

**Collective Memory, Urban History and Colonialism: The Case of Coronation Park**

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This paper will consider the relationship between history and collective memory by looking at Coronation Park, situated in North Delhi. Located at the site of the Imperial Durbar of 1911, Coronation Park represents an attempt by the city's planners to visually negotiate the city's colonial past by re-contextualizing and re-narrativizing its material remnants. It argues that the historical imagination of present users of the park has to be situated both in the longer spatial, social and political history of the city.

**Finding Meaning in Memory: Towards Creating a Novel Discipline of “Memory Studies”**

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# MEMORY STUDIES

The paper focuses on how memory studies have turned out to be built up as a scholastic field. Although, we recognize that there are downsides to formal systematization, but it has provided a much-needed orientation to the field of memory studies. We contend that institutionalisation of any discipline occurs through three key processes. Firstly, singular

researchers must shape the field through logical creations and joint efforts. Second, advanced educational organizations should formally perceive the presence of the field through specific projects and offices. Third, open and private benefactors must support it through committed grants and allowances. We utilize these stages as benchmarks so as to evaluate memory concentrates' present condition of improvement. We have overviewed critical works of key creators in memory studies. The outcomes demonstrate memory studies to be in a mid-level condition of improvement, where singular operators are the most dynamic drivers of characterizing the limits of the field and driving its further foundation. The significant snag in this procedure, recognized in the writing audit, is the divided idea of the control, which could be tended to through the quest for a progressively interdisciplinary (as opposed to multidisciplinary) look into motivation. The paper additionally thinks about the strategies from oral history, and also different techniques, for example, talk examination, which has been utilized in procedures of recalling, indicating how individuals co-build the past in their joint generation of the social universes they possess through discourse and dialect. Some concerns about how memory studies and media studies intersect, particularly given that the mass media assumes a key role in the constitution of memory – and the governmental issues of recollecting is inherently associated with power have been additionally addressed in this

## Of Remembering and Forgetting: Perspectives on History and Memory Abstracts

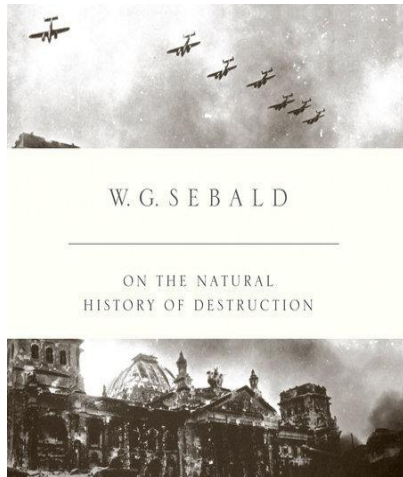
paper. This paper concludes with a brief discussion of the critiques of memory studies, mainly that the field has not paid attention to the problem of reception (in terms of methods and sources) and thus cannot illuminate the sociological basis of historical representations.

### W. G. Sebald's *On the Natural History of Destruction*: Allied bombings, Agency, and Representation

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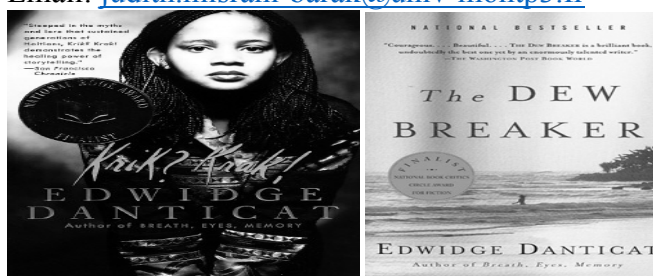


One of the most significant manifestations of memory/history debate in Europe in the late twentieth century took place in the context of post-war German literary and political engagements. After the fall of the Wall in 1989, the public sphere has witnessed significant crosshatchings of debates regarding how the past should be revisited in order to shape a felicitous future order as well as regarding mapping and interpreting the changes in literary practices. Anne Fuchs and Mary Cosgrove argue for the emergence of “memory contests” which breaks away from the old [official] paradigm of “Vergangenheitsbewältigung” [coming to terms with the past] by putting emphasis on a pluralistic memory culture as opposed to any particular normative understanding of the past. On the other hand, Andreas Huyssen’s interpretation of post-war German literary history in terms of “Nullpunkte” implies that “memory contests” is not a break from the old paradigm of “Vergangenheitsbewältigung” but rather a different repetition of it. At this historical-literary backdrop, the European author W. G. Sebald’s 1999 essay “Air War and Literature” (a slightly altered version of his Zurich lectures, 1997) marks a discursive intervention by bringing to the fore the Allied carpet bombings of German cities and the problematic issue of German victimhood. I would argue—by focusing on certain passages of baroque catastrophic representation from Sebald’s text—that the essay is neither an attempt to absolve Germans from their historical crime nor a polemical study foregrounding Allied bombings as an attempt to destroy German cultural heritage but rather presents a natural historical critique of instrumental rationality. Taking cue from Susan Buck-Morss’ study on Benjamin’s *The Arcades Project*, the paper further develops Sebald’s dialectical understanding of natural history in reference to questions of literary representation, processes of memoration, and agency.

### The Memory Script of the Diasporic Body in a Selection of Short Stories by Edwidge Danticat

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This paper will focus on the memory script of the diasporic body, separated on either side of the Atlantic Ocean between the Caribbean and the United States, as it surfaces in the short stories by Edwidge Danticat that stage migrants, refugees, and the diaspora (*Krik? Krak!*, 1996, and *The Dew Breaker*, 2004).

