Aesthetics of Cultural Translation: Art and Architecture

IV Annual International Conference of Caesurae Collective Society

Online Conference via Zoom

25-28 March 2021

Conference Schedule

Day	Time (IST)	Program/Event	Speakers/Artists	Topic	Moderator/ Chair
Mar 25	5 pm	Welcome on behalf of Conference Organizing Committee followed by Inaugural Theme Music	Prof. Swarnavel Eswaran Surjo Sengupta & Pramit Das on Violin & Keyboard		Moderator for the day: Divya Joshi
	5.15 pm	In Conversation, and Readings	Cecile Oumhani and Rochelle Potkar	Islands of Recourse: Translating Cities, Realities and Fragmented Identities through Conversation and Readings	
	6 pm	Keynote	T. Vijay Kumar	Translation: Some Reflections	
	7 pm	BREAK			
	7.15 pm	Virtual Art Exhibition	Jayita Sengupta, Laxman Aelay, Brian Eriksson, Rochelle Potkar, Reiko Shimizu, Kaveri Bose, Gita Viswanath, Biluka Nirmala, Priyanka Jain, Amritendu Haldar, Piyalee Saha, Palash Kanti Biswas, Ardhendu Haldar, Samriddhi Gayen & Santanu Pandit	Environment & Empathy	
	8 pm	Plenary	Tharakeshwar V.B.	Cultural Translation in/of Theatre in the Age of Pandemic and Digital Era: Stray Jottings	
	9 pm	Plenary	Saikat Sekhareswar Ray	Background	

				Music in Ray's Films: The Maker's Wand	

Day	Time (IST)	Program/Event	Speakers/Artists	Topic	Moderator/ Chair
Mar 26	5 pm	Plenary	Niladri Chatterjee	"You can't please all": Bhupen Khakhar as Cultural Translator	Moderator for the day: Gita Viswanath Panel I Chair : Jayita Sengupta
	6 pm	Panel I - Paper presentations	Prajnajyoti Dutta; Soutik Chakraborty; Meeraz Hoque; Smriti Thakur; Suvasree Karanjai	Aesthetics of Translation/Transcreation	
	7 pm	Plenary	Constantine Nakassis	Transduction, Presence, Image	
	8 pm	BREAK and How to translate Feelings into Music? A short presentation by Soutik Chakraborty			
	8. 15 pm	In Conversation:	Jayita Sengupta and Swarnavel Eswaran	On the Visual Story Collection of Jayita Sengupta's *Shivelight and Other Stories (2020)*	
	9 pm	Lecture & Musical Demonstration	Anirban Dasgupta and Sanchita Choudhury	Rabindra Sangeet – A Panoramic Insight with focus on Pt. Buddhadev Dasgupta's Creative Ventures Inspired by Genre	

Day	Time (IST)	Program/Event	Speakers/Artists	Topic	Moderator/ Chair
Mar 27	5 pm	Panel discussion	Sashikant Ananthachari and Swarnavel Eswaran	"Kelai Draupadai" (Listen Draupadi!) Director/Cinematographer Sashikant speaks on "Mahabharatha	Moderator for the day: Manoj Yadav Panel II Chair: Nikhila H.

				of the Mind"	
	5. 45 pm	Panel II – Paper presentations	Divya Joshi, Kiran Deep & Divya Walia	Art, Architecture and Aesthetics: A Journey through the Cultural History of Rajasthan	
	6.45	BREAK			
	7pm	Plenary	Hari Krishnan	Dancing, Seeing, Singing: Interocular Histories of the Early Cinema in South India	
	8 pm	Plenary	Usha Iyer	Dancing Women: Choreographing Corporeal Histories of Hindi Cinema	
	9 pm	Keynote	Lalitha Gopalan	Cinemas Dark and Slow in Digital India	

Day	Time (IST)	Program/Event	Speakers/Artists	Topic	Moderator/ Chair
Mar 28	5 pm	Panel III – Paper Presentations	Alka Jhajhria; Neha Kumari	Translating Cultures	Moderator for the day: Kalpalata Panel III Chair: Divya Walia Panel IV Chair: Tharakeshwar V.B.
	5. 30 pm	Plenary	Vanamala Viswanatha	Speaking of Vachanas … in English	
	6.30	BREAK			
	6.45 pm	Panel IV – Paper Presentations	Amy Phua Mei Yen, Himabindu Chintakunta, Faseeh Ahmed E.K., Sasikiran R.M., Khadeeja Amenda, Yamini Krishna C.	Translating Space	
	8.15 pm	Keynote	Priya Jaikumar	Translating Filmed Spaces	
	9.15 pm	Concluding Remarks	Nikhila H.		

Paper Presenters' Panel Details

Date	Time	Panel	Topic	Presenters	Paper titles	Chairs
26 Mar	6 pm	I	Aesthetics of Translation/Transcreation	Prajnajyoti Dutta	Aesthetics in Farenheit 451 (2018)	Jayita Sengupta
				Soutik Chakraborty	Translation of Real from Reality to	

