



Complitবর্তা

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From the Office Desk

Dr. Dheeman Bhattacharyya

শেষ গানেরই রেশ নিয়ে যাও চলে, শেষ কথা যাও বলে ।।

সময় পাবে না আর, নামিছে অন্ধকার,

গোধূলিতে আলো-আঁধারে

পথিক যে পথ ভোলে ।।...

Purnendu Bikash Sarkar in his *Geetabitan Tathyabhandar* (2019) categorises this lyric under the broad category (*bibhag*) ‘prakriti’ and further extends this categorisation under the sub-category (*upa-bibhag*) ‘barsha’. The place of composition is unknown. It was composed during 1939 and was sung in *Barshamangal* that year. Sailajaranjan Majumdar prepared the notation which is now published in *Swarobitan* 59. Raag- Multan, Taal- Dadra. Interestingly, Rabindranath had composed fifteen new songs for *Barshamangal* that year. *Aji Jhoro Jhoro Mukhoro Badoro Dine*, *Aji Tomay Abar Chai Sunabare*, *Aji Megh Kete Gechhe Sokalbelay*, *Esechhinu Dware Tobo Shrabonoraate*, *Esechhiley Tobu Aso Nai Janaye Gele*, *Esho Go Jwele Diye Jao Pradeepkhani*, *Ogo Tumi Panchadashi* (Kanika Bandyopadhyay would record this song the next year 1940 when first Telephone came to Bolpur), *Ogo Snaotali Chhele*, *Pagla Hawar Badol Dine*, *Badolo Diner Prothom Kodomo Phul*, *Shrabonero Gaganero Gaay*, *Soghono Gohono Ratri Jhorichhe Shrabono Dhara*, *Swapne Amar Mone Holo Kokhon Gha Dile Amar Dware* and a few more songs.

As I am penning my thoughts about the work done by our Centre in the last few months (burning my ‘mid-night oil’ on *Baishey Srabon*, waiting for the alarm clock to send me repeated alerts reminding my tired brain cells about my duties next morning around *Halakarshan*), I am continuously referring to the lyrics and the notations to comprehend the range of the multimodal thoughts of an aged bard - our Rabindranath who was tormented physically and emotionally carrying the vessel of his life's treasure, yet celebrating life, responding to the calls of nature, reinstating the values he had nurtured across his career-Hope! There are moments of despair. He would rather emphasise on the transitoriness of our existence. Thus the “পথিক যে পথ ভোলে...” gradually blends into another revelation (as if there is a spatio-temporal pause, a gap, to think, contemplate and then compose the next part):

কে আমার অভিসারিকা বুঝি বাহিরিল অজানারে খুঁজি,
শেষবার মোর আঙিনার দ্বার খোলে।।

The ‘Abhisarika’ of his inherited traditions is not a prototype, rather, an embodied manifestation of the anxieties associated with the creative process of an overburdened ‘Artist’ who was compelled to perform many roles voluntarily and involuntarily, oscillating between hope and despair and had reached almost the ‘Sam’ of his life.

Apart from our regular academic activities and organising the monthly lecture series Carca, the Centre had the privilege to hear Richard Bower, writer, poet, and journalist from Mansfield who is deeply influenced by the works of Rabindranath and Santiniketan. He interwove his thoughts along parallel lines- intersections between Nature and human nature. This event was closely aligned with the motto of Visva-Bharati- forging new connections and exploring untrodden trails with a hope for a better world, nurturing the humility to listen to, respond to, accept differences and then translating that ‘understanding’ into everyday practice or যাপন। Translating that task of ‘understanding’ is what the Centre for Comparative Literature at Visva-Bharati had been trying to do for the last ten years which is reflected in the ongoing Carca series on ‘Interrogating Interdisciplinarity’. The editor of this issue is Dr. Soma Mukherjee.

Carca: Exercise in Comparativisms

Examining the National Education Policy of 2020

Sayantika Ghosh



“Carca: Exercise in Comparativisms” organised by the Centre of Comparative Literature on the morning of April 27, 2023, was glad to witness the presence of Dr. Mausumi Bhattacharyya, Associate Professor of Centre for Journalism and Mass Communication as their guest. Dr. Soma Mukherjee from CCL came forward to inaugurate the lecture and introduce Dr. Bhattacharyya and her field of work to the audience.

