

Department of Germanic and Romance Studies, University of Delhi
Second Interdisciplinary Research Scholars Conference
January 29 – February 02, 2018
Delhi, India

“Which Way Home?” – Imagining Homelands

“... human beings do not perceive things whole; we are not gods but wounded creatures, cracked lenses, capable only of fractured perception.” [Salman Rushdie]

	DAY 1 29 Jan	DAY 2 30 Jan	DAY 3 31 Jan	DAY 4 1 Feb	DAY 5 2 Feb		
11.00-11.30	Registration/opening remarks	Paper 1 The Migrant Youths of North East India: A study in the Naga Context Paper 2 Migration from Real to the Virtual World In About Saeeds <i>The Smartest Guy On Facebook</i> Paper 3 Quest of Identity in films Chair: Sarita	Lecture: Dr. Ankur Datta (SAU) Chair : Rama Paul	Paper 8 The Theme of Identity, Memory and Loss in MaïssaBey’s novels <i>Surtout ne teretourne pas</i> and <i>Puisque mon coeurest mort</i> Paper 9 Place of Memory in the writings of First Wave Russian Émigré Writer Gaito Gazdanov. Paper 10 Where Is Our Home? A Critique Of Diasporic Homelands In "Toba Tek Singh" Chair: Sachita Kaushal	Lecture: Prof. Apoorvanad (DU) <i>Imaginary Homelands in Hindi literature</i> Chair: Vijaya Venkataraman		
11.30-12.00	Keynote: Prof. Madhavan Palat <i>Visions of the Past and the Future: Science fiction and History</i> Chair: Shaswati Mazumdar						
12.00-12.30							
12.30-1.00							
1.00-1.30	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH		
1.30-2.00	Panel Discussion I <i>Imaginary Homelands</i> Majula Padmanabhan, Mukul Kesavan & Geetanjali Shree Chair: Jyoti Sabharwal	Discussing Texts I – Theory Chair: Ena Panda	Paper 4 Migration in the works of Indo-Mauritanian writers Paper 5 Idea of homeland in the novel <i>Clash of Civilization over an elevator in Piazza Vittorio</i> by Amara Lakous Chair: Anita Saini	Discussing Texts II – Literature Chair: Maneesha Taneja	Film Screening & Discussion II		
2.00-2.30							
2.30-3.00						Tea/coffee break	Film Screening & Discussion I
3.00-3.30							Paper 6 Language, Time and Space in the novel “Broken German” Paper 7 Imagining the world in Horror Fiction Chair: Swati Babbar
3.30-4.00	Tea/coffee	Tea/coffee		Tea/coffee	Tea/coffee		

Aarti Paul

**Assistant Professor, French, Department of Germanic & Romance Studies, University of Delhi
Migration in the works of Indo-Mauritanian writers**

Akhailiu RIMAI

**Department of Germanic and Romance Studies, Delhi University
The Migrant Youths of North East India: A study in the Naga Context**

North East India comprises of eight states viz. Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura. The region, though seemed remote from the mainland India (for instance, New Delhi), occupies a strategic position in the international political front of India for the fact that it shares international border with Tibet, Myanmar, Bangladesh and Bhutan.

The Nagas are an ethnic group conglomerating of several tribes forming the major ethnic group in Nagaland, and with significant population in Manipur, Arunachal Pradesh and Assam. The distribution of the Naga population in four different states of the country has a political history to tell and at the same time, it speaks for the economical imbalance of the Nagas and its region with the rest of the country.

Sanjoy Hazarika, writer, columnist and filmmaker, and a respected figure from the North Eastern Region of India, speaking on migration says, “(. . .) It is a matter of personal choice and the attraction is better life in the new homeland”. Geographically remote, economically neglected, politically misunderstood, and culturally and racially ‘different’, the Nagas have been marginalized. Therefore, it is not a strange thing to find youths from the North East India, in general, and the Nagas, in particular, migrating to the metropolitan cities in search of higher (and better) education, better paying jobs and a higher standard of living.

This article aims at understanding the present economical condition of the Nagas by first of all, discussing in brief the history of the Nagas post 1947. Secondly, we shall take a look at the present economic and political scene in the Naga inhabited states of North East India. Thirdly, we shall study in detail the reason, aim, objective and purpose of the migrant population of the Naga youths. Finally, we shall discuss the possibilities of outcome in the Naga society from the mass migration of the Naga youths.