The stories hold the migrant body at the center of the text, used and abused, commodified, pulled apart, transformed, tortured, scarred, denied their freedom, or made absent to themselves. Bodies haunt Edwidge Danticat's narratives and inhabit all its cracks, they bear the mark of the traumatic Haitian past and those of the traumatic American present, one reverberating the other. The very process of remembering and forgetting is physically inscribed in the body as it is assaulted by crises of epilepsy, maimed by laryngectomies, plagued by phantom limb pain, shattered by nightmares, speaking in tongues. The body of the characters in the short stories becomes a historically scripted text where involuntary remembering and forgetting happens, what Brinda Mehta calls a 'memoryspeak' (Mehta, *Notions of Identity, Diaspora and Gender*, 80).

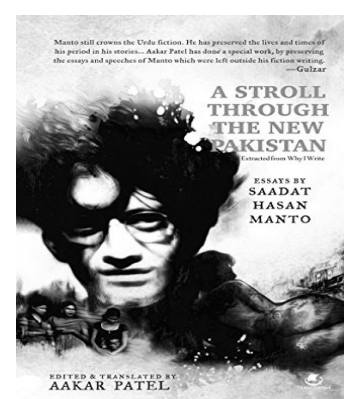
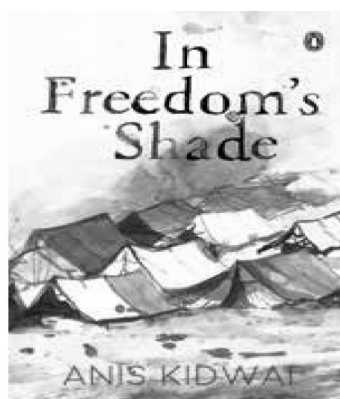
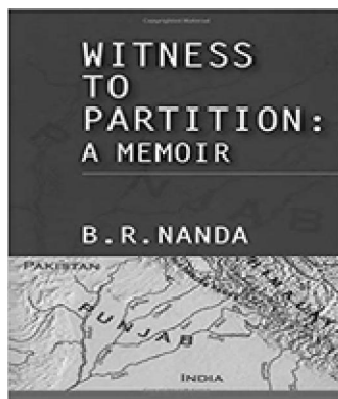
Yet, one has to wonder whether the migrating body as a site of dispossession, of memory and forgetting, could also be a site of resistance and one of reclaiming, whether the body as a space of death could become, through the sheer power of text, 'a space of transformation' (Michael Taussig, *Shamanism, Colonialism: A Study in terror and healing*, 4).

The short stories 'Without Inspection' and 'Sunrise, Sunset', recently published in *The New Yorker*, will also be used.

### Remembering the "Endless" Partition

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In the paper I discuss the ways in which significant memoirs about the partition of India have differently engaged with historical and traumatic memories of the event and its afterlife. I initially take up for analysis memoirs written soon after 1947 such as B. R. Nanda's *Witness to Partition: a Memoir*, Sa'adat Hasan Manto's *A Stroll Through the New Pakistan*, and *Bombay During Partition*, as well as Anis Kidwai's *In Freedom's Shade*. In the second part of the essay I refer to a new kind of life-writing about the partition by second and third generation writers that I term the post-memoir. This includes a critical account of aspects of Raza Rumi's *Delhi by Heart: Impressions of a Pakistani Traveller* and Kavita Panjabi's *A Unique Grace*.

### The Other Side of History: Partition and Repressed Memory

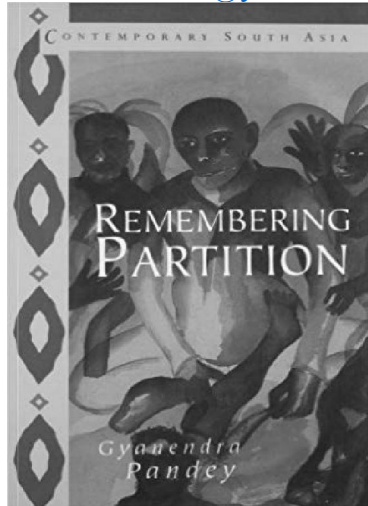
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“Why had the history of partition been so incomplete, so silent on the experiences of the thousands of people it affected?”- the answer to the question posed of Urvashi Butalia traces a gap “between history and memory”, a gap between the glorified political history of India celebrating Independence, relying heavily on official archives, and the memory of the Partition victims which had been categorically suppressed by Indian historiography. Halbwach’s concept of “social framework of memory” may be applied in this context to understand how personal memories had been governed by social and political mechanisms. In *Remembering Partition*, Pandey’s observation about the necessity of a “reconsideration of the standard view of history” becomes crucial. This re-consideration has been done by certain researchers in history, anthropology and

feminist historiography where recollection of Partition memory brings in newer perspectives of history and encourages a re-reading of history. This paper would try to trace the other side of history with the help of Partition novels, particularly written by women victims, and oral history in the form of interviews and thus try to find out how important these excavations of memory are for true insights into history and try to bridge the gap “between history and memory”

### A Metropolis of Hunger: Representations of the Great Famine of 1943

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In the life of a city, sometimes a time comes of such cruelty, depravity and utter loss of humanity that annals of history have very little to say about it probably because there are no *human* ways to memorialize the dead. Yet speak we must: for it is only in speaking and remembering that the mist between the past and the present can be lifted and we can make an effort to understand how our present self has been shaped, nay misshapen, by a long continual trauma that had shadowed who we are and what we do. This paper looks at the long history of the Great Famine of 1943 and its

literary and visual representations by analysing contemporary poetry and paintings of Premendra Mitra, Sukanta Bhattacharya, Zainul Abedin and Chittoprasad to see how the traumatic months leading up to the Famine and after it, civil society tried to remember the horrific starvations and deaths on the streets of British India’s finest metropolis, Calcutta.