Dr. Bhattacharyya’s talk primarily focussed on spreading awareness about the National Education Policy (NEP), 2020, its promotion of universal access to education, and its special emphasis on gender equity and inclusiveness. The main objective of NEP, 2020 is to provide accessible education and healthcare for the next generation of students and scholars, where the government would make more suitable provisions for the active participation of students. She discussed about the guidelines prescribed by NEP and the challenges that come along with it. Other features that the policy

focussed on were the Early Childhood Care and Education (ECCE), gender sensitive curriculum, vocational education training, and scholarships and financial assistances for students across the nation. With this, the policy also aimed to concentrate on reducing the dropout rates by ensuring proper infrastructural facilities. Issues like infrastructural improvement of hygiene and sanitation facilities in schools were also discussed at length, as maintaining proper hygiene and sanitations in rural schools are an area of concern. Moreover, she emphasised on the Gender Inclusion Fund (GIF) that was one of the key components in the policy that promoted a higher enrolment rate for school students across various socio-economic backgrounds, and for every categorised gender, especially transgender students. Furthermore, Dr. Bhattacharyya also drew attention to the total enrolment ratio which included the scarcity of teachers and girl child in schools, something that this policy looks forward to amend and improve.

The lecture concluded with a discussion where faculty members and students from within and outside the Centre participated and came forward with some important comments and questions regarding the implementation of NEP, 2020.

Carca Session by Professor Manjari Bhattacharji

Ankana Bag



The Carca session for the month of May was organised by the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati on May 23, 2023, where Professor Manjari Bhattacharji from the Department of Geography, Visva-Bharati delivered a talk on “Distribution of Social Groups in India: A Comparative Assessment of their Habitat Quality.” She started by categorising social categories, highlighting the distinctions between “tribals” and “non-tribals,” and used maps to show where tribal populations are concentrated geographically in India. She continued by saying that isolated locations in challenging terrain are commonly referred to as cul-de-sacs (also known as dead ends). The tribal population is observed to be concentrated in these locations, while ‘perennial nuclear regions’ refer to those geographical spaces, primarily made up of river basins and river valleys, which house the “non-tribal” population. It is critical to examine the pattern of inhabitation in India to ascertain if the ‘tribals’ were forced to relocate to these places or did so of their own volition. She discussed two well-known theories regarding the human settlement of India. The ‘Out of India’ hypothesis is one of them, while the ‘Out of Africa’ theory is the other. According to the “Out of India” idea, humanity first appeared in India and then spread to other continents across the world six thousand years ago. The ‘Out of Africa’ idea, on the other hand, argues that mankind originally manifested itself in Africa before migrating to other regions. The migration patterns of the ancient globe will demonstrate that local natives were attacked by invaders and pushed to the periphery. In the case of the indigenous people of the Indian subcontinent, a comparable scenario can be created. The irony in this situation, according to Prof. Bhattacharji, is that while settlers from

low resource areas drove the “tribals” from high resource areas to places of relative isolation, in the industrial age those very places started to be considered high resource areas (because they frequently contained raw material for industries) and the indigenous people were once again forced to face an exodus. The lecture was followed by thought-provoking discussions between the speaker and the audience.

জুলাই মাসের চর্চায় মহাকাব্যের প্রত্যয়োগ অনুসন্ধান

সুপর্ণা মণ্ডল



বিগত কয়েক মাসের ধারাবাহিকতা বজায় রেখে জুলাই মাসেও তুলনামূলক সাহিত্য কেন্দ্র চর্চা বক্তৃতামালার আরও একটি বক্তৃতা আয়োজন করে ৩১ জুলাই, ২০২৩-এ। এইদিনের বক্তা ছিলেন বিশ্বভারতীর প্রাচীন ভারতীয় ইতিহাস ও প্রত্নতত্ত্ব বিভাগের অধ্যাপক ড. সুচিরা রায় চৌধুরী। তাঁর বক্তব্যের বিষয় ছিল “Archaeology and Literature: Reconstructing the Past of the Epics”।

বক্তৃতার শুরুতে কেন্দ্রের অধ্যাপক ড. সোমা মুখোপাধ্যায় উপস্থিত বক্তা ও শ্রোতাদের স্বাগত সম্বাষণ জানান। ড. রায়চৌধুরী তাঁর বক্তব্যে মূলত মহাভারতকে কেন্দ্র করে সাহিত্য ও প্রত্নতত্ত্বের পারস্পরিক সম্পর্ক ও সমস্যার দিকগুলি তুলে ধরার চেষ্টা করেন। প্রথমেই তিনি সাহিত্যের উপর ভিত্তি করে সমকালীন বাস্তব সম্বন্ধে ধারণা করে নেওয়ার প্রবণতার সমালোচনা করেন। তাঁর মতে, এই ধরনের প্রবণতা প্রত্নতাত্ত্বিক গবেষণার ক্ষেত্রে আশ্রিত সৃষ্টি করতে পারে। এ প্রসঙ্গে তিনি প্রত্নতত্ত্বের নিজস্ব পদ্ধতিবিদ্যার বিষয়েও আলোকপাত করেন। প্রত্নতাত্ত্বিক গবেষণায় মূলত প্রাপ্ত প্রত্নবস্তুগুলিকেই প্রামাণ্য হিসাবে ধরা হয় যাকে প্রত্নতাত্ত্বিক পরিভাষায় ‘Assamblage’ বলা হয়। সাহিত্যে নির্দেশিত সময়কালের সঙ্গে সংশ্লিষ্ট স্থানে প্রাপ্ত প্রত্নবস্তুর সময়কাল সবসময় যে মেলে এমন নয়। এ প্রসঙ্গে তিনি সাহিত্য ও প্রত্ন তত্ত্বের সম্পর্ক নিয়ে ইতিপূর্বে যে সমস্ত গবেষণা হয়েছে তার কথাও উল্লেখ করেন। ক্রিস্টফার হকসের কথিত চারটি পদ্ধতির পাশাপাশি আলেকজান্ডার কানিংহামের কথাও উল্লেখ করেন বক্তা। ঐতিহাসিক ভূগোল নিয়ে কানিংহামের গুরুত্বপূর্ণ গবেষণার কথাও প্রসঙ্গক্রমে উঠে আসে।

