative.

8. **Foram Chandarana**
   PhD Scholar, Maharaja Sayajirao University, Baroda

Ghost in the Shell: A Study in the Rejection of the Human – Post Humans and Cyborgs as Borderlands

With postmodernism and its narrative of multiple truths, fragmented narratives, and rejection of a singular, universal notion of truth, there emerged multiple perspectives that viewed burgeoning social movements from minority, marginalized vantage points. Cyberpunk, as a genre, catapulted into stardom with its insistence on a very plausible, hi-tech future that threatened to alter our 'boundaries' of humans and machines with the diffusion of the demarcation between meat and metal, as Gibson puts it. Donna Haraway takes it a step further to examine what this erasure of the sanctity of the body does to our notions of sex and gender and gender roles in a world where on one hand, merit, rather than gender, is considered, and where on the other hand, even in radical genres like cyberpunk that offered women better, more meaningful roles, women unquestionably played a role considered integral to her sex – that of an eye candy.

The paper examines the Japanese anime *Ghost in the Shell*, a landmark text, in a bid to examine how it plays with the ideas of borders – the protagonist is a gynoid, a female cyborg or a posthuman, who teases not just the boundaries of gender/gender roles, but also the notion of sex, sexuality, and in doing so, questions the sanctity of the 'body' as a site of identity – since the lack of a body not only undoes gender, but also renders the entire debate inconsequential. The body cannot be marked now since it does not belong to the person, leaving no scope for a consolidated identity, and the very nature of existence, identity, individuality, as well as the purpose of life is not just reevaluated, but on the brink of collapse.

What the cyborg figure does, thus, is not just dismantle or push or stretch the borders of conventional gender or meat-machine demarcation; rather, it begins with the question of whether these ideas of individuality, gender, sexuality, morality and identity, which have served the human cause from

Enlightenment, are even valid. Borderlands, in *Ghost in the Shell*, cease to exist, as one no longer knows where to draw a line, and why. The beginning of the text dismantles the old borders, and end of the text refuses to mark a new border, true to the spirit of postmodernism, and posthumanism.

9. **Garima Singh**
   PhD Scholar, Department of Germanic and Romance Studies, University of Delhi

Robocop - the permeable border between the human and the Machine during a state of survival: An analysis of the novel *El Arma en el hombre* of Horacio Castellano Moya

El arma en el hombre (The weapon within a man), a novel published in 2011, by Horacio Castellanos Moya, has the main protagonist nicknamed Robocop (after the famous American dystopian movie Robocop), who was recruited at an early age to fight in the Salvadorian armed forces. Robocop has no identity other than that of a soldier in the elite Acahuapa Battalion that had been his home for eight years. In the army, the feared and respected soldier commanded the most dangerous missions. When the war is over, he's forced to lead a civilian life with a civilian job. This transaction from Robocop to human is difficult and since the weak do not survive, Robocop again takes up arms and plunges into the only work for which he is trained i.e. fighting. And so he becomes a member of several gangs of delinquents – integrated by ex-militaries or ex-guerrillas, with nexus reaching the USA, who operate like highly specialized commandos within the framework of a delicate political transition.

This paper deals with "what is a soldier to do after the war is officially over and he is released from the army with three months' salary and a few meager belongings?" Through this paper I'll try to delve into the consequences of war for human psyche, when most of your life, you're taught that violence is not a necessity but rather a job, where you are dehumanized to the extent that you are a moving weapon, devoid of any human emotions and sensibilities except that of survival.

10. **Pallabee Dasgupta**
    MPhil Scholar, Banaras Hindu University

Shaping the Desire: A Representation of the female Cyborg in Sci-fi movies

Living in the 21st century, technological intervention in the form of implants put in our physical body to enhance it or experiencing the real through technology and science has become a common phenomenon. This has blurred distinctions brought about by biology in the human body, removing a major conceptual barrier for the feminist theory, but this does not mean that we are no longer produced by and for the patriarchal discourse. Donna Haraway's idea of the cyborg in *Cyborg Manifesto* (1985), posits the existence of an alternative identity in an essentially post-gender world. This is also real in the cybernetic world, where we weave our experiences and thoughts around a fabricated construct, identity. However the representation of cyborgs such as Pris in *Blade Runner* (1982) and Ava in *Ex-Machina* (2015) show that no matter how women hide themselves behind sheets of cybernetics, the male gaze (both of the audience and the male characters present) see them as overtly sexualized beings, valuable only in terms of their sex value. This paper attempts to trace the figure of the cyborg as a sexualized creature in Sci-fi movies in recent times and exploring its implications in our daily modern life.