### Narrating Nation, Self and the Other through Literature and Film: Reading Manto and Khushwant Singh

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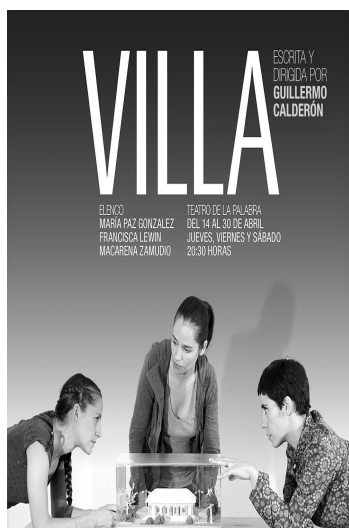


In our paper we will be looking at two authors who document the painful trauma called Partition (of the Indian subcontinent in 1947)—Sadaat Hassan Manto and Khushwant Singh. Through our analysis and deconstruction of various short stories of Manto's such as Kaali salwar, Khol Do, Thanda Gosht, and a few others and Khushwant Singh's novel, Train to Pakistan we hope to show how the act of re-writing the various atrocities and sometimes acts of selflessness during the South Asian Holocaust aids in the social reconstruction of the nation that we now know as India - a colourful conglomeration of various communities, caste and creed also gives succour to Human Essentialism. This act of remembering also aids in the formation of an alternate, indigenous history that is at once communitarian, in turn making us accountable for our past and present as responsible citizens of the world. We will also touch upon key issues of gender in this individual or collective recalling of memories as transmitted through the authors' writings. Cinema too has played a key role in the dissemination of such memories and films such as *Khamosh Paani*, cinematic adaptation of *Train to Pakistan*, Deepa Mehta's 1947 *Earth*, Anup Singh's *Qissa* come to mind and we hope to touch upon this new media as well in our paper and what it achieves.

### The generation of postmemory in Guillermo Calderón's *Villa*

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*"We speak so much of memory because there is so little of it left".*

(Pierre Nora, *Les lieux de mémoire*)

The transition period after the long military dictatorship under General Augusto Pinochet in Chile has been a long and multi-layered process involving the setting up of democratic institutional apparatus, addressing the demands raised by the Chilean civil society with regard to the massive violation of human rights during the dictatorship, means and mechanisms to deal with the past crimes and state repression, etc. In the last few years, in order to honour the victims of acts of state-sponsored terrorism perpetrated during the military dictatorship in the seventies and eighties of the XX century, Chile has witnessed memorialization through archival, memorial and educational

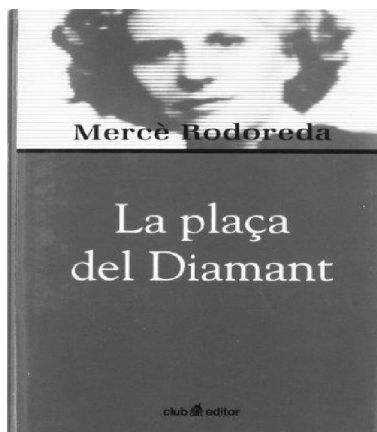
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memory spaces all over the country. The public memorialization process turns even more interesting and complex when the generation of postmemory gets involved in dealing with the struggles around memories and meanings as public memorialization. My paper is based on a critical reading of Chilean playwright and director Guillermo Calderon's contemporary play *Villa* examining the demands by the generation of postmemory for public memorialization over time where the past has to be clarified, perpetrators punished, victims recognized and legacies conveyed to future generations. *Villa* is part of a two-play project, namely, *Villa + Discurso* where both the plays complement each other thematically and the same three young women perform in both the plays. The protagonists, representing the generation of postmemory of Chile, are assigned the task to decide the fate of Villa Grimaldi, a *lieux de mémoire* that served as the largest centre of clandestine detention and torture during Pinochet's dictatorship. The paper attempts to study the generation of postmemory's struggles in striking a balance between ensuring the recognition of the state-sponsored crimes during dictatorship and avoiding giving too much pain to the postgeneration or post-postgeneration by bringing back the painful memories through realistic imagery.

### Memory of exile: The case of Mercè Rodoreda

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Spain witnessed mass exodus with the progressive victory of the Nationalists over the Republicans in the Spanish Civil War (1936-39). It is estimated that around 500,000 (Rubio, 1977) fled into exile by the end of the war on 1<sup>st</sup> April 1939, with 50% being women and children (Richards, 2002; Bocanegra, 2009). This paper would invite a reflection on the memory works of Catalan writer and intellectual Mercè Rodoreda (1908-1983), forced into exile during the Spanish Civil war.

Winner of the prestigious Premi d'Honor de les Lletres Catalanes, Mercè Rodoreda is best known for her critically acclaimed work *La plaça del diamant* (1962) that has been translated in more than thirty languages since its publication.

Rodoreda sought refuge in France and Switzerland due to her strong involvement with the Republican cause. However, her writing suffered in exile as she lost audience in Spain and found herself residing in countries that were foreign to her mother tongue Catalan. The paper would attempt to analyse her representation of the war and its aftermath. Moreover, it would endeavour to identify narrative strategies in her writings that helped her negotiate with her memory of exile.

### “Calle de la Memoria” in Sincelejo, Colombia: A symbolic step towards a community’s reconciliation with its traumatic historical-collective memory of the violent past. A case Study

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This work intends to highlight the inauguration of “Calle de la Memoria” in Plaza de Mahajual, Sincelejo, a city on the Caribbean Coast of Colombia, and attempts to understand the needs & possible impacts of,