প্রত্নতাত্ত্বিক নিদর্শনের ভিত্তিতে সময়কাল নির্দেশের জন্য ড. রায়চৌধুরী দুটি পরিভাষার কথা জানান। একটি হল ‘PGW Culture’ (Painted Grey Ware Culture) এবং অন্যটি ‘NBPW Culture’ (Northern Black Polished Ware Culture)। এছাড়া মহাকাব্যের ক্ষেত্রেও তিনি ‘অরিজিনাল এপিক’ ও ‘সিউডো এপিক’-এর মধ্যে পার্থক্য নির্দেশ করেন। তবে মহাকাব্যের কাল্পনিক কথা বস্তুকে প্রামাণ্য হিসাবে ধরে নিয়ে সেগুলি প্রমাণ করার চেষ্টায় গবেষকের পক্ষপাতিত্ব মূলক আচরণ যে বিপদ ডেকে আনতে পারে সে বিষয়েও শ্রোতাদের সচেতন করেন তিনি। দৃষ্টান্তস্বরূপ তিনি জানান, মহাভারতে উল্লিখিত নগরগুলির নাম বাস্তবে পাওয়া গেলেও প্রত্নতাত্ত্বিক নিদর্শনে সেখানে সবসময় নাগরিক সভ্যতার নিদর্শন পাওয়া যায়নি। ফলে শুধুমাত্র নামের মিল থেকে কোন সিদ্ধান্ত গ্রহণ করলে তা ভুল হবে। সাহিত্যিক ঐতিহ্য এবং প্রত্নতত্ত্বকে তাই পৃথকভাবে

বিচার করা প্রয়োজন। মহাভারতে উল্লিখিত নগরগুলিকে কেন্দ্র করে এই অনুসন্ধানকে তাই তিনি ‘মহাভারতের প্রত্নতত্ত্ব’ না বলে ‘জনপদের প্রত্নতত্ত্ব’ বলে চিহ্নিত করতে চান। ড. রায়চৌধুরীর বক্তব্যের শেষে বেশ কিছুক্ষণ প্রশ্নোত্তর পর্ব চলে। এই আলোচনা থেকেও সাহিত্য ও প্রত্নতত্ত্বের সম্পর্ক বিষয়ে অনেক নতুনতর তথ্য উঠে আসে।

Four-Day Workshop on UGC NET in Comparative Literature

Anushree Das

The Centre for Comparative Literature organised a Four-Day Workshop on UGC NET in Comparative Literature as a career counselling and guidance initiative for students of Centre for Comparative Literature from 19th to 25th of May, 2023. At the end of the workshop participants were supposed to appear in an evaluation process consisting of a mock test and overall performance in the workshop. The workshop was conducted by the Junior and Senior Research Fellows of the Centre. On the very first day, the workshop began with an introduction by Dr. Nilanjana Bhattacharya. After her inspiring words, the workshop was taken over by the instructor for the day, Edu Sherpa. She tried to explain the basic mistakes made by students while appearing in the examination.



On 22nd May, the second session of the workshop was conducted by Sounak Dutta. He provided some valuable suggestions and advice about mathematical reasoning and aptitude from the general paper. He recommended a few books about Comparative Literature and discussed some important points for the second paper with a special focus on the Indian Literatures section. On 24th May, the third session of the workshop was conducted by Edu Sherpa. She discussed about the research aptitude part from the general paper and provided some solved practice papers. On 25th of May, the last day of the workshop, there were two sessions. In the first session, Suparna Mondal discussed some crucial section from teaching aptitude, logical reasoning etc. Throughout the session, she gave sample questions from the relevant sections for the participants to solve. In the second half, the participants gave a mock test. The workshop ended with a concluding remark from the Teacher-In-Charge, Dr. Dheeman Bhattacharyya.