					Digital: Towards Aesthetics of Augmented Reality	
				Meeraz Hoque;	Transcreating Marginality, Alienation and Mobility in the Global South : A Brief Overview of Select Films of Meera Nair	
				Smriti Thakur	Discontinuity in the History of Western Aesthetics: Jeff Vande Zande's Landscape with Fragmented Figures	
				Suvasree Karanjai	Child in Play: Cultural translation in Games and Toys in 21st Century India	
27 Mar	5. 45 pm	II	Art, Architecture and Aesthetics: A Journey through the Cultural History of Rajasthan	Divya Joshi	Private vis a vis Public: Intersection of Gendered Spaces in *Havelis*	Nikhila H.
				Kiran Deep	Stories of Stepwells from Sand Dunes: Rethinking Aesthetics through Architectural Language of Historical 'Baoris' of Rajasthan	
				Divya Walia	Architectural Translation of Temples in Rajasthan: Structure, Art and Aesthetics	
Mar 28	5 pm	III	Translating Cultures	Alka Jhajhria	Manifestation of Cultural and Linguistic Translation in Jhumpa Lahiri's *In Other Words*	Divya Walia
				Neha Kumari	*Manus Island:* A Spatial Tale of violence, Courage and Resistance	
Mar 28	6. 45 pm	IV	Translating Space	Amy Phua Mei Yen	Spaces as sites of social memory: A	Tharakeshwar V. B.

					study of *dargahs* and its significance to the Hyderabadi Muslim community	
				Himabindu Chintakunta	Vernacular Elite and Confrontations between Literary and Political Imaginations: Examining Golkonda Patrika as a Spatial Substrate	
				Faseeh Ahmed E.K.	Mediating History and Culture: Studying Tourist Guides of Golconda Fort	
				Sasikiran R.M.	Sexual Harassment and the City: Filmic Construction of Public Spaces	
				Khadeeja Amenda	Listening to Hyderabad: A study on the Sounds of Happiness in the City	
				Yamini Krishna C.	Hyderabad as a Panopticon city	

Aesthetics of Cultural Translation:

Art and Architecture

IV Annual International Conference of Caesurae Collective Society

Online Conference via Zoom

25-28 March 2021

Abstracts and Bionotes

March 25, 5.15 p.m.

In Conversation, and Readings: Cecile Oumhani and Rochelle Potkar

Islands of Recourse: Translating Cities, Realities and Fragmented Identities through Conversation and Readings

Fictionist | Poet | Critic | Curator | Editor | Translator | Screenwriter
Rochelle Potkar is the author of Four Degrees of Separation and Paper Asylum – that was shortlisted for the Rabindranath Tagore Literary Prize 2020. Her poetry film Skirt was showcased on Shonda Rhimes' Shondaland. Her story collection Bombay Hangovers has just released, available on Amazon worldwide.

Cécile Oumhani is a novelist and a poet. Among her novels: *Le café d'Yllka*, *Une odeur de henné*, *L'atelier des Stresor*, *Les racines du mandarinier* and *Tunisian Yankee*. Among her books of poems: *Passeurs de rives, Marcher loin sous les nuages* and *Mémoires inconnues*. She was awarded several prizes, including the 2014 European francophone Virgil prize for her work as a whole. Several of her books have been translated into languages such as Italian, Russian or German. She is a member of the editorial board of *Apulée* Journal and has been guest editor for the American online magazine *Words Without Borders* and the Mana Section of *Caesurae*.

March 25, 6 p.m.

Keynote: T. Vijay Kumar

Translation: Some Reflections

My short presentation will draw on my experience of translating two Telugu literary texts into English: an early twentieth century classic, *Kanyasulkam* by Gurajada Venkata Appa Rao, and a modern feminist text *The Liberation of Sita* by Volga. In passing, I will also refer to the asymmetries between translations and hierarchies among languages.

T Vijay KUMAR is a former professor of English and Dean, Faculty of Arts at Osmania University, Hyderabad. Besides translations, his publications include *English and Other International Languages* (PLSI Vol 37), *Globalisation: Australian-Asian Perspectives*, *Focus India: Postcolonial Narratives*

of the Nation. He is a TEDx speaker, Director of the annual Hyderabad Literary Festival, and one of the Founder Editors of *Muse India: the Literary e-Journal.*

March 25, 8 p.m.

Plenary: Tharakeshwar V.B.

Cultural Translation in/of Theatre in the Age of Pandemic and Digital Era: Stray Jottings

In this talk/presentation I would like to critically reflect on my three decades of experience in theatre from the vantage point of the times in which we are living today, that of COVID. In these three decades theatre has undergone a cultural translation. Here I would like to flag one facet of this cultural translation, that of theatre's interface with digital culture. In the 1990s, we started talking about the threat to theatre from television which had gone digital. This digital transformation in television erased the distinction between theatre and film/literature/T.V. shows by appropriating the concept of "live" that was seen as an ontological characteristic of theatre. The category "live" got attached to everything in the entertainment media: "live-performance", "live-coverage", "live-streaming", "reality shows" began to dominate. Theatre could still assert its distinctive characteristic of being "live" performance and could draw the audience back into its fold. In this decade we also start seeing the interface between digital technology and theatre, when theatre started adopting some of the digital technological innovations. In the last one year this interface between theatre and digitality has got intensified and has threatened to transform the ontological character of theatre itself, forcing us to seriously reflect on concepts like "live", "virtual world/space". This presentation is an attempt to pull together my stray thoughts on the issue to make a coherent narrative in order to take the discussion forward.

Tharakeshwar V.B. is a Professor at the Department of Translation Studies at The English and Foreign Languages University, Hyderabad, India. He has published in the areas of Translation Studies, Colonialism and Nationalism, Linguistic Nationalism/Identity, Literary Historiography etc. He is a bilingual writer who has published both in Kannada and English. He has coordinated a translation series called 'Classical Kannada Texts in English'. He has handled many research projects in the area of Translation Studies. He is on the editorial board of several journals. He has also coordinated a national level project on "Rethinking the 'Crisis' in English Studies". He has nearly 23 years of teaching service in Translation Studies. He has presented papers in more than 150 seminars/conferences; he has given more than 25 key-note presentations, he has organized more than 10 seminars/ conferences/ workshops. He has also directed many plays.