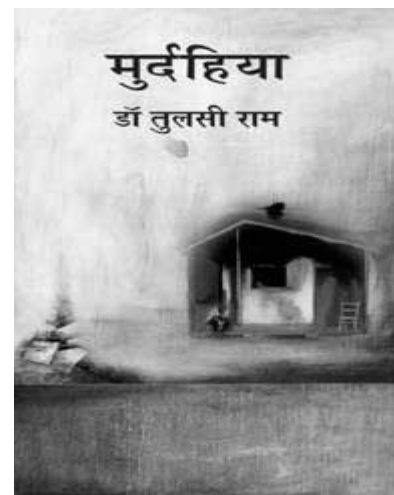
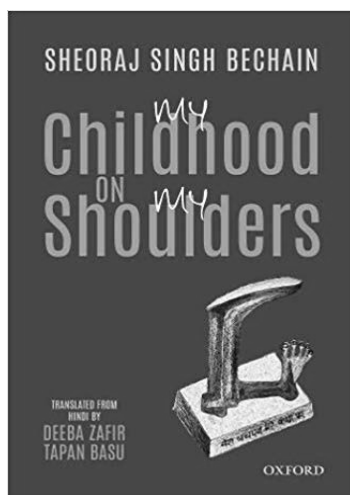
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and most importantly the process leading up to, this symbolic event in a country which has lived an extremely violent history since 1940s till Sep 2012, when the peace process between Colombian Government and FARC-EP was signed. The Colombian Caribbean coast has been one of the major conflict zones where most parties (The State Army & Police, narco-traffickers FARC-EP, Paramilitary- these last two groups sometimes took the entire village as hostage or controlled them as a military regime-) engaged ferociously in battles and hence the community shares a traumatic collective memory. This inauguration event, held on 7<sup>th</sup> December 2018, was the first day of the 2<sup>nd</sup> Festival “*Imaginalapaz*” (Imagine Peace) organized by a group (*colectivo*) of independent multi-disciplinary individuals, who with various tools like arts, music, lectures, debate forums, murals, movie club, theatre-dance forms, tried to democratize the space for the victims to present their voices while/thereby aspiring for a reconciliation with their traumatic memory aiming for a potential reparation of the victims which in fact is one of the major goals envisioned in the Colombian Peace Treaty. Keeping this general (Colombian) as well as regional (Caribbean coast) historical backdrop in mind, an effort will be made to analyze the multi-disciplinary approach applied by the *colectivo* in order to interact with the victims and explore the process undertaken since the 1<sup>st</sup> Festival “*Imaginalapaz*” (3-6 November 2017)- in which I participated as a volunteer- till the 2<sup>nd</sup> festival in Dec 2018 and the consequent inauguration of “*Calle de la Memoria*”.

### **Dalit Hindi Autobiographies: An Informed Strategy to reconstruct History from the perspectives of Marginalized.**

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Dalit autobiographies have often been designated as the narratives of pain or the life writing that largely premise on caste inequities suffered by the under-caste communities in India. However, such interpretations are limited in its scope and try to generalize and ignore the potential of Dalit autobiographies that could be effectively used as potential repository of counter history of Indian social system. Dalit Hindi autobiographers such as Mohandas Naimishrey, Sheoraj Singh Bechain, Tulsiram are/were well learned academicians and their autobiographies cannot be reduced to such notions of treating them as regular evidence of caste inequalities. While juxtaposing the numerous historical events which are documented in these autobiographical texts, the act of self-narration or self-writing becomes an informed tool of historiography. These autobiographies from Uttar Pradesh pave way for the

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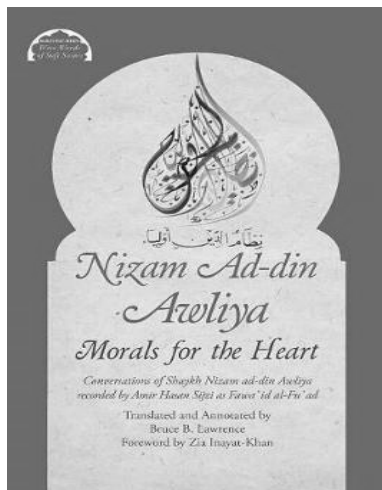
contemporary researchers to re-imagine Indian social/political history in a newer light, which has so far been, shelved for obvious reasons of suppressing the lower caste agitations/perspectives. A conscious self – reflection of Dalit autobiographers maps the contours of Indian history in such a way that impacts oppressed and oppressor alike. Not only these Dalit autobiographies reflect on upper caste hegemonic discourse of mistreating Dalit people; they strongly reflect on Dalit social history as well, in which Sheoraj Singh Bechain and Naimishrey candidly submit that the impact of Ambedkar was not as strong as it was Swami Acchutananda and Arya Samaj in the history of Uttar Pradesh. This seems blasphemous given the politics of the Bahujan Samaj Party of Uttar Pradesh that has thrived on the politics of Ambedkar for its Dalit vote Banks. At the same time, such memory-based autobiographies also change the course of action for the Dalit people of that particular region in which strategies are redirected to excavate out the Dalit warriors of the past.

In my presentation I would attempt to highlight the Indian social history retrieved, rewritten to reconstruct a wholistic Indian past through the act of self-narration of Dalit autobiographies heavily embedded in the memory.

### Spiritual Genealogies, Memories of the Pious and Didactics: The Historical Imagination in Nizam al-Din Awliya's Discourses

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The perception of the past, its reportage and representation in the literary genres has been a subject of critical scrutiny by scholars. Literary styles often determine the nature of histories that are written and how they engage with the collective memory of the past. My research focuses on the historical imagination underlined in sufi literature produced in the fourteenth century. The sufi texts engage with both individual life histories of sufi teachers as well as collective memory of a sufi order (*silsila*) and the precepts and practices. In popular memory, the Chishti Sufis are well known on account of the memory associated with their tomb shrines and the easy availability of their teachings in popular sufi literature. Very often, academics intending to unravel the sufi precepts and practices are largely reliant on the *tazkirat*

(biographical) literature produced in the fourteenth century. They underline a definitive sufi praxis based on hagiographies that was largely unchanging across time and more often than not was derivative in nature as the origins of the order are traced to the sufi masters of Herat. These *tazkirats* were written in the mid-fourteenth century when the sufi order was definitive and precepts well laid out. I wish to study the early history of sufism and critical role of memory in shaping historical discourse regarding sufism as well as Muslim community. In this paper, I focus on the narrative structure of early fourteenth century *malfuzat* (table talks), the *Fawa'id al-Fu'ad* to underline the role of individual and collective memory in shaping the religious precepts of Sufism as well as history of Muslim community in the fourteenth century.