MPhil Viva: “Intermedial and Audiovisual Translation in Literary Studies: English Subtitles in Satyajit Ray’s Film Adaptations of Rabindranath’s ‘Noshto-Nirh’ and *Ghare Baire*”

Ishani Dutta

Shubham Bhaumik, a final-year MPhil student of CCL had his MPhil viva presentation on July 24, 2023. His MPhil thesis was titled “Intermedial and Audiovisual Translation in Literary Studies: English Subtitles in Satyajit Ray’s Film Adaptations of Rabindranath’s ‘Noshto-Nirh’ and *Ghare Baire*.” The external examiner for the viva presentation was Professor Madhuj Mukherjee of Jadavpur University. Subham began his presentation with an acknowledgement to his supervisor Dr. Dheeman Bhattacharyya and the other professors



of the Centre as well as his peers and seniors. He then talked about the primary aims of the research which tried to explore if Satyajit Ray’s film adaptations of Tagore’s literary works can potentially impact the latter’s reception. The thesis and the presentation also wanted to explore how subtitles can be more than a tool for dissemination along with exploring how reading and viewing are two overlapping experiences. The presentation mentioned how the two films based on Tagore’s ‘Noshto-Nirh’ (1901) and *Ghare Baire* (1916), namely *Charulata* (1964) and *Ghare-Baire* (1984) which came out at two different moments in history not only depicted how socio-political relations had changed but also portrayed how the viewership had changed since the time Tagore wrote his texts. However, Tagore and Ray were connected in a way as Tagore’s connection to other forms of art was clearly reflected in Ray’s films.

The thesis and the presentation touched upon the relationship between translation and reception by referring to the idea of intermedial translations. Intermedial translations as the presentation mentioned show the interdependence of media technologies and impose a lasting effect and singularity on the final text. In his presentation, Subham also tried to talk about how the audience formulates a perception of Tagore’s works just by watching the film before or without reading the texts and this is where the role of subtitles comes into play. He further mentioned how the primary methodology used in the study was to explore how the ‘artistic’ and the ‘non-artistic’ interact for which it is important to look at the relation between literature and other arts. To do this, one would also need to look at the filmmaker or screenwriter or auteur as a reader and at the film adaptation as a form of translation. Subham’s study was divided into three primary chapters. The first chapter focused on adaptation as translation and vice versa, the second on intermedial and audiovisual translation and reception, and the final chapter attempted to problematise the idea of authorship through intermedial and audiovisual

translation with special focus on the said adaptations of Tagore’s works by Ray. The presentation was replete with examples from both the films in order to talk about instances where there were no subtitles but the screenplay which was replete with songs, music, and different colours were able to convey Tagore’s primary intent. Subham ended his presentation by talking about the difficulty of translating from Bangla to English and the benefits of having access to the source language. He also talked about how a single text can have multiple possibilities and readings due to the presence of multiple readerships or audiences—something which he would like to explore further.

MPhil Viva of Arnab Das: “Reading Interactive Fiction: Production and Reception”

Arjyarishi Paul



On the 26th of July, 2023, Arnab Das from the Centre for Comparative Literature, Visva-Bharati, had his MPhil viva and the title of his dissertation was “Reading Interactive Fiction: Production and Reception.” He had completed his thesis under the supervision of Dr. Nilanjana Bhattacharya, and his external examiner for the day was Dr. Sudeshna Dutta Chaudhuri from

Kalinga Institute of Industrial Technology (KIIT), Bhubaneswar.

Das began his presentation on how reading in a born-digital culture is different from reading fiction in print culture, and how the medium of dissemination has changed with the advent of the internet. He elucidated on several issues such as how literature becoming multi-modal in nature, how the closed narrative structure no longer exists, how born-digital fictions being interactive in nature, and how the readers are ‘asked’ about their preference to consume the text. He explained the process through which the readers participate in the text. The primary texts chosen by Das were *Luminous Airplanes a Hyperromance* by Paul la Farge, *The Boat* produced by SBS, *My Body — a Wunderkammer* by Shelley Jackson, *The Ocean A Game* by Joyce Hatton, *Detective Land* by Robin Johnson, *Twelve Blue* by Michael Joyce.