11. **Julia Ingold**
    M.A. Kiel University, Institut für Neuere Deutsche Literatur und Medien & Kunsthistorisches Institut

'Now and again this border is crossed. But only in one direction.' An allegoresis of Markus Faerber's comic book *Reprobus*

Markus Faerber's *Reprobus*, published in 2012, is a palimpsest, as defined by Gérard Genette, of the medieval legend of St. Christopher. It is set in a dystopic world, where a geographically existent 'world of legends and myths' is slowly disappearing due to soil erosion. A border river separates this

land from a gloomy megacity on the west bank. Christ and Christopher/Reprobus return there to try to remind the inhabitants of the city of their existence. The mission and martyrdom of the old versions are omitted. Instead Reprobus tries repeatedly to cross the border river back from the world of men to the world of legends – in vain. This border between logos and myth, which grows more and more inseparable, deserves attention as an allegorical constellation. For in this book the traditional moralisatio is replaced by a question: „If the myths have gone away, will the stories ever stay in our time?" Faerber's creation speaks of the hope, which Walter Benjamin discusses in his theory of allegory, of taking disappearing things, whether material or spiritual, and filling them with new meaning in order to potentially retrieve them from beyond the border of oblivion and bring them into the respective present of the artist, who thus becomes an allegorist.

12. Sonali Sharma
MPhil scholar, Department of Germanic and Romance Studies, University of Delhi

How crossing border becomes the source of self-realization for the hero

Under colonial period, in the francophone literature, the theme of border-crossing in fictional works has become one of the central themes, moving from village to city or from city to village is often seen. Mongo Beti is one of the most important and well known African writers for his novels and non-fiction writing depicting the experience of colonial Africa.

In this paper, I will study the depiction of the border in colonial Africa, especially in the work of Mongo Beti, *Mission to Kala*. The border zone in the novel is depicted by the self-realization and self-discovery of the protagonist. The paper further attempts to highlight the aspects how visiting village for a city boy becomes the source of discovering real value of the life in village that was entirely ignored in the city life as shown in the novel. Novel starts with Jean-Marie Medza returning home after failing his examination, terrified of his father who is sure to react violently to his failure, but the journey to Kala enables him to postpone the confrontation with his father. The measure part of the novel is set in the village, called Kala where he gets the opportunity to learn the valuable lessons about life, especially traditional life and moreover he comes back home from Kala as a rebel, not so much against French education system but his father's tyranny. Indeed, he goes back to school and passes his exams. Therefore my paper will highlight how crossing border becomes the source of self-realization for the protagonist.

13. Pallavi Brara
MPhil Scholar, School of Languages, Jawaharlal Nehru University

Representation of the 'Orient-Occident dichotomy' in the Temptation of the West by Andre Malraux: from a comparative dialogue to a borderless multidirectional dialectic

Andre Malraux, a renowned French novelist, art theorist and minister of Cultural Affairs has been often criticized for having 'exoticized' the Orient in his auto-fictional epistolary novel the *Temptation of the West*, and consequently, of having valorized it simplistically at the expense of everything western[1]. If on one hand, it is true that the *Temptation of the West* (1926) is undeniably an exchange of letters between a young Chinese man, Ling, travelling to Europe and a young French man A.D, on a visit to China, that enables Malraux to contrast and compare the Western condition and sensibility with its Eastern counterparts. On the other hand, it is equally true that reducing the essence of this text to a comparative intercultural dialogue between the Self and the Other or the Insider and the Outsider, would limit our understanding of the veritable borderless multidirectional dialectic that Malraux reconstructs with the help of his souvenirs of the East, in order to reflect upon the universal 'Human Condition,' perpetually at the mercy of historical changes and events.