The *Fawa'id al-Fu'ad* is one of the earliest sufi text that had a dialogical flavour and reports the practices and precepts of Shaykh Nizam al-Din Awliya as he discoursed on varied themes in his hospice. The text was compiled by his lay disciple Amir Hasan Sijzi who cogently



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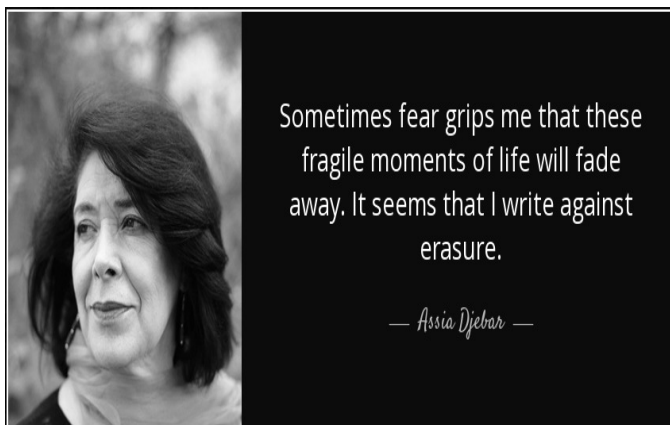
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contextualized the sufi precepts with the practices and material milieu of the hospice. The discourses are narrated by the Shaykh with a didactic tone and lay down certain sufi precepts in anecdotal mode. While most of the *isharat* literature was monotonous, Nizam al-Din Awliya was different as he chose to narrate, illustrate and substantiate sufi tents with anecdotes. In addition, Shaykh Nizam al-Din reported the events that delineated the historical memory of several personages from the past in a temporally fragmented manner. These personages included sufis who were contemporaries of Shaykh Nizam al-Din, his preceptor Baba Farid as well several other mystically oriented past heroes. I discuss in this paper how in reporting the sufi precepts in the *malfuzat* the Shaykh used memory of the past to defend Sufism from its detractors and presented a nuanced and lucid understanding of the precepts that were easily comprehensible to the audience. By delineating the narrative style and usage of history and memory in shaping sufi precepts, I intend to highlight how Nizam al-Din Awliya tried to draw upon the memories and lessons from the past and unfolded its relevance for the present and hence, unravelled multi-layered perception of sufi ideals and constructed a history of the Muslims that was distinct from the chronicles.

### The Exploration of Memory in the Works of Assia Djebar: An Act of Resistance, Transgression and Reclamation

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Assia Djebar, one of the foremost postcolonial Algerian francophone writers, has returned time and again to the theme of memory in her work. In her hands, remembering becomes an act of resistance to the colonial narrative. It also becomes an act of transgression against the dictates of the misogynistic and patriarchal post-colonial Algerian society and polity. For Assia Djebar, the very act of remembering and of writing memory

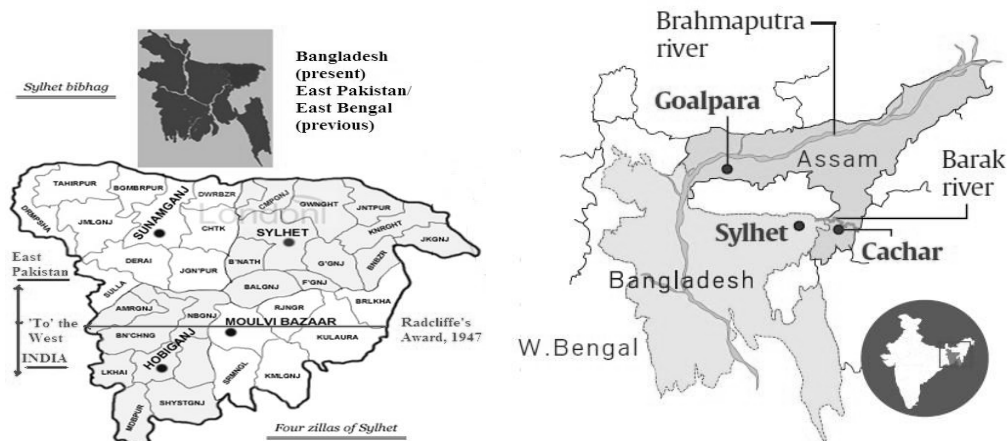
becomes a way to reclaim suppressed women's voices and a shared women's history in a society where women are pressured not only to be silent but invisible as well. Assia Djebar uses memory in her work to reclaim a more liberal and syncretic Islamic tradition for Algeria. She uses the writing of memory to validate the oral tradition and Berber tongue used by Algerian women (and men) who have long remained on the margins of a society undergoing the process of modernization in the 20<sup>th</sup> Century. The narratives of women find their way in to her work and give us a unique women's perspective on the colonial and post-colonial eras of Algerian social and political history.

This paper will explore how, in the works of Assia Djebar, memory becomes a tool of social critique and of reclaiming a more pluralistic national history for Algeria. More importantly, it becomes a tool to give a voice to silenced Algerian women across generations and regimes as well as a method of feminist intervention in the re-writing of history.

### Trauma and the Trail- A study on the Human dimension of forced migration of refugees in Cachar district of Assam

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The partition of Punjab and Bengal generated a huge corpus of historical and literary writings. Assam, as the third world of partition, remained under the veil of silence for more than six decades. Amidst the conflict between the Surma Valley inhabited by overwhelmingly Bengali speaking people and the Assamese speaking Brahmaputra valley, the Assam Government was reluctant to accept the Bengali speaking refugees and remained insensitive to their plight. It is pertinent to note that the Assam Government and a section of the Assamese elites anchored the Sylhet referendum with the consent of the stalwart leaders of the All India Congress Committee to expel Sylhet from Assam due to imagined fear of Bengali hegemony and to gratify their long-cherished dream of homogeneous Assam. Ostensibly, the official apathy coupled with fear of further backlash, enigmatic condition of refugees in Assam and their traumatic experiences led the refugee issue into a stoic silence. It is only in recent years that some academic interventions are forthcoming to unveil the human dimension of the partition of Assam and Sylhet.