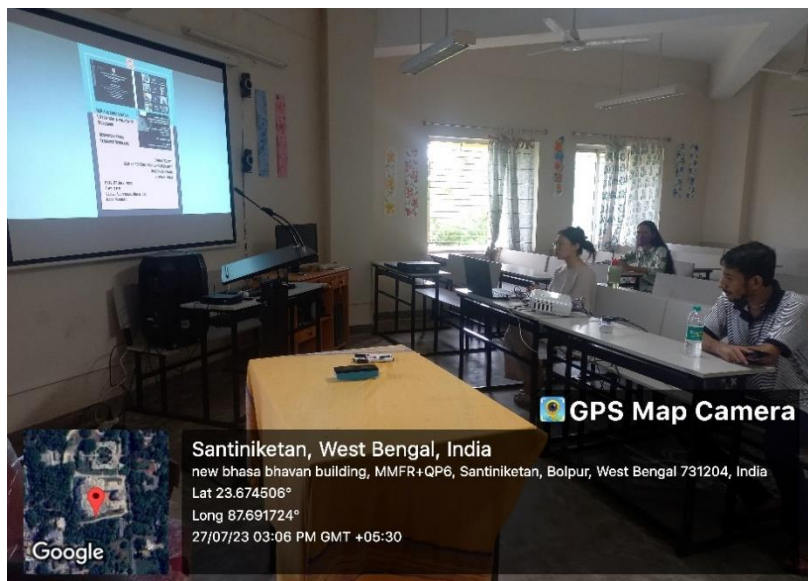
Das’s first chapter dealt with the historical journey of fiction from oral to the born-digital culture, the role of the hypertext and its nuanced structure. His second chapter focused on how born-digital fictions were primarily collaborative productions, and his third chapter talked about reception; the evolution of the role of authorship, and how the experience of the end-user changes with each interaction he makes with the text.

Dr. Chaudhuri suggested him to ponder further on the notion of the demotic author and the demotic voice. She asked him to probe into the problems of copyright infringement in case of audio-visual components being borrowed from already established texts. She also informed

him about the 17000 years-old Lascaux cave paintings in France and how they used overlapping images to create an animated effect.

Follow-up Workshop on NEP, 2020 at Centre for Comparative Literature

Edu Sherpa



On July 27, the third year anniversary of NEP, 2020 was observed in the Centre for Comparative Literature, Bhasha Bhavana. The Centre had previously organised a workshop on “National Education Policy and Comparative Literature” on March 5, 2022. A follow-up workshop on the same topic was organised by the research scholars of the Centre in a blended mode this time.

The workshop started with a discussion by Edu Sherpa, who shared her views on Translation as one of the focus areas of the NEP, 2020. She shared that under the NEP, translation is to be aided by technological tools to encourage translation of regional languages. So, this facilitates the preservation of local and regional languages. This will directly as well as indirectly assist Comparative Literature to have more access to the local languages.

The second speaker Ankana Bag referred to Sayantan Dasgupta’s view from the previous workshop that NEP emphasises “to promote and preserve local languages.” She further added that the locatedness of a comparatist is also to be considered if local languages are translated. Under this new policy the scope of language learning will also be increased.

Thirdly, Ishani Dutta talked about NEP’s focus on a multidisciplinary approach not merely as the coming together of disciplines but rather by discerning the relationships between different disciplines. This becomes particularly important as Comparative Literature as discipline flourishes by deciphering the complimentary relationships between literature and other arts. She argued that NEP’s focus on translation will help the departments and centres of Comparative Literature which have often felt the need of Translation Centres in different Indian languages. According to her, under the NEP, the setting up of such translation centres would help bring up major attention to Indian languages and literatures.

Lastly, Suparna Mondal shared her opinion regarding the NEP and its new guidelines about making education more technology friendly which will enhance the chances of job placements of the students in different sectors. She added that Comparative Literature as a

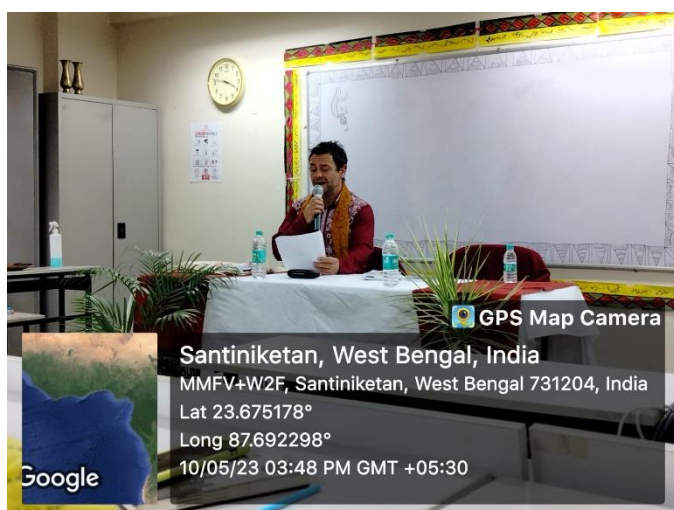
discipline can align itself with NEP's idea of job prospects with our newly created courses such as New Media, Script Writing and, Translation as a Skill.

The programme concluded with discussions amongst teachers and students on the practice of Comparative Literature from various locations under the guidelines of the NEP, 2020.