March 25, 9 p.m.

Plenary: Saikat Sekareswar Ray

Background Music in Ray's Films: The Maker's Wand

Satyajit Ray, apart from being known to the world as a film director, was also a writer, graphic artist, costume designer and more significantly a music composer. Ray's background scores are still remembered by the audience as much as they remember the films. The use of this music in proper places and times has undoubtedly elevated the narrative, making the experience of watching films even more engrossing. The decision to use a certain piece at a certain point is an editorial choice and forms the very backbone of storytelling. The decision to lay music or let the scene or sequence go without it, impacts the very understanding of the narrative. The Music

guides and glides the audience through the story and the maker keeps the utmost control on what to show and what to hide.

Saikat Sekareswar Ray an alumnus of the Satyajit Ray Film and Television Institute started editing for films from 2004. He has edited internationally acclaimed films like *Journals of a Willy School*(2009), *Hope Dies Last in War*,(2007), *Understanding Trafficking* (2010), *The Land's Music* (2016), *Red Ribbon* (2017) *Are You Listening!* (2012), *Testimony of a thread* (2015), *Blue Helmet*(2018), *Swimming through the Darkness* (2019) and others. Saikat won The National Award for best Editing(non-feature) in the year 2007 for *Hope dies Last in War* followed by two IDPA awards in 2008 and 2009. He is currently working as an Assistant Professor in Editing at the Satyajit Ray Film & Television Institute and is constantly in touch with aspiring filmmakers through workshops in different institutes across India.

March 26, 5 p.m.

Plenary: Niladri R. Chatterjee

"You can't please all": Bhupen Khakhar as Cultural Translator

When Bhupen Khakhar showed his 5'9"×5'9" canvas *You Can't Please All* for the first time at the *Place for People* exhibition (9-15 November 1981) he was accomplishing several feats at the same time: he was translating the European masters that he most admired (Breughel, Velázquez), he was participating in an exhibition that was one of the first to mark the arrival of postmodernism in Indian art, and he was coming out as homosexual. Formally trained as a Chartered Accountant, but internationally known as an artist, Khakhar had a "magpie sensibility" (Nada Raza, 2016) in his gleeful usage of representational styles gleaned from sources as diverse as pre-Renaissance Europe and 19th century Kalighat art. My talk will attempt to highlight his Western sources of inspiration while underlining how excitedly he drew (literally and figuratively) from sources closer home, such as kitschy religious art and Bollywood.

Niladri R. Chatterjee (1967 -) is Professor, Department of English, University of Kalyani, West Bengal. His doctoral work was on the novelist Christopher Isherwood. A recipient of Fulbright Scholarship (for which he went to University of Texas at Austin) and the British Council-Charles Wallace Fellowship (University of Cambridge), Prof. Chatterjee has co-edited *The Muffled Heart: Stories of the Disempowered Male* (New Delhi: Rupa and Co., 2005), contributed to *The American* Isherwood (University of Minnesota Press, 2015), *glbtq.com* (www.glbtq.com, 2007), *Oxford Dictionary of National Biography* (Oxford: OUP, 2004), *The Isherwood Century* (Wisconsin: Univ. of Wisconsin Press, 2001), and *Reader's Companion to Twentieth Century Writers* (London: 4th Estate and Helicon, 1995). He has published in the journal *American Notes and Queries* (Taylor and Francis) and *Intersections* (intersections.anu.edu.au) and has reviewed for *Gay and Lesbian Review Worldwide* (US). He was also a member of the editorial board of the afore-mentioned *ANQ*. In March 2011 he served as Visiting Faculty at the Dept. of English, University of North Bengal. He has been teaching a course in gender studies at his university since 2009, and runs a facebook group called *New Gender Studies*. With Tutun Mukherjee, he co-edited *Naribhav: Androgyny and Female Impersonation in India* (Niyogi Books, Delhi. 2016). He is also the author of a novel called *The Scholar*. Since March 2020, he has also started posting videos on his YouTube channel.

March 26, 6 p.m.

Panel I of Papers - Aesthetics of Translation/Transcreation

Title – Aesthetics in Farenheit 451 (2018)

The movie *Fahrenheit 451* (2018) was adapted loosely from Ray Bradbury's far-reaching classic dystopian novel of the same name. The novel eerily predicted some of the reality we now live in, but it didn't anticipate everything. Ray Bradbury's *Fahrenheit 451,* adapted into sci-fi film, portrays a world where books are banned and burned. Here is the story in a nutshell - Guy Montag (Michael B. Jordan) works as a fireman in a dystopian future where, instead of putting out fires, he starts them. He, alongside a team led by Captain Beatty (Michael Shannon), seeks to find remaining books and scraps of literature in the country, and burn them in a spectacle of fire. The fires are broadcast to the citizens, who watch and cheer as the written word is destroyed. Dystopic sci-fi films are often characterised by worlds ravaged by natural disaster, disease, war or some apocalyptic event. The basic democratic ideals like human rights, civil liberties and freedom of expression are often shown to be curtailed in many sci-fi films. In this light, Fahrenheit 451 can be regarded more than just a mere speculative genre and can be hailed as cautionary tale. The movie *Fahrenheit 451 (2018),* depicts a world into the future, while trying to be faithful to the thematic fabric of the novel – a job it falters to do justice. The paper would be an attempt to look into the different aesthetics of the film while also examining the deviations from the source text.