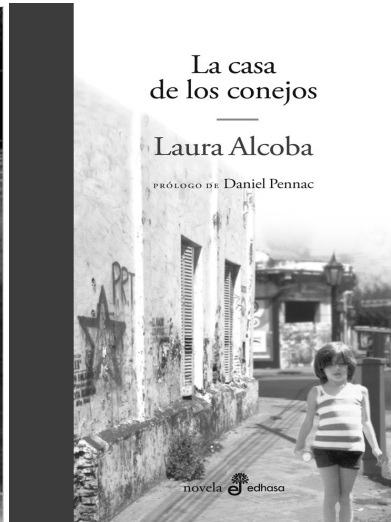
The history and historiography of partition of India are chiefly the accounts of the events and circumstances leading up to the freedom and partition. Different schools of thought with their divergent and conflicting approaches have complicated the issue of partition and perpetual blame game is an inescapable trope of many such writings. The official history or the historians' history failed to capture the traumatic experiences of the millions who were at the crossroads of large-scale massacre, fear and threat of violence, loss of livelihood, incidents of rape, forced marriage, conversion and trauma of refugee hood. In recent years, academicians and creative writers are attempting to explore the inner reality of partition through memory and recollections. Interview and informal conversation with the surviving victims of partition and their progenies, refugee leaders and persons related to the relief and rehabilitation constitute an important component of such works. This invariably has offered an alternative history which by and far challenged the official history of partition. Such attempts through memory work have the potential to retrieve the collective and individual memory of partition and offer a more nuanced understanding of narratives of how people experienced partition rather than how the historians recorded their views about partition. In view of the above arguments, the present paper is an attempt to explore the experiences of the refugees who were forced to take refuge in Cachar district of Assam, the memories of their lost home and homeland and attempts of rebuilding lives from the ashes of partition. In this study, we used both primary data as well as secondary data to study the problem.

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### Trauma, Memory and Testimony: A Study of two Post-Dictatorship Argentine Novels -

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This paper intends to study the literary use of memory and how literature acts as a tool to deal with the traumatic memory of Argentine dictatorship, state terror and enforced disappearance which occurred during dirty war (1976-83) in Argentina. The violence of the dictatorship and the traumatic memory of the state terror have been narrativised in different ways through novels, nonfiction works, documentaries, cinema etc. For the present study, I have chosen two novels *A veinte años, Luz* (1998) of Elsa Osorio and *La casa de los conejos* (2008) of Laura Alcoba. I read them as testimonial texts, as both attempt to reconstruct the traumatic memory of the dictatorial period and recognize the unrecognized history of enforced disappearance during military regime. Both of the novels share some common features of testimonio such as first-person narration, autobiographical account since these novels counter and challenge the official memory or official history and reveal the true reality of repression, torture, violence, appropriation of children against the strategy of the state such as the "pact of silence". Testimony is one of the genres that the authors use to narrate the past events in order to break the repressed silence on injustice, terror and repression. Elsa Osorio and Laura Alcoba are two diasporic Argentine writers who are actually children of the disappeared and portray the darkest history of Argentina in their works. For theoretical understanding, I use memory and testimony to analyse these texts. Elizabeth Jelin in her book *State repression and the labors of memory* has talked about multiple memory narratives and different kind of memory such as collective memory, narrative memory, traumatic memory, official memory, counter memory. She has tried to build a relation between testimony and trauma.

### Of Musings and Memories: Exploring The Politics of Translating Reminiscences in Selected Women's Memoirs from Kashmir.

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The act of making memories is a cognitive exercise. However, the importance and stratification of memories to be considered for writing is a writerly choice. Memories fashion the behaviour and mental mapping of the individuals. The diversity of memory as a concept shapes the way we use and approach memory. As far as conflict in Kashmir is concerned, literature plays a significant role in documenting the memories. The turbulent history, seasons of unrest and political experimentations in the state have conditioned numerous writings that



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delineate this human estrangement in their own way. Women writers as new storytellers have begun expressing their own tales of experiencing the bloody conflict through memoirs.

The paper is a study of selected memoirs by women writers from Kashmir. The study would emphasize on role of memory in documentation of one's experience through writing. It will explore the act of writing memories especially by the women writers from various vantage points and locate the ways these writers experience the social reality. The paper further explores the catalysing of sickening memories as written by these writers, against the natural process of annihilation of memories. The paper would also demonstrate how writing the memories come across as personal, historical and collective projects and will further explore the textual politics in these memoirs. It will also explore the politics of artistic catharsis, where the translation and negotiation of their personal and collective memories also serve the function of resistance. Moreover, the paper will also engage with these memoirs to see how memories are documented to voice their history and identity in ways that speak back to patriarchal discourses that have hitherto excluded them.

### **In Search of 'Other' His-tory: Reading Nigah-i-Anjum as a Counter-Discourse**

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Kashmir, as a disputed state for the world outside Kashmir, is mediated through the official narratives that seek to discredit the indigenous dissenting voices into oblivion paving the way for official historiography in favour of the political establishment. This paper seeks to examine how Zamrooda Habib's autobiography *Nigah-i-Anjum* intervenes at a critical juncture in the perception of the 'disjointed' history of Kashmir. It argues that her account is a site that investigates and contests the Indian as well as the official state histories of Kashmir and its survival as a disputed state. Relying on the private individual mode of memory, Zamrooda Habib, a Kashmiri woman separatist leader, reveals her travails of both political and social nature. She provides an insider's perspective

about the recent 'his-tory' of Kashmir- the formation of Separatist Movement, Hurriyat Conference and the reality of unfortunate mass migration of Kashmiri Pandits besides recounting the countless acts of brutality engendered by the government forces against men in general and women in particular. Memory or rather memories of the past in her autobiography provide a counter-discourse and challenge the hegemonic discourses that seek to disregard the indigenous accounts of the survivors of Kashmir conflict.