Invited Lecture

A Poet's Journey: Talk by British Poet Richard C. Bower

Suparna Mondal



On May 10, 2023, the Centre for Comparative Literature organised a talk by Richard C. Bower, an award-winning author from Mansfield, UK. The title of the talk was “My Experiments with Nature and Life: A Poet's Retrospective.” The Teacher-In-Charge of the Centre, Dr. Dheeman Bhattacharya introduced the speaker to the audience. After that, the speaker was welcomed in the traditional manner of Visva-Bharati. Mr. Bower started his discussion with the mention of his latest collection of poetry, *An Expedition*

Around My Garden: A Literal, Personal & Philosophical Journey (2023). Then he proceeded to introduce himself and his journey as a poet, how as a disconnected young man he sought solace in nature. For this reason, details of nature come again and again in his poetry. But they are not limited to the outer realm. He also gains some kind of empowering energy from within the natural world. This positive energy prepares the poet for his ‘expedition’.

He perceives life as a combination of passion and sorrow. According to him, we are all artists as we search for the meaning of life and existence within this world. Mr. Bower also talked about the possibilities and impossibilities of life. He tried to explore what it means to be human through his poetic journey. He quoted Einstein where he said, “There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle.” Through this quote, he explained how positive energy changes the way we see life.

In the next section of his talk, the speaker focused on the manifestation of imagination. He perceived dream as reality which is yet to be materialised. According to him, reality cannot exist without imagination and creative act is a manifestation of the imagination. In his words, “If imagination keeps our universe expanding, it is creation that holds it together.” Alongside with the discussion, Mr. Bower read out one poem from each four of his collections. By the end of the talk, he tried to trace his journey as a poet through these four collections named

Postmodern (2018), *Sanctuary* (2020), *Pleasures in the Pathless Woods* (2023), and *An Expedition Around My Garden* (2023).

The talk was followed by an interactive session with the speaker where both the students and the teachers participated with equal enthusiasm. At the end, Dr. Nilanjana Bhattacharya conveyed the official Vote of Thanks and the speaker presented his poetry collections to the Centre. The event concluded with the singing of Ashram Sangeet by all.

Research Scholar's Talk by Sounak Dutta

Ankana Bag



The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, organised a Research Fellow's Talk by Sounak Dutta on July 14, 2023. He discussed his research topic, which is the translation-based reception of the 'Soviet' in Bengali Literature from 1945 to 1965. He began by explaining why he chose this issue, stating that it was his work during his MPhil dissertation that prompted him to consider it. Many Bengali thinkers have remarked about the Tebhaga Movement of Bengal being inspired by Russia. As part of their childhood, Bengali children of a certain social class are exposed to bits and pieces of Russian children's literature and culture in Bengali translation. However, the sources of these texts are not easily traced back to their origin. As a result, the goal of his research is to uncover the literary history surrounding the presence of Russian literature in Bengali translation. In India, the Foreign Language Publishing House began publishing translated books from various languages in 1939, and Pragati Prakashan has continued this endeavour till 1965. Russia already had their own translation programs in place at the time. Many Bengali translators were invited to Russia to learn Russian and to translate Russian texts into Bengali for remuneration.

Even before such efforts, pieces regarding Russia were frequently published in long-running Bengali periodicals such as *Prabasi*, *Bharati*, and *Parichay*, where Russia was seen in a glorious light. Such articles of appreciation decreased in number after the early 1950s, when the attention moved to issues about the newly independent country. Tarashankar Bandyopadhyay's *Moscowte Koyek Din* (1958) is an essential document regarding a Bengali person's firsthand experience in Russia.

The translation timeline reveals that not all Bengali translators who translated Russian materials spoke Russian. Some of them translated from English translations of Russian texts into Bengali. The translated materials were largely prominent writers' novels, such as Leo Tolstoy's, as well as short tales and non-fiction, and were intended for an urban readership.

The talk was followed by a question answer session.

Book Review

A Dynamic Modernity: Adaptation and Parody in Six Twentieth Century Indian Novels