Prajnajyoti Dutta is presently working as a State Aided College Teacher in Coochbehar College, West Bengal. He is also a PhD research scholar in Coochbehar Panchanan Barma University. Email: prajnajyotee@gmail.com

Translation of Real from Reality to Digital; Towards Aesthetics of Augmented Reality

Technology has already pervaded human reality and has touched the boundaries of perception and cognition. With the advent of Virtual Reality, 3D modelling, VFX and other computing miracles, virtuality has become a cognitive phenomenon. Augmented Reality, a technological interface, transcends the reality by emulation and further addition. It acts with the principal objective of providing supplements to the real world as perceived by the user's eye. A taxonomical structure has already been given to the virtuality-reality phenomenon and attempts are made on scientific progression to make the AR experience richer. AR aims to translate the real world according to the user's need and provide additional information through an interface such as mobile phone or goggles. As the Augmented Reality has already broken its confinement of computer lab and entered the human sphere through mobile phones, it becomes prerequisite to formulate adequate tools to analyse the effects of technological synthesis with perception. The article will aim to move through the existing episteme towards a realisation of aesthetics of Augmented Reality. Grounded in post modern theories regarding films and human perception the article will try to establish a philosophy for Augmented Reality taking into account recent developments such as interface theory and mediality.

Soutik Chakraborty SACT, Balurghat College, WB email: soutik.chaks@gmail.com Phone: 9531734352

Transcreating Marginality, Alienation and Mobility in the Global South : A Brief Overview of Select Films of Meera Nair

The shifting terrains of political correctness and identity crisis demand that we reconfigure what is considered to be global in a world that is getting more homogenized due to advanced means of connectivity and technology. The Indian auteur Meera Nair's films are a good place to start this re-evaluation. In a filmography spanning decades, Nair has constantly questioned the concepts of globalization, migration, mobility and belonging. This is done through detailed

character study in films such as *Mississippi Masala* (1991), *Monsoon Wedding* (2001), *The Reluctant Fundamentalist* (2012) and *The Queen of Katwe* (2016). *Mississippi Masala* is clinical study of the fluid nature of racism and shows how easy it is for the victim to turn into an oppressor. *Monsoon Wedding* is the perfect movie for understanding migrant sensibilities, a sensibility that is informed by aspiration and punctured by childhood trauma. In *The Reluctant Fundamentalist,* Nair weaves a tale of identity crisis and reactionary violence. This particular film is most suitable for examining the heady nature of cosmopolitanism and how it shapes the world view of a postcolonial man in a western society. *The Queen of Katwe* is essentially a narrative of upward mobility in a viciously unjust society. The film advocates for meritocracy and equal opportunity and is most vital for evaluating the evolution of the Self and how it is molded into an entity that cuts across the boundaries of race, class and gender. This paper wants to evaluate the lingering significance of these cinematic artifacts and how they can enforce an evolving notion of Cosmopolitanism that revolves around the edges of identity, racial sensibility and the quest for self-searching.

Meeraz Hoque got his M.A. in English Literature from Cooch Behar Panchanan Barma University, and is currently a PhD Coursework Student, Raiganj University
Email : meerazhoque@gmail.com

Discontinuity in the History of Western Aesthetics: Jeff Vande Zande's *Landscape with Fragmented Figures*

Jeff Vande Zande's *Landscape with Fragmented Figures* (2009) is one of the most representative art novels of the twenty-first century that not only throws light on the present world of art and artists but celebrates the heterogeneous inclusiveness and an unprecedented openness of postmodern artists in their artistic style, concern, and medium. The spirit of experimentation and the playfulness of postmodern artists and an inventive influence of modernism on the postmodern era have found vivid space in this novel. So, the paper seeks to provide a brief exposition of the lightheartedness of postmodern artists that has denied the possibility of reliable knowledge, stable reality as well as the existence of the universal which had been adored by the artists of the earlier generation. In this paper, I propose to explore the factors that have prompted such a deep discontinuity in the history of western aesthetics, and its notions of creativity and the cultural role of an artist that it is no longer possible to think about art in the way it had been thought of in the early decades of the twentieth century.

Smriti Thakur Ph. D. Research Scholar, Department of English, Central University of Punjab, Bathinda, India. **E-mail:** smriti.thakur7@gmail.com, **Contact No.:** 8558875691

Child in Play: Cultural translation in Games and Toys in 21st Century India

The child is the father of man. We all are well acquainted with this epigram. But though the sentence remains unchanged in the course of time, the subject (child) undergoes vital changes with the emergence of the global to make us rethink of what man is s/he the father.

Globalization and capitalism have impacted the local and national characters/cultures/identities in most radical and notorious ways. Of course, they have their blessings too. The Indian child now is often called 'the hybrid'. The easy access to diverse cultures and education in the present

times has made traditional systems deconstruct to form a chaotic reconstruction. The child is in the centre to benefit and suffer at the same time.

This paper seeks to explore how the play in children lives are in translation with the influence of cultures on Indian minds and institutions that shape the children most, namely the schools and the family. The toys and games are important sites to explore how children are in translation and sometimes dwindling between cultures enough to face the chaos of identity formation. The politics of culture, colour, race and economy all are well reflected in this domain and unrecognised by the subject in the centre. The play forms an integral and important part of the making of an adult mind, and this paper explores how that play is in translation as children play aeroplane crashing games and ludo on phones and not the 'putul' (this term is different from the Western 'toy') to dissipate the Indian heritage of 'chhotoder khyala'. The cross-cultural exchange the 'in-betweeness' are bright in an otherwise peripheral domain, the child's playhouse.