### **Testimonial Narratives of State Violence in Guatemala and Kashmir: Memory as an Impressionistic Echo**

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History has always been a captive of memory and detainee of power and its compliances. The selected texts in the paper, attempts to do a comparative analysis of literature of Guatemala and Kashmir using the theme of memory and testimonio. The disturbing ordeals witnessed in past have a proclivity of whispering the damage done through literary symphonies, crucial for understanding the present. Testimony being one such literary tool, is central in understanding the selected literature for the paper. The first text is from Kashmir, *Do You Remember Kunan Poshpora*, a piece of investigative journalism and a testimonial work. The second text is based on Guatemala, *Senselessness*, also has testimonial reference to the issuance of *Guatemala: Nunca Mass* (1998) the REMHI.

The paper enquires about the scope of enfranchising and emancipatory potentials of testimonio in literature and discerning the post-testimonial milieu. It argues that despite the possession of epistemic advantage with the subaltern, the substance of knowledge is not unabridged and is often incognizant reception of knowledge itself. However, memory in its splintered form is of unparalleled importance as it helps in reversing the negritude brought up by the evil projects in the past. Thus, the paper aims to concretize the paradox of 'partial limitations' engraved in the matrix of memory which despite being restrictive and imperfect emerges as complete entity compared to cautiously generated historiographical accounts of truth. Hence, memory demonstrates the paradox of being at once complete and partial. The paper engages with questions such as; Does vocalisation of stories and narratives from different orders of experience enjoy distressing familiarity? Can a politically empowering medium to the subaltern masses, like testimonio, become a meeting spot for hybrid spaces? The paper concerns with memory bespeaking the agony of trauma. Thus, this research is an articulation of memory desperate to stay alive and an impressionistic echo in tempestuous scenarios.

### History, Memory of Trauma in the Film 'Hiroshima Mon Amour'

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HE: You saw nothing in Hiroshima.

SHE: I saw *everything. Everything...* [Original emphasis]

(Duras, 15).

The history of Hiroshima is an enactment of trauma since 'little Boy' nuked the terrain. The relation between Japan as a country with that of trauma is ontologically encrypted in the above dialogue. The title of the film is a juxtaposed grammatology as Hiroshima is the symbol of Thanatos and the Eros is enacted through the episteme of 'Mon Amour'. Hiroshima is the

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cartography where Japanese culture and memory of trauma is continually renewed and contested. The film is the testament of the memories that remain relevant to the socio-cultural space that inhabits both occidental and oriental perceptions of the third-generation trauma bearers. The psychological and literary space of the West shows a collateral damage to the Hiroshima event, though as Edward Said says in his book *Orientalism*, the Western scripts have always overwritten the Oriental trauma with heavy editing of their own.

The microcosmic trauma of the French 'SHE' in the film gets identified with the macrocosm of the holocaust as her body becomes the episteme of the discourse while having intercourse with the Japanese 'HE'. In the traumascape this discourse of the Occidental Other shows us that each body is forever located in the suffering of the place from which they come enabling the other to never forget the history of sufferings. The body becomes the Foucauldian 'apparatus' as the intercourse becomes a grammar of trauma that conceives the narrative of cultural hemorrhage.

My paper intends to develop how the alphabets of Marguerite Duras and the montage of Alain Renais decode the language of violence inculcated in the Japanese psychology and how an official Other perceives it not only as an audience to the event, but as the actor who is the metonymy of the holocaust.

### Memory as a postcolonial tool of subverting the dominant discourse in the stories of Subcomandante Marcos

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In 1994, indigenous communities of the Mexican state of Chiapas rose up in arms against the North American Free Trade Agreement, and claimed their right over the rich natural resources of the area. However, as the rebellion progressed and became one of the biggest symbols of anti-capitalist struggle in a post-Soviet world, it became clearer that the weapons of choice of these guerrilla fighters were words rather than guns. In communiqués, declarations, poems and short stories penned by their charismatic and masked leader, Subcomandante Marcos, the rebels tried to present an alternative world-view to support their rebellion.

In a series of writings, Marcos not only discussed the political situations of the country and the world, but also attempted to change the discourse that forms the Mexican national identity. In the collection of stories *Cuentos del Viejo Antonio* (Tales of Viejo Antonio), Marcos presents the character of an indigenous Mayan old man Antonio, who retells the history of the land from times as far back as the pre-Spanish civilizations. Interspersing Mayan mythology and indigenous perspective with actual historical facts, the narrator retells events such as the Mexican revolution and the arrival of Columbus as if he was a witness to them, and often changes the outcome drastically, moulding it around the interests of the indigenous and marginalized communities. Thus, Antonio's memory becomes the tool for presenting an alternative history of Mexico, and a vehicle for indigenous expression. The indigenous communities, who were considered "people



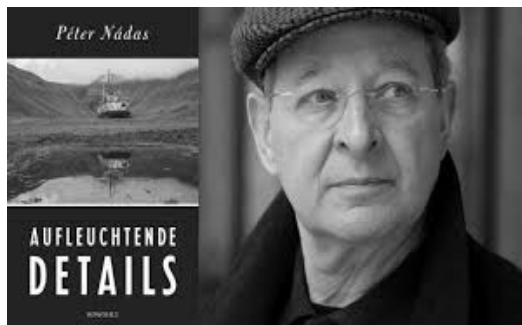
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without history,” because of the lack of written documents, are thus able to challenge the colonial and neo-colonial narratives through the memories – real and imagined – of Antonio. This paper aims to analyse how Marcos uses memory in his tales as a way of post-colonial expression in order to subvert dominant discourses surrounding history and national identity and present an alternative to hegemonic socio-political structures.