Seema Bhaduri

Notion Press, 2022

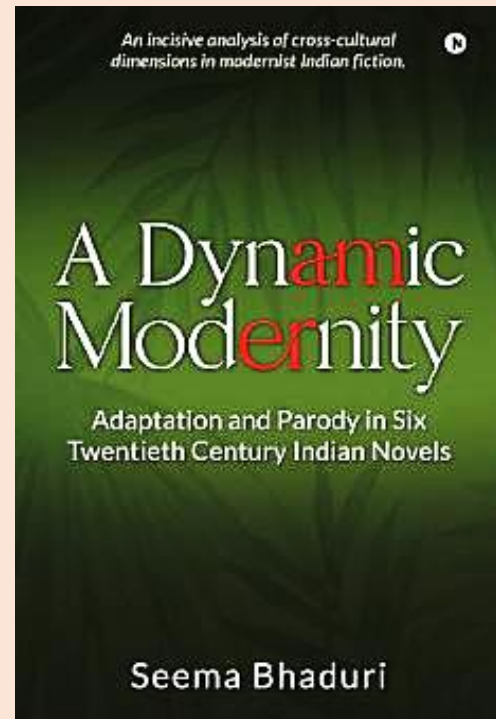
Price: 600/-

Edu Sherpa

A Dynamic Modernity: Adaptation and Parody in Six Twentieth Century Indian Novels is a book by Seema Bhaduri. The author has given adequate examples from Six Indian novels on the Indian idea of individualism and modernity. The book explores the Indian novelists' use of stream of consciousness techniques and connects it with the development of characters' inherent thought process.

In the first chapter "Tradition and Modernity: The Challenges" the author starts with discussion on the rise of modernism and the issue of tradition in India. She remarks that Indian modernity is the result of western impact on Indian society and culture. The rise of modernism in India brings western influence in India which makes Indian individuals question their thoughts on modernity and tradition.

The book discusses six prominent Indian novels in Bengali, Hindi and Indian English which have looked at the Indian individual's cultural backgrounds from different perspectives. These writers were looking at the issue of modernity and individualism in their respective novels. The author opines that even while adapting the western influence, these novelists brought in Indian tradition and came up with the brand of modernity that is different



from the western idea of modernity. The author emphasises on the challenges faced by Indian individuals when attempting to adapt to the western notion of individualism. She asserts that individualism in India is a product of western thought and influence and was not supported by the Indian community life. Through British education, which brings forth a new exposure, Indian thinkers started questioning their traditions. In the book the author analyses these novels in detail to observe the contradiction of Indian tradition and western influence.

In the chapter "The Construction of Modernity in Bengali Fiction: The Interrogative Approach," the author delves into the construction of modernity in Bengali fiction taking example from Dhurjatiprasad Mukhopadhyay's *Antahsheela* which records the western and Indian approaches towards man and his world. The main character Khagenbabu's mind wrestles with myriad thoughts about

contemporary issues such as education, science, social service etc. The character is carried away by the conflict between intellect and the body. The writer compares the character Khagenbabu with Steven, the protagonist of *Ulysses*. In her discussion, Bhaduri has given examples on how both protagonists are similar and dissimilar in various aspects. The author argues that through the portrayal of Khagenbabu, Dhurjatiprasad was trying to construct his own idea of modernity which is different from the western modernity.

The writer talks about the main character in Raja Rao's *The Serpent and the Rope* in the chapter "The Indian English novels: Culture and Consciousness in a Received Medium". The protagonist Rama compares the western view of the man with the self, the conflicting outlook of the individual with the traditional Vedantic Indian view of man and of his self. He concludes that the mind cannot be adequate

representative of man. The western view of life, the western modernity and Indian modernity are compared quite lucidly in this narrative. She discussed that the Brahmanical view of life is much more different from the western view of life. Bhaduri in her book by pointing out these differences contends that the twentieth century Indian novelists were creating their own idea of individualism while departing from the western influence.

Overall, Seema Bhaduri in this book has compared the protagonists of the Indian novels with the protagonists of the western novels. By drawing several examples in her book, she has analysed the Indian novelists' idea of modernity and individualism which is completely different from the western idea of modernity and individualism. Even while being influenced by the western thought the Indian novelists were able to bring out their own idea of modernity and individualism in their respective novels.

Other Departmental Activity

Bidding Farewell to the Outgoing Batch

Kohinoor Mollah

On 26 May, 2023 the MA first year students of the Centre for Comparative Literature organised a farewell for the MA and MPhil final year students. The event started with a welcome note by Sayantika Ghosh, a student of MA first year. Then, the present MA first year students welcomed the final year students with the traditional ceremony of *Baran*, a warm gesture to greet people at Visva-Bharati.

After that, a Rabindra Sangeet was performed by MA students. Upon the completion of the song, Tanushree Basak and Kohinoor Mollah recited a poem. Sabarno Niyogi, a GE student of CCL, performed a beautiful song. Subsequently, Sabarno along with Suman De, MA first year student presented a



song. The programme continued further with different performances of students of the centre. Sayantika Ghosh and Anushree Das sang an engaging song of Chandrabindoo. After that performance, Sumon and Sabarno performed two more marvellous songs. Consequently, Edu Sherpa, a Senior Research Fellow of the Centre presented a soulful Nepali song. Later on Ankana Bag, Research Fellow of the CCL recited a poem of Shankha Ghosh and Ashutosh Datta, a GE student of CCL rendered a Hindi poem.