This paper tries to talk on the variety of play in Indian cultures in different parts of this vast nation, but primarily focusses on Bengali playhood to discuss the cultural translation.

Suvasree Karanjai teaches at Department of English, KGTM, Bagdogra. She has reviewed several times at *Wasafiri: International Contemporary Writing* and *Kitaab: Connecting Asian Writers With Readers Globally*. She has also interviewed Saikat Majumdar and Rajat Chaudhuri which were published in *Caesurae: Poetics of Cultural Translation*. Her recent essays have appeared in *Borderless: An exploration of a world beyond borders and Modern Breeze magazine*. Email: sreekaranjai@gmail.com

March 26, 7 p.m.

Plenary: Constantine Nakassis

Transduction, Presence, Image

This talk explores *transduction* as a way to conceptualize the complex interdiscursive movements between the onscreen and offscreen. By contrast to translation, which prototypically focuses on the denotational convertibility of symbolic representation, transduction pushes us to consider the performative motility of iconic (poetic) and indexical (pragmatic) semiosis. A focus on transduction, I argue, opens up a wider set of conceptual stakes and questions, while shedding certain problematic baggage of the notion of translation; in particular, as I focus on in this paper, it opens up the ontological problematic of presence in the cinema. Drawing on ethnographic and semiotic analysis of two pregnant sites of performativity and auratic presence in the commercial Tamil cinema of South India--the mass hero and the item dancer--I examine the process and stakes of presencing as a type of transduction. This exploration allows us to reframe and decenter classic questions surrounding the ontology of the image, not as a narrow theoretical concern with the being of film images but with an empirically open concern with the ontological politics of cinematic images.

Constantine V. Nakassis is Associate Professor of Anthropology, Associate Faculty in the Departments of Cinema & Media Studies and Comparative Human Development, and Chair of the Committee on Southern Asian Studies at the University of Chicago. A linguistic anthropologist, his ethnographic research to date has focused on questions of language-in-use; mass media (television, cinema); youth culture; and brands and intellectual property law in Tamil Nadu. He is the author of the 2016 book, *Doing* Style: *Youth and Mass Mediation in South India* (University of Chicago Press), editor of a number of special and theme issues -- in *Contributions to Indian Sociology* (Social Value Projects in Post-Liberalization India, with L. Searle), *Cultural Anthropology* (Brand Neoliberalism), and *Semiotic Review* (Images, with M. Barker) -- as well as author of a number of essays and articles. He is currently working on a book

manuscript, entitled *Onscreen/Offscreen*, that explores the ontological politics of the image in Tamil cinema. Since 2014, he has been organizing the annual Chicago Tamil Forum.

March 26, 8.15 p.m.

In Conversation: Jayita Sengupta and Swarnavel Eswaran on the Visual Story Collection of Jayita Sengupta's *Shivelight and Other Stories (2020)*

Jayita Sengupta is Professor, Department Of English, Cooch Behar Panchanan Barma University. A Charles Wallace Fellow for doctoral research in Engand, 2020. A Fulbright-Nehru teaching fellow in the dept of comparative lit, Stanford University, 2013. Visiting Fellow for lectures in universities in Taiwan, with CLAROC Fellowship in 2013. Among academic books, mention could be made of BARBED WIRE: BORDERS AND PARTITIONS IN SOUTH ASIA ,Routledge, UK, USA, South Asia, 2012; English translation of GANDHARVI: LIFE OF A MUSICIAN (from the Bangla novel, Gandharvi by Bani Basu), Orient Blackswan, 2017, was nominated for Muse India Translation Award in 2018. She has been working on visual media for storytelling recently. Has an experimental short film, and has been using music and performance along with her paintings for her various projects, like the Waves Album. Excerpt from her recent creative work, BASONA (DESIRE) has been translated into French by Le-Moine Lydie for "Printemps des Poètes", project in Metz, France. SHIVELIGHT AND OTHER STORIES is her debut collection of stories, where she uses her paintings as a semiotic message underlying the stories. She calls this a visual storybook. The title story has a video production available on the Echoes and Acoustic Channel on YouTube.

Swarnavel Eswaran is a graduate of the Film and Television Institute of India and the prestigious film studies program at the University of Iowa. His recent documentaries include *Tsunami: Waves from the Deep* (2018), *Hmong Memories at the Crossroad* (2016), *Migrations of Islam* (2014), and *Unfinished Journey: A City in Transition* (2012). He is an associate professor in the Department of English and the School of Journalism at Michigan State University and his research focuses on the history, theory, and production of documentaries, and the specificity of Tamil cinema, and its complex relationship with Hollywood as well, as popular Hindi films. His books include *Cinema: Manudamum Mandiyiduthalum* (Parisal, 2019), an anthology of essays on documentaries and experimental films in Tamil and *Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema* (Sage Publications, 2015). His fiction feature *Kattumaram* (Catamaran, 2019), a collaboration with Tamil's cinema's leading director Mysskin is currently on the film festival circuit.

March 26, 9 p.m.

Lecture and Musical Demonstration: Anirban Dasgupta and Sanchita Choudhury

Rabindra Sangeet – A Panoramic Insight with focus on Pt. Buddhadev Dasgupta's Creative Ventures

Inspired by Genre

This lecture demonstration gives you an overview of Tagore's imagination and creativity with Indian Ragas which he had so masterfully applied in his musical compositions (Rabindrasangeet). Also this presentation focuses on how the noted Musician and scholar Padmabhushan Pt Buddhadev Dasgupta explored these applications and through his own musical intellect, transformed them as rich resources applicable to the realm Indian Classical Music by creating

pure classical instrumental compositions or "Bandishes", that could be presented as part of a full fledged conventional classical presentation.