The objective of this paper is to study, with the help of a combination of tools provided by literary theories and Cultural memory studies, the process that Malraux employs to set in this multidirectional

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[1] HA Marie-Paul, *Figuring the East: Segalen, Malraux, Duras and Barthes*, Albany: State U of New York, 1999

dialectic between the Orient and the Occident, that defies the 'zero sum logic'[2] of competition and comparison, and yet suggests a more supple social logic which could help transcend geographical and ideological boundaries and create new forms and visions of solidarity and inter-comprehension.

14. Ankita Kumari
PhD Scholar, Centre for English Studies, Jawaharlal Nehru University

Race and Borderland: A Reading of the Native Canadian's Otherness to Nation in Thomas King's novel *Truth and Bright Water* (1999)

The construction of national border in Canada was an epistemic violence on the aboriginal community brought forth by the racial and hegemonic discourse of the colonial authority. The territorialization of the North American expansive landscape freely traversed by the numerous tribes was the first act of imprisoning by erecting the imaginary boundary of the nation-state. In this way, the making of the Canadian nation was an act necessary to deny the native people access to their land and resources, their cultures and traditions, their language and identity. Mapping of the borderline limits and dictates the movement of the people who reside within its circumference as well as outside it. Moreover, the borderline dispute between US and Canada did not just affect the relationship between two nations, but also family and community ties. It dislocated the aboriginal people both spatially and psychically.

My paper, therefore, discusses the depiction of US-Canadian border politics and its racist construction in Thomas King's novel Truth and Bright Water (1999). The border zone in this novel is marked by the racist ideology which affects the reception of the native people on both sides of the border. The paper further seeks to highlight the various subversive techniques (magical realism, irony, symbolism, oral-story telling, repetition etc.) which King has used to undermine the restrictive functioning of the national border. Through his characters' active participation in global market and economy which transcends the national boundary, King critiques the ubiquity of the demarcated border and turns it nebulous. Though the border is created to confine the movements of the native people; their economy, history, culture and identity, the characters' frequent crossings throughout the novel, both across and beyond the border, ironically interrogate its tenability. By unraveling diverse aspects of the border-crossing experience, King attempts to re-write the Canadian history from the native perspective. The narrative structure of this novel as well as the characters' attempt to revive their cultural legacy break apart the European definition of borders, and liberate the colonially constructed border space into a hybrid space, a more flexible zone where identities or nationalities interact freely with each other without rejecting the relevance of one identity/nationality over another.

15. Shrenya Mallik
PhD Scholar, Jawaharlal Nehru University

Cross-dressing in Quixote: negotiating boundaries of gender

Miguel de Cervantes' *Don Quixote de la Mancha* is a seminal text in many aspects, apart from being the first modern novel. It explores the protagonist's confrontation with the changing boundaries of European epistemology: the shift from a representational knowledge base (based on the decoding of signs and symbols) of the Renaissance to a more 'ordered' knowledge base of the Enlightenment. Don Quixote is a relic of the past: he takes roadside inns to be castles and serving wenches to be highborn ladies. He does not see things as they are but as signs that offer some hidden meaning. He earns the tag of being a madman solely because he is negotiating his knowledge at the crossroads of two contradictory worlds.

In such a scenario, Don Quixote's confrontations with cross-dressing women in the text offer interesting instances of gender negotiating boundaries between the two differing epistemologies. The

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[2]Rothberg Micheal, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*, Stanford University Press, California, 2009

confrontations not only occur at marginal spaces (forests, mountains, etc.) where the cross-dressing character is to be found typically, but they also bring with them a plethora of questions: why is a cross-dressing woman found in marginalised spaces only? How does cross-dressing 'cross' the boundaries of gender in a world where the boundaries of knowledge are themselves shifting? Or are Don Quixote's reactions to these confrontations merely misogynistic? This paper will attempt to answer these questions.

16. Neha Tyagi
PhD scholar, Department of Germanic and Romance Studies, University of Delhi

A transvestites' chronicles - transgression of gender and class borders (study of Pedro Lemebel's urban chronicles)

The figure of the transvestite intrigues us as bodies that transform through clothes, makeup and even surgeries, imitate the 'other' gender and recreate the identity based most of the times on the popular models. But when these 'construed selves' emerge in the public spaces they disrupt our understanding as to whether they are normal/natural and acceptable as defined by our heteronormative societies. Although many theorists of gender studies go on to categorize the Trans body as 'third gender', creating an alternate category that destabilizes the gender/sex binaries. However, it is noteworthy that by undermining already present divisions and binaries, these normative tendencies constantly recreate further borders.