Afterwards, a group song was performed by the outgoing MA batch of the centre. This was followed by one recitation of MPhil student, Shubham Bhaumik. After these series of performances by the students of the centre, the current MA first year students presented some gifts to the final year students. The event was concluded with warm wishes from our faculty members - Dr. Soma Mukherjee and Dr. Nilanjana Bhattacharya. Over and above, the day became a memory to look back upon.

Students' Achievements

- Kaustav Sar (MA 2022-2024) has received the Swami Vivekananda Merit Cum Means Scholarship for the year 2022-24.
- Sourya Chowdhury (MA 2020-22) joined as a Research Associate in Environment Conservation Society (SwitchON Foundation) on July 10, 2023.

Ongoing Research Works

- Ishani Dutta: Of Recitals and Performances: Reading New Modes of Representation in Contemporary Indian Nepali Poetry in the Darjeeling Hills and Sikkim (2000- 2022)
- Sounak Dutta: Translation-based Reception of the 'Soviet' in Bengali Literature in the Post- World War II Era (1945-1965)
- Mrittika Ghosh: Contextualising the 'Canon' and 'Periphery': Historicising the Works of Select Nigerian Women Writers (1960 - 2020)
- Edu Sherpa: The Rise of the Indian Nepali Periodicals: A Historiography from 1900-1950
- Ankana Bag: Exploring Cosmopolitanism and Nationalism: The 'Travel Writings' (1942-52) of Ramnath Biswas
- Arjyarishi Paul: Assessing the Idea of the Juvenile in India with Respect to Selected Bangla Illustrated Texts (1947-91)
- Suparna Mondal: বাংলা বিদ্যাচার্য ভারতীয় সাহিত্যের প্রতিগ্রহণ: প্রসঙ্গ 'সাহিত্যিক ইতিহাস' নির্মাণ (১৯৫০-১৯৯৯) [The Construction of 'Literary History': Indian Literature as Received in Bangla Literary Studies (1950-1999)]

Students' Publications

দত্ত, শৌনক, অনুবাদক। “আধো-আলো থেকে অন্ধকারে কুঠামপুল্লির তাঁতিরা।” লেখক রেম্যা পদ্মদাস, PARI, এপ্রিল ১৭, ২০২৩, ruralindiaonline.org/en/articles/%E।

দত্ত, শৌনক, অনুবাদক। “উচ্ছেদ ও ভিটেবদল ঘিরে প্রতারণায় জর্জরিত মুদুমলাইয়ের আদিবাসীরা।” লেখক শ্রীতি ডেভিড, PARI, আগস্ট ১, ২০২৩, ruralindiaonline.org/en/articles/mudumalai-adivasis---displaced-by-deceit-bn/।

Mondal, Suparna, translator. "A Poem against Peace." By Gangaprasad Vimal, *Teesta Review: A Journal of Poetry*, Volume 6, Number 1, May 2023, teestajournal.com/p/angrabhasha-2-61.html?m=1.

মণ্ডল, সুপর্ণা। “দুটি কবিতা।” *যাপনচিত্র ব্লগজিন*, জুন, ২০২৩, ypanchitra.org/post/suparna_june_23।

মণ্ডল, সুপর্ণা। “কিছুই হবেনা।” *দৈনিক যুগশঙ্খ*, ১৮ জুন, ২০২৩, রবিবারের কবিতা।

মণ্ডল, সুপর্ণা। “হারানো সংবাদ।” *দৈনিক যুগশঙ্খ*, ২৩ জুলাই, ২০২৩, রবিবারের কবিতা।

Tumulayan: Call for Submissions

Edu Sherpa and Suparna Mondal

The students of the Centre for Comparative Literature, Visva-Bharati have been publishing *Tumulayan*, their annual literary initiative for the past seven years on the occasion of Anandabazar. The upcoming issue of *Tumulayan* will engage with the idea of ‘leisure.’ We invite original, unpublished thoughts on the idea and the variety of leisure and literary productivities. You may write in any of the following languages – English, Bangla, Nepali, Hindi, Japanese, Sanskrit, French, Spanish, and Russian. The word limit should not exceed 600 words. The publication of the works is subject to the selection of the Review Committee. If selected, authors will be contacted. Please send your contributions along with a short bio-note (50 words) in a single word document to tumulayancc1@gmail.com. The last date of submission has been extended till August 31, 2023.

For the detailed CFP, please click on this [link](#).

For Prospective Students

Centre for Comparative Literature, Bhasha Bhavan offers MA and PhD programmes in Comparative Literature. For the academic year 2023-24, MA admissions will take place through CUET. Details about the PhD programme can be found in the university prospectus. All interested candidates are requested to check the [Visva-Bharati Website](#) for more details. Any academic query may be directed to: cclvbu@visva-bharati.ac.in.



Editorial Assistance: Suparna Mondal

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