Anirban Dasgupta is the youngest son and disciple of Padmabhushan, Pt. Buddhadev Dasgupta. Anirban took to playing the Sarod from an early age under the able tutelage of his illustrious father. A wonderful product of innate talent, years of grueling toil and delicate musical nurture, Anirban remains an extremely humble and self-effacing artist. In 1987, he stood first in the All India Radio Music Competition. Thereafter he has performed widely in India as well as in the UK, Netherlands, Germany, Belgium and USA. He released his first CD album in 2002 from the Netherlands. He is presently an A'grade artist of All India Radio and has been featured in the prestigious National Programme of All India Radio. Anirban has followed his father's footsteps in balancing a dynamic musical career with commendable academic and professional pursuits. He holds a Masters degree in Electrical Engineering from Jadavpur University, Calcutta and is employed as a senior IT executive in Massachusetts, USA where he presently lives.

Dr Sanchita Choudhury is the Director and founding member of HUM Nishād, an Institute of Music, Culture and Education. She has got her PhD degree from IIT Kharagpur in Ethnomusicology. She has earned her Master's degree in English literature. Dr Choudhury teaches English literature, and Language, Soft Skills, Personality Development, Organizational Behaviour. She has been a certified trainer of UGC on its 'Capacity Building of Women Mangers in Academics' Programme. She has her experience of teaching in premier institutes of India like IIT Kharagpur and NIT Rourkela. She has headed Department of Humanities in Padmanava College of Engineering and has taught there for around 15 long years. Dr Sanchita Choudhury has written the book, "Bāul Fusion Music Making a New Musical Genre" , on Bāuls, the mystic minstrels of Bengal. She has widely published articles, technical papers in different national and international journals and books across the globe. Being a lifelong devotee of education, Sanchita's dream is to spread the bliss, ecstasy and joy of knowledge of music and culture, English language and literature among seekers representing different sections of the society all across the globe. She has been a Faculty of Hindustani Vocal Music in Shankar Mahadevan Academy. Sanchita is an ardent music lover and has represented India for many academics and cultural exchange programmes. Sponsored by Rotary International, she represented India as GSE member and went to West Indies and the USA in 2013. Sanchita has been bestowed upon many prestigious awards for her achievements and philanthropic endeavours.

March 27, 5 p.m.

Panel Discussion – Sashikant Ananthachari with Swarnavel Eswaran

On *Kelai Draupadhe* (Listen Draupadi!):
Director/Cinematographer Sashikanth on the "Mahabharata of the Mind"

For over a thousand years a theatre festival has been performed in Tamil Nadu and Andhra, totally outside any institutional religious, corporate or state support. This unique festival easily might be the longest standing, independent theatre festival in the world surviving currently. The festival has been funded purely by individual contributions of each family in the community and its primary objective seems to be to create inclusive communities of belonging. For over a decade Sashikanth has been making a series of films on this festival, listed below. He will show excerpts and discuss this work.

Sashikanth Ananthachari (https://kelaidraupadai.wordpress.com/) is a cinematographer/filmmaker trained in the prestigious Film and Television Institute of India,

Pune and has shot over 300 documentaries and 6 fiction feature films with leading Indian filmmakers like Amitabh Chakraborthy (Kaal Abhirati) Aparna Sen (Yugant) etc. His films have won both National and International recognition. Currently he is working on his 'Epic Performance Traditions' project which consists of a trilogy of films- 'Kelai Draupadai' [Listen Draupadi], 'Ninaivin Nagaram' [Landscape and Memory] 'Kalpavaasi [Textures of Time] and a book 'Mahabharata of the Mind' which engages with the theory of Indian theatrical forms. Kelai Draupadai, the first film of the work in progress trilogy was the official selection at the BlowUp Chicago Arthouse Film Festival[2016]. It was awarded 'The Best Foreign Film at the DIY Film Festival. Los Angeles in 2016.

March 27, 5.45 p.m.

Panel II of Papers - Art, Architecture and Aesthetics: A Journey through the Cultural History of Rajasthan

Private vis a vis Public: Intersection of Gendered Spaces in *Havelis*

Haveli is the most outstanding architectural feature of Rajasthan with a fascinating social pattern, a varied topography and multiple modes of living and a gendered identity. Influenced by cross-cultural currents from central Asia, Islamic Persian and Rajput architecture, the *haveli* architecture was a direct response to the regional climate, while being a mirror of local art and landscape. The *havelis* are spectacular because they have become sites that evoke memories—of homelands, of ancestors, of splendor and of cultural transformation. For researchers the *haveli* is also a site for the intersection of space and gender because spatial conditions are affected by, and also affect, social conditions that require domestic interiors to be structured so as to embody specific encounter patterns between genders.

Rajasthan has perfected the art of converting the forts, palaces, *havelis* and pleasure pavilions of the Rajas of yore into beautiful hotels, creating examples for sustainable and responsible Tourism. These ancient properties still hold their charm, despite market interventions of modern luxury hospitality services. The numerous small towns that make up Shekhawati—such as Nawalgarh, Fatehpur, Jhunjhunu, Mandawa, and Sikar—contain dozens of spectacularly painted mansions. The construction of such magnificent houses attests to how the newly rich (and increasingly confident) merchant classes sought to visually translate their recent wealth into new forms of social status in their homelands and beyond. The transformation of *havelis* into new objects of visual consumption like hotels and tourist accommodations during the last two decades is understood as part of global and capitalist modernity and not as a resurgence of feudal display anymore. My paper looks at this transformation and explores:

- The quintessentially gendered space and gendered identity of *havelis* as domain for the seclusion of women.
- How the eventual commodification of the *havelis* into objects of tourist interest further extends the importance of local/global relationships in the production of history and social memory.
- Haveli as a visual narrative and as representative of history, memory, migration, and rootedness
- Interchanging spaces of the private into public and vice versa.
- Transformation and Construction of subjectivities inside and outside the *havelis*.