Cheshta

**Ph.D. scholar, Department of Slavonic and Finno-Ugrian Studies, University of Delhi
Place of Memory in the writings of First Wave Russian Émigré Writer Gaito Gazdanov.**

This paper is based on the theoretical part of the aspect that how memories create a fictional world for an emigrant and how memory casts an ethereal effect on the mind of the reader. An emigrant cannot defamiliarize himself from his roots, past, migration and mobility may be seen in the dress, language and way of living life but the spirit remains same. William Safran is Professor Emeritus of Political Science at the University of Colorado Boulder says...« they (emigrants) continue to relate personally or vicariously, to the homeland in a way or another, and their ethnic-communal consciousness and

solidarity are importantly defined by the existence of such a relationship. » So in this way this paper will discuss that how the hero of the novel always try to relate himself always with his roots, being in Paris his soul is in Russia, Russian Diasporic writer Gaito Gazdanov shared his life, that how past times, memories always effects the life of an emigrant. Memories always remain a significant factor in expatriate writing. Through his work "An Evening with Claire" (Вечер У Клер) he represented a world of memories. It was his first novel and was written during his time as a Russian Empire in Paris. In this novel he depicted his own life via a series of memories and these memories represent a relationship between past and present. The main hero of this novel "Kolya" reconnected with Claire, a French woman he first met some ten years earlier in 1917. Kolya has been spending his evenings with Claire at her home in Paris. While Claire sleeps, Kolya reflects on the time he has spent the Claire, the woman who has occupied his mind for the past decade. Throughout the story he remembers his past times; he gradually comes to remember everything that has happened in his life, particularly the events of his first eighteen years. When he was only eight years old his father died, this was a sad memory of his life. Several of these memories are melancholy in tone; there are recollections of happier and sad times as well. He remembers about his childhood, about his parents. This novel touches upon the various aspects of Kolya's life. An Evening with Claire is a deeply introspective novel that reflects the series of memories, his love with Claire, memories about his family and these memories are a mixture of sadness, regret, and happiness. Further I would also like to add that the character also face some existential problems like who are we? And the concept of time turns out to be of psychological nature rather than of mechanical time where the clock time would have no value in fact it is the inner time, the time of the mind and the content of the mind which reflects the sensibility of both past as well as present time period.

Dr. DIMITA K. MEHTA

WHERE IS OUR HOME? A CRITIQUE OF DIASPORIC HOMELANDS IN "TOBA TEK SINGH"

"Toba Tek Singh", the renowned short story of Sadat Hasan Manto is based during the Times of India Pakistan partition of 1947, immediately after the Partition the officials decide to exchange the inmates (both sane and insane) of a lunatic asylum of Pakistan. The declaration consists of sending the Hindu inmates to India and bringing the Muslim inmates to Pakistan. The declaration generates a situation of utter confusion and chaos amongst the inmates. My paper intends to analyze various forms of HOMELANDS that come into play amidst the chaos: emerging homelands, shifting homelands, vanishing homelands, and confusing homelands. When one talks about diasporas usually it's people who leave their homeland and settle in another place due to socio-economic conditions. In this story it's interesting to note that the homelands are in diasporas and not the people.

Megha Kandwal

MPhil in German, Department of Germanic and Romance Studies, University of Delhi Language, Time and Space in the novel "Broken German"

My work is about the book "Broken German" by the Israeli writer Tomer Gardi, published in 2016. As the title implies, the book is written from beginning to end in "Broken German". The language of

this book contains many grammatical and spelling mistakes. This book tells the story of young migrants coming to Germany from different parts of the world who speak broken German.

My work explores the nature of the language and its function in this novel. The language of this novel emerges in the context of migration. The migrants in this novel learned the language not through formal learning but through listening and speaking. They come from different backgrounds. The broken German in which they communicate with others has the elements of the language of their respective countries. Multilingualism and orality are therefore central to the study of the essence of the language of this novel. Many aspects of migration, such as the question of identity, tolerance, integration, xenophobia and language acquisition are linked to this broken language. It can be said that in this novel, the world of migrants comes to light not only through the content, but also through the language. Remarkably, there are many references to coping with the past and the persecution of the Jews in the novel. It will also examine what the function of these clues is and how they relate to the topic of migration.

In order to examine the above mentioned areas, I refer to scientific works on the topics of orality, multilingualism and migration. The debates on multilingualism is being considered how linguists and literary critics consider the phenomenon of multilingualism in literature. How do they see these phenomena, as "language change or language decay?"

Nupur Sethi

Mphil. French Studies, Department of Germanic & Romance Studies, University of Delhi

« Quest of Identity in films »

This paper focuses on the idea how in myriad films, a portrayal of history of alienated humankind with respect to identity has been presented. We certainly discover in films how the history of humankind is one of the interculturalism. Therefore, it is interesting to delineate through films, how cultures have always communicated when different communities have come into contact, primarily when one migrates from one land to another land. Either, it is propitious for one by coming in contact with other culture, language, belief system etc or one loses the essence of one's own culture and land. Even though all say that one is octroyed a homeland since birth, but, if in the state of quest, if someone finds abri somewhere else, why don't one comprehend that the other migrates in order to live in another homeland? Why are they not regarded as « us », why always « other »? Although, various studies has been done on the subject of « intercultural communication » since 1959. Howbeit, we have forgotten to centralize the cognizance towards the change of perspective regarding the phenomenon of cultural diversity and its resulting relationship between « people ». People might be a word for a universal use. But, is it in real that people are united? They are not tend to be united even in existence of the so called « humanity » due to their differences. These differences exclusive of being a human arose due to normatively and ideologically created cultures, society, religion, races, languages, beliefs, rites, traditions, habits etc. The shift in the perspective about « other » arose from a changed vision as to the dominant paradigm. In other words, how people saw themselves among the « others » and how people saw « others » as in members of other communities among themselves in a specific paradigm, notably, in multiculturalism (visible otherness), in interculturalism (hybrid identity) and in transculturalism (from identity declassification to identity without otherness). The shift between « other » and « us » apparently varies, sometimes annexing a positive significance, however sometimes negative. Nevertheless, we will ascertain in various films how identities are reconstructed dissimilarly in the presence of the aforementioned differential cultural paradigms.