In my paper I intend to explore how the Chilean writer Pedro Lemebel, her/himself a transvestite, who by transgressing the boundaries of fact and fiction represents the figure of la loca (the crazy), transvestite homosexual, located on the margins of Chilean society in her urban chronicles? Her excessively parodic appropriation of the models of womanhood emerges as a figure of resistance in the dictatorial (1973-1990) and post-dictatorial society that results in not only subverting the sexual and gender binaries/borders but also actively resists the class and spatial borders that have been dominating Chile's neoliberal democracy with its rhetoric of a free liberal society.

17. Durba Banerjee
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Catfight. Madrid 1936 : Re-defining the Bounds of Spanish Civil War Literature

The historical narratives sanctioned by the academic enterprise of the Transition period, represented by historians like Santos Juliá, strived for distance from the Franco regime and advocated complete objectivity and impartiality. The word Transition was synonymous with modernization and development and the academia felt it best not to delve much into the past in the interest of the newly founded democracy. As the State made efforts to not keep alive the memory of Spain under Franco, the country floated into a state of transitory amnesia.

The 21st century Spain witnessed a re-awakening of the past with Zapatero's Historical Memory Law (2004) and a clamor to re-visit the Civil War (1936-39) and the Transition period with a critical stance. This new historical consciousness also resulted in a new wave of literature where the writers challenged the very idea of 'las dos Españas' or 'the two Spains'. The objective of this paper is to explore how a work like *Riña de Gatos. Madrid 1936* or *Catfight. Madrid 1936* challenges the traditional boundaries of civil war literature. Originally published in Spanish in 2010 and authored by Eduardo Mendoza (known for his works which defy generic and stylistic limitations), the paper shall demonstrate the ability of this historical novel to transcend the aesthetic boundaries of civil war literature through a 'rediscovery' of the Falange leader, Primo de Rivera (1903 – 1936) who was instrumental in the coup of 1936.

18. Shubhi Misra
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Borders in Cartography: A Critical Geopolitical Analysis

The geopolitical events have always had an impact on the changing nature of political borders. Borders have assumed a broader meaning, they are not just the line drawn but they are socially constructed differentiating unit. The most appropriate and widely recognized means by which the dynamism of borders has been translated is through cartographic techniques. Since ancient time images, routes and other iconographic tools were employed to strategies and plan clashes and other military actions. After the great discoveries and knowing the 'terra incognita' it was maps that helped in knowing the world. Gradually cartography and related surveys became an important venture of state activity. From boundary delimitation, demarcation to their vigilance and also their recognition, maps have assumed a pertinent role.

The neoliberal capital world order is giving rise to a number of borders. At present there is a web of borders, in fact there are borders within borders. This in\visible nature of borders has also been represented through cartographic techniques. It is noteworthy that the cartographic techniques and practices are closely and strongly related with the relationship between power and space. Just as borders have stood as the testimony to the changing world order similarly cartography which is a means of representation of borders has had a humungous role in mapping the world history at large.

The present paper attempts to establish a link between borders and cartography under the larger theme of critical geopolitics. It attempts to analyze the role of geopolitical imagination in the form of cartographic manifestation of geopolitical realities.

19. **Swati Babbar**
PhD scholar, Department of Germanic and Romance Studies, University of Delhi

Crossing Generic Borders: Manuel Vázquez Montalbán's Carvalho Detective Series

This paper would entail a study of five novels of Carvalho Detective series, published between 1974 and 1984. Its author Manuel Vazquez Montalban was a prolific writer who successfully explored various forms of writing: poetry, drama, novel, essay, journalism etc. Like all his writings, his detective novels also raise questions about the political, social and cultural context that Spanish society faced at that historical moment. These novels are chronicles of socio-political reality of Spain.

In this paper I will focus on how Manuel Vázquez Montalbán uses the formula of the detective novel as a structure around which he organizes cultural and creative constructions that surpass the limits of the form. His Carvalho detective series redefine the scope of the detective novel by incorporating various ideological and literary effects that permit him to create a new work that disassociates with the generic conventions and presents itself as free from traditional characteristics of the detective genre. The author redefines the meaning of the genre, thereby pushing its boundaries.