Dr. Divya Joshi is Associate Professor, Dept of English, Govt. Dungar College, Bikaner (Rajasthan) Email: divya.jsh@gmail.com

Stories of Stepwells from Sand Dunes: Rethinking Aesthetics through Architectural Language of Historical 'Baoris' of Rajasthan

No doubt, architecture is the manifestation of the cultural context where it takes shape, where it is spaced. If one wants to dive deep into architecture as an aesthetic experience, to relish the grandeur of this work of art, one cannot overlook the formative role of cultural ethos which sets the grand rhythm of its design, works through the geographical space to arrange materials to shape its structure and furnish it with variegated shades of life. The present paper attempts to decode the architectural language of a unique water management system called a stepwell which is known as 'Baori' or 'Bawdi' in Rajasthan.

Inspired by Victoria Lautman's book, *The Vanishing Stepwells of India*, this paper underscores the need to probe deep into the architectural pattern of some step wells in Rajasthan not only as architectural marvels which are built to manage the water crisis in arid regions but as protective mechanism for life management.

My observations are based on structure of the step-wells of Rajasthan namely Chand Baori , Shiv Baori, Raniji ki Baori and Udo ji ki Baori. All these 'baoris' are known for the special patterns of the staircases to access the water of the well, carvings of the deities on their walls, altars to worship deities or temples along with rooms for relaxation and recreation. The present paper attempts to read the script of architectural patterns of these stepwells through the wider meanings of climate in terms of perceptions, thoughts, beliefs and social behavior of the people who lived by these life-saving structures in sand dunes. I would like to call it psycho-social climate that shaped the very complexed geometrical patterns of flights of the stairs which are initially structured as straight lines. Exploring the architecture of 'Baoris' as a metaphor of a balanced life style, the paper attempts to decipher the simplicity in complexity of the amazingly symmetrical structure of these stepwells where in lies the real aesthetic experience of our lives as acme of divine creation.

Dr. Kiran Deep, Ch. Balluram Godara Govt. Girls' College, Sriganganagar, (Rajasthan)

Architectural Translation of Temples in Rajasthan: Structure, Art and Aesthetics

Temples in India signify symbolic structures which bring together God and human beings to express the ideas and beliefs of Hinduism. The ancient Sanskrit texts of India (for example, Vedas and Upanishads) define the spiritual principles of Hindu temples, while their structural rules have been illustrated in various ancient Sanskrit treatises on architecture (Brihat Samhita, Vastu Sastras). The principles behind the layout, the use of motifs and deployment of shapes like square and circles, significance of geometric symbols are all rooted in Vedic traditions and reflect the innate values and beliefs of Hinduism. Though the famous temples in India share common themes and symbols, yet they all are unique in their construction and architecture, echoing the local ethos and regional beliefs.

With globalization, there has been a tremendous rise in local sites being utilized for the public interest and that includes temples too. With increase in footfall in these religious places, Governments are now focusing on promoting religious tourism. Resultantly, increasing attention is now being paid to the architectural development of these places so that they no longer remain only 'holy' sites but an 'attraction' for tourists, both local and foreign. Thus, there has been a translation of temples from being merely religious dwellings to tourist places.

Rajasthan, the land of forts, palaces, havelis and temples is known for its architectural marvels which draw tourists in abundance. The splendid architecture of the temples here lures not only the devotees but also national and international tourists. Brahma Temple, Pushkar; Dilwara Temples, Udaipur and Birla Mandir, Jaipur are some of the examples of religious abodes which are more popular for their picturesqueness than the spiritual ethos.The paper is an attempt to highlight the architectural refinement of more such temples in Rajasthan and the impact of globalization on enhancing their artistic and aesthetic nuances.

Dr. Divya Walia, Freelance Academic Editor, Jaipur

March, 27, 7 p.m.

Plenary: Hari Krishnan

Dancing, Singing, Seeing: Interocular Histories of the Early Cinema in South India

This talk examines the intertwined emergence of two of the most popular cultural forms of modern India, the so-called "classical" dance Bharatanatyam, and the Tamil cinema, the second largest film industry in the country. In twentieth century South India, the cinema drew upon a range of medial forms and practices – including the colonially-inflected Tamil theatre, popular song traditions, courtesan dance, and even the chromolithographic print – to produce a visual field that was rich, dense, and historically layered. Similarly, "classical dance," the making of which was a deeply nationalist enterprise, drew from these same forms, but also from the aesthetic vocabularies of the emergent cinema. Arguing for rhizomatic and lateral linkages between ocular histories of "seeing," this talk focuses on instances in which reciprocal exchanges of knowledge flowed between stage and screen in early twentieth-century India. In foregrounding the entanglements of "seeing" and "dancing," the talk pushes us to think productively about genealogies of the cinema that cut into those of other ocular and somatic forms.

Hari Krishnan is a dancer, choreographer, scholar, and educator who specializes in Bharatanatyam and post-colonial, queer dance, and film studies in addition to contemporary dance from global perspectives. He is Professor and Chair, Department of Dance, Wesleyan University and is also the artistic director of Toronto-based dance company, "inDANCE".