### **History, Memory, Photography, “Illuminated Details, Reminiscences from the life of a narrator” by Péter Nádas**

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The most recent novel by the great Hungarian writer, Péter Nádas’ “Illuminated Details” is translated to German as “Aufleuchtende Details” and the English translation will follow. The novel compares the operation of memory to the work of photography.

What is developed, what is covered up. It is a little similar to the relationship of foreground and background, in some places the image is pushed into the background by the feeling, in some places the image is overcome by feeling, in some places both are contained by and concealed by the notion, or the electric discharge of sensuous currents removes the images, the notions of reality, and condenses all feelings in to one phenomenon of light.”

Nádas is a well-known photographer and his work presents the way photography is embedded in literature, invites visual sensibility and contributes to the transformation of prose. The impact and technology of photography and film transformed in the past and is still transforming many aspects of writing. Photography brought about a different and bare language that is different from the communicative use of language.

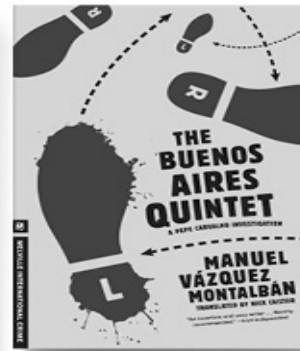
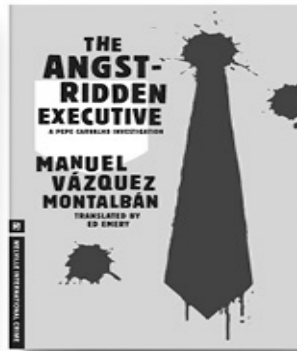
Nádas’ book is a memoir, it takes up the life of the writer-narrator from birth to the age of fifteen, to the 1956 Uprising in Hungary, but the narration digresses into the ancestry of Nádas family till the eighteenth century, it reconstructs events in the story of the Nádas family against the history of embourgeoisement in Hungary: the Enlightenment in the eighteenth century, the Hungarian Revolution and War of Independence in 1848/49, the movement of Jewish emancipation and the first Hungarian anti-semitic party in the 1880s, Fascism and Antifascism with the active participation of Nádas’ parents who were members of the anti-communist movement. The process and structure of remembrance forms the basis of this work.

### **The songs sing in the Carvalho Detective Series**

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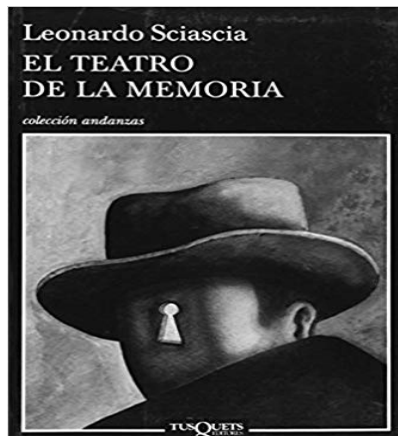
In this paper I would try to study how the songs, which the writer Manuel Vázquez Montalbán incorporated into the narrative of his Carvalho Detective Series, become a site of memory that reveals the silenced history of dictatorial Spain. Elizabeth Jelin in *Los trabajos de memoria* mentions that the space of memory is "a space for political struggle and is often conceived in terms of the struggle 'against oblivion'". This, without doubt, seems to be one of the objectives of Manuel Vázquez Montalbán, since he wrote to recover the memory and transmit it to the future generations.

So, Vázquez Montalbán reconstructs the silenced past in the culture of self-imposed forgetting during and after the dictatorship through the Carvalho Series. It would then be useful to see, based on Pierre Nora's theory of memory, how the author uses songs as a site of memory in order to recover the repressed aspects of the Spanish past.

### **“Reconstruction of a new identity through *The theatre of memory* by Leonardo Sciascia”**

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*The theatre of memory* is published by Sciascia in 1981, the book deals with a case of “Memory loss” that was actually fought in different courts of Italy from 1926 onwards. It started when a newspaper published the photograph of an unknown man who claimed to have lost his memory. Two families recognized him as their member. One as professor Giulio Canella who went missing during the World War-I and the second as Mario Bruneri a typographer and occasional thief wanted by Police. Though the man is proven in the court as Mario Bruneri, Mrs. Canella appealed to the court several times and the case lasted several years. “Whether the man has really lost his memory or he

pretended to have lost it? Artificial loss or natural loss? Did he want to reconstruct a new identity for himself?”, are some of the questions being dealt in this paper.

### **Memory as a tool to shape “narrative identity” in Scholastique Mukasonga’s *Ce que murmurent les collines***

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### Abstracts

**Scholastique  
Mukasonga**

**Ce que murmurent  
les collines**

Nouvelles rwandaises



The Rwandan writer Scholastique Mukasonga's short story collection, *Ce que murmurent les collines*, published twenty years after the Rwandan Genocide of 1994, delves into oral history of Rwanda as recounted by the mothers and grandmothers across generations, in order to rekindle the memory of her nation that constituted of a symbiotic relationship amongst various ethnic groups, namely, the Hutus, Tutsis and Twa in the precolonial times. With the help of the short stories of this collection she tries to establish how the colonial administration forged artificial fault lines amongst these ethnic communities for establishing and maintaining their political hegemony over the indigenous population. Recounting various legends and popular narratives from her childhood, she presents a

different reading of Rwandan history in opposition with imperialist versions of the history of her country. The present paper tries to demonstrate how women by preserving the "obligated memory" the community contribute to the formation of the narrative identity of a nation that was torn apart by the worst form civil war in the postcolonial times. The present study borrows its methodological tools from Paul Ricœur's *Oneself as Another* (1992) and *Memory, History, Forgetting* (2000).