20. **Vandana Singh**
MPhil scholar, Department of Germanic and Romance Studies, University Of Delhi

Crossing Generic Boundaries: The Discourse of Border Thinking and Neo-detective Fiction in Leonardo Padura's Tetralogy

The 1970s saw the emergence of Neo-detective novel in Latin America. This genre is the outcome of period of turmoil in Latin America like the Mexican student movement in 1968, military dictatorships in various countries, and the intellectual crisis in Cuba which raised the question of ethical and aesthetic position of the writers and artists. The existing categories and labels of the classical or hard-boiled detective models were not adequate to address various regional/national issues. Latin American

neo-detective narrative crosses generic boundaries to address their reality and their regional/national issues by using the metropolitan model of detective fiction but as 'subversive colonial mockery' as Homi Bhabha says. This paper will attempt to look at the neo-detective novel as an example of border thinking. Can it be considered a discourse of trans-modernity as it is neither modern nor post-modern but incorporates elements from both? Does the neo-detective novel breaks the generic boundaries in order to present itself as discourse of trans-modernity? Leonardo Padura's tetralogy of four novels does not restrict the narrative only to solving the mystery and finding out the principal motive behind the crime (all of which are formulaic elements) but also deals with the various regional/national or societal issues by presenting itself as an amalgamation of fact and fiction. This paper will analyse Leonardo Padura's tetralogy in the light of the theoretical framework of border thinking to try and answer the above questions.

21. Gawri Verma

PhD scholar, Department of Germanic and Romance Studies, University of Delhi

Crossing of Borders in Contemporary Detective Fiction

The rise of detective fiction is coexistent with the origin and rise of the novel itself. In the course of almost two centuries since its origin, the genre of detective fiction has exhibited ever changing content and boundaries. Often cited are the remarkable differences between British classical whodunit and the American hardboiled noir. In recent times, the bestseller series of Swedish detective fiction by co-authors Maj Sjowall and Per Wahloo are marked by their differential treatment of the genre playing in a meticulously realistic environment with a somewhat melancholic and confused detective at work. The point of departure for this paper is the understanding that genres are not arbitrary constructs and any change of content or boundaries must be driven by social changes in the form of changing needs and fears of the readers. Changes in aspects like the locale, figure of the detective and other characters are central to the changes in social history. With this understanding, the paper seeks to analyze the characteristics detective fiction takes in today's world of globalization. Departing from Zizek's pointers about the significance of shifting locales to Third World countries and the changing figure of the detective in today's neo-liberal conditions, the paper would attempt to analyse one Indian and German detective fiction each and discuss the various newly forming, consolidating and disappearing boundaries of detective fiction today.

22. Tom Vanassche

PhD scholar, Albert Ludwigs Universität, Freiburg

Laurent Binet's *HHhH*: hybridity beyond classification?

This paper investigates the hybridity within Laurent Binet's debut novel *HHhH* (2010); a meta-reflexive reconstruction of the lead-up to the 1942 assassination of Reinhard Heydrich by British-trained Czech and Slovak resistance fighters. Most scholars (though not all) classify this text as being post-postmodern rather than postmodern. Surely, this classification has been influenced by Binet's insistence on not being distinguished from his alter-ego narrative voice – a suggestion that literary critics have eagerly embraced.

However, as Vermeulen and van den Akker (2010) correctly point out, the term post-postmodern is semantically empty and serves rather as an umbrella for several responses to postmodernism. So far, academic research has largely failed to categorize HHhH more meaningfully: to this author's knowledge, only Martens (2015) has suggested the label of New Sincerity. Moreover, academic research has mainly been focussed on HHhH's relation to Jonathan Littell's Les Bienveillantes and on the meta-reflective discourse within the novel.

Unsatisfied with the novel's current classification, this paper proposes a rhetorical and narratological analysis of *HHhH*, focussing on the text's emotionality. The remarkable correlation between an increased emotionality and increased fictionality seems to contradict Binet's insistence on being identified with his alter ego. Ultimately, this paper puts forward Vermeulen and van den Akker's

concept of metamodernism (with its emphasis on the hybridity of modernism and postmodernism) as a more suited classification of this complex novel.