Parul Puri

Mphil. Studies, Department of Germanic & Romance Studies, University of Delhi

Idea of homeland in the novel *Clash of Civilization over an elevator in Piazza Vittorio* by Amara Lakous

Raveena Dhingra

Mphil. French Studies, Department of Germanic & Romance Studies, University of Delhi

The Theme of Identity, Memory and Loss in MaïssaBey's novels *Surtout ne teretourne pas* and *Puisque mon coeurest mort*

This paper examines the themes of identity, memory, trauma and the nature of sociocultural conditions of women in contemporary Algeria through a study two novels, *Surtout ne teretourne pas*(2004) (Above all, don't come back) and *Puisque mon coeurest mort* (2010) (Now that my heart is dead) written by the Algerian (Francophone) author MaïssaBey. By the medium of these two novels, this study analyses the ways in which the complex and problematic nature of Algerian identities are shaped, directly or indirectly, by the haunting legacy of French colonialism and Algeria's troubled postcolonial period. The suffering, pain and trauma of the characters portrayed in these novels, besides being a reflection of the author's own personal experience, also depict a call for transcending from narrowly defined identities towards finding original ways of conceiving multi-layered identities.

The first novel, *Surtout ne teretourne pas* (Above all, don't come back), follows the path of a young woman, Amina, as she makes her way through a city, a life and a sense of self that has been ravaged by an earthquake. The author, inspired by the earthquake in northern Algeria in 2003, interweaves descriptions of the earthquake with descriptions of Amina's family, culture, country and her place within them. The second novel, *Puisquemoncoeurest mort* (Now that my heart is dead), is the story of a young English literature professor, Aïda, whose only son is murdered by a terrorist. Unable to bear the pain, she spends her evenings writing letters to her dead son. The writer evokes the agony, misery, shock and trauma felt by the victims of the civil war and their attempt to deal with the grief and the loss. MaïssaBey, through her writing, denounces violence and terrorism and seeks to create a new identity by "lifting the veil", "unweaving the stories" and "undoing the knots".

Sonali Jain

Mphil. German Studies, Department of Germanic & Romance Studies, University of Delhi

Migration from Real to the Virtual World In Aboud Saeeds *The Smartest Guy On Facebook*

Migration has been a constant and influential feature of human history. This concept of migration covers the movement of people in a wide variety of situations. People migrate in hope for a better life. Every study of human migration so far has dealt exclusively with people moving their bodies from one place to another, permanently. With virtual worlds however we have people moving their attention, not their bodies, and they are moving back and forth all the time. People are searching friends on social networking sites and meeting them online where everything seems clear and

beautiful. This paper is an attempt to discuss this new form of migration from the perspective of Aboud Saeeds Facebook work *The Smartest Guy on Facebook*. Aboud Saeed from Syria also migrated from his real world to the virtual world of Facebook. During civil war in Syria (2011-2013) Saeed decided to raise his voice against war, express his desires and daily life struggle through Facebook. He started noting down his daily experiences in Arabic from his personal life and outside milieu. On Facebook he could be read by many people at the same time. His Facebook posts gained so much attention that in 2013 they were translated from Arabic into German and got published in the form of a book.

Suman Singh

**Assistant Professor, German Department Aligarh Muslim University
Imagining the world in Horror Fiction**

Horror literature called as the segment of fantastic, utopian and speculative fiction was considered as an aberration for long run. The Genre also reflected the cracked walls of society by calling up the repressed fears from the human consciousness. Rated by the set of rules laid down in eerie of the unknown, a space created in horror counters the idea of hope. The anticipatory utopian discourses of overcoming class structure and patriarchal gender roles, a human condition freed of misery and a better world are dismissed by arrival of supernatural and monstrous. This turns out to be an inevitable shift to the subconsciously imagined space, which produces horror in a peculiar way and speculates aberrated view of homeland.

Homeland in Ernst Bloch's central ideas lies not in any specific space, but in the future where Not-yet-conscious and Not-yet-become are in the process of attaining their status. Bloch's thought can lay down a basis to contemplate existing spatial structure and its adaptation in horror. The alternate world created in horror provides negatively a gateway to thinking about possible utopias.

In an attempt to portray the construction of space in Horror, my presentation will propose that the genre produces horror in the same way, as it is evoked in the real world. This paper tries to analyse horror from the vantage point of created dystopian land, where dystopia itself sees the real world in particular way.