23. Krupa Shah
PhD scholar, Indian Institute of Technology, Gandhinagar

Shape shifting Sources and Illusory Targets: Meghani and Saurashtrani Rasdhar

This paper challenges static notions of a 'source text', fixed and 'bordered' in language and time, and serving as the prototype for a translation that is always and inevitably seen to take place in a cultural 'elsewhere'. It explores instead the source and the target not as binaries separated by cultural and linguistic borders, but as a spectrum, one conflating into the other. This model of thought is particularly helpful in the context of the Gujarati writer Jhaverchand Meghani (1897-1947) who was a prolific writer, critic and journalist. This paper limits itself to the context of his pioneering work in Gujarati folk literature, especially a collection of lokavarta or folk stories about Rajput life and valour in medieval Saurashtra called 'Saurashtrani Rashdhar.' Meghani travelled far and wide in Saurashtra over a period of 20 to 25 years collecting and documenting repositories of oral culture through folk stories, songs, ballads and various other forms of popular memory. His sources were people from various occupations, castes, gender and class. Sometimes there was more than one version of the same tale and sometimes the same story contained idioms of two languages of regions that were linguistically similar, like Kutch and Sindh. How does one think of borders and sources in these contexts?

Scholars of translation studies can clearly see the complex and multiple levels of translation that take place in such a scenario as this. Collecting oral repositories and documenting them from their 'rough hewn' local tongue to a form of 'written' Gujarati is already a kind of translation. Furthermore, rendering a lokavarta into the shapely form of the short story is another literary transformation. This paper looks at a number of such consequences in the context of Meghani's folk stories and examines sites of translational borders and exchanges in order to propose a new way of thinking about sources and targets.

24. Kaushik Nagadev Bhuyan
PhD Scholar, Department Of English, Central University of Rajasthan

"A boundary is not that at which something stops but as the Greeks recognized, a boundary is that from which something begins its presencing." (Martin Heidegger)

Border Order: Geographical Borders and Political maps in the Travelogues of Salman Rushdie and Vikram Seth

By border we usually mean a boundary that intends to impose and order. Border both includes and excludes and thus differentiates the self from the other. The salience of the border emerges from a confrontation between the anthropological idea of confined culture with a focus on travel gaze or the diasporic flow of people and ideas across national borders. Travel writing studies the culture, people and place, its connection with ethnic identity, cartography and geographical borders. Physical displacement is the beginning of travel writing, but the complexity lies in the dialectical relationship between the internal and external journey, of mind and body, fact and fiction.

This paper is an attempt to problematize the issue of geographical borders and political maps of both fact and fiction from the perspective of the postcolonial writing which plays a great role as a cultural diplomacy to promote political views. Frontiers and boundaries are defined as two fundamental geographical aspects. There have been quite extensive writings dealing with the subject of borders, frontiers and boundaries. My argument here is more particularly concerned with the representation of geographical borders and political maps of fact and fiction in postcolonial perspectives of writings.

For my purpose I would like to study two travelogues, i.e.: Salman Rushdie's *The Jaguar Smile* and Vikram Seth's *From Heaven Lake* as the inside-out texts-cum-travelogues of Indian writers explored in unknown places. This study intends to argue about the fact and fiction of geographical borders and political maps of India, imagined and represented in the travelogues. Another part of attempt would try to explore the recasting of the Indian identity of both the writers while going beyond the borders of imagination and representation.

25. Pratishtha Singh
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Alternate History: borders between History and fiction

This paper explores the genre of alternate history as a negotiation between history and literature. Accepting and understanding Hutcheon's 'historiographic metafiction', this paper attempts to place alternate histories in a classification which is away from simple science fictions. The fiction in history books and history in fictional narratives makes these two disciplines co-dependent. The settings of each work of fiction are in some sort of a historically identifiable location. The reverse is also true since all accounts of historical narration, do include some personal interpretations of the historian. What alternate histories do, is essentially a merger of history and fiction. The narration is, undoubtedly, a fiction but it uses historical events and characters to create a certain impact on the reader and as a deviation from historical fiction, alternate histories change one or more historical events which results in a complete change in the course of history. Thus, history is "altered" to create an obviously imaginary scenario but it is interesting to understand why the author does this. The conventional borders between history and fiction are being questioned and subverted in post modern literature. This paper will study contemporary Italian literature in particular and focus on a few novels which are also a part of my doctoral thesis.