March 27, 8 p.m.

Plenary: Usha Iyer

Dancing Women: Choreographing Corporeal Histories of Hindi Cinema

Today, Usha will provide us an overview of the methodological approaches and aims of her book to discuss how she historicizes and theorizes the material and cultural production of film dance, a staple attraction of the popular Hindi film. The book considers the "women's question" via new mobilities corpo-realized by dancing women. Some of the central figures animating this corporeal history are Azurie, Sadhona Bose, Vyjayanthimala, Helen, Waheeda Rehman, Madhuri Dixit, and Saroj Khan, whose performance histories fold and intersect with those of other dancing women, including devadasis and tawaifs, Eurasian actresses, Oriental dancers, vamps, choreographers, and backup dancers. Through a material history of the labor of producing on-screen dance, Dancing Women offers a variegated, textured history of cinema, dance, and music.

Usha Iyer is Assistant Professor of Film and Media Studies at Stanford University. Her book, *Dancing Women: Choreographing Corporeal Histories of Hindi Cinema* (Oxford University Press in October 2020), examines constructions of gender, stardom, and sexuality in Indian cinema with a focus on women's labor and collaborative networks. Her next project examines the traffic of cultural forms between South Asia, Africa, and the Caribbean, engaging with transnational perspectives on race, ethnicity, and migration. She is Associate Editor of the journal, *South Asia: Journal of South Asian Studies*.

March 27, 9 p.m.

Keynote: Lalitha Gopalan

Cinemas Dark and Slow in Digital India

Lalitha Gopalan provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including *Aaranaya Kaandam*, *I.D.*, *Kaul*, *Chauthi Koot*, *Cosmic Sex*, and *Gaali Beeja*, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. She uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of 'the digital' as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles.

Lalitha Gopalan is an associate professor in the Department of Radio-Television-Film and affiliate faculty in the Department of Asian Studies and South Asia Institute. Her research and teaching interests are in the areas of Film Theory, Feminist Film Theory, Contemporary World Cinemas, Indian Cinema, Genre Films, and Experimental Film and Video. Her current book project explores various experimental film and video practices in India. She is the author of *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema* (London: BFI Publishing, 2002) and *Bombay* (London: BFI Modern Classics, 2005), and editor of *Cinema of India* (London: Wallflower Press, 2010). Lalitha currently serves on the editorial boards of *Camera Obscura: Feminism, Culture, and Media Studies* and *Film Quarterly*. She has served on several film festival juries and is currently on the advisory board of 3rd I Film Festival, San Francisco. Her latest book is Cinemas Dark and Slow in Digital India (Palgrave MacMillan, 2021)

March 28, 5 p.m.

Panel III of Paper Presentations – Translating Cultures

Manifestation of Cultural and Linguistic Translation in Jhumpa Lahiri's *In Other Words*

Jhumpa Lahiri, a notable writer of Indian Diaspora has received universal acclaim for her English writings. Born to Bengali parent, immigrated to United States, Lahiri's writings show a clash between Bengali and English culture. But Lahiri has moved towards a completely new language and culture by writing her book *In Other Words* in Italian. The book is written in Italian and translated into English is a treatise reflecting different culture and language. Through this diasporic and bicultural writing Jhumpa Lahiri unravels her own feelings while switching from one culture to other and from one language to other language. *In Other Words* presented in a dual language format is a memoir. It may be an attempt to free her from what she describes as the clash between the Bengali of her family and the English she had learned after immigration to the

United States. The present article is an attempt to understand cultural and linguistic translation expressed by Jhumpa Lahiri in her writings especially *In Other Words*.

Dr. Alka is Assistant Professor, Government College, Lunkaransar (Bikaner) Email: jhajhria.alka@gmail.com

Manus island: a spatial tale of violence, courage and 'armed' resistance translated in Behrouz Boochani's *No Friend but the Mountains*

This article engages with Behrouz Boochani's text *No Friend but the Mountains* to unravel the nuances of translation across two focal points. The first section asserts how the experiences of a refugee is conceived and voiced, by exploring the heterotopic spaces of boat/ship in the ocean and prison on the islands. These spaces consisting of conflicting orders offer a site for the play of power-resistance and also act as a conduit to survival in the face of adversity and crisis. The second section questions the politics of translation as the text took its form from the text messages sent by Behrouz from the Manus prison and later translated into English as a joint collaboration of writer translator and advocate consultants. This study is based on the close reading of the text, acknowledges Foucault's idea of heterotopic as its theoretical ground and employs phenomenology as a research methodology to record and interpret the experiences of prisoners. The article concludes with discussing the aesthetics of nature, landscape, poetry and liminality employed and sustained through the translation of the text.

Neha Kumari is research scholar in Department of Humanities & Social Sciences, NIT Hamirpur, Himachal Pradesh, India. Email: nehakumari@nith.ac.in

March 28, 5.30 p.m.

Plenary: Prof. Vanamala Viswanatha

Speaking of Vachanas… in English

Translation Studies has extensively discussed the protean nature of the poetics and politics of translation largely in the context of the receiving culture. Questions regarding the choice of text, translator, publisher; the issue of purpose and audience, the hospitality and hostility offered to the foreign text, and the impact of the translated work on the poly system of the receiving literary culture have occupied centre stage in the scholarship on translation. In short, we have studies in abundance on the process and reception of translated texts.

However, another important face of this cultural transaction has received much less attention. What do translations do to the donor or the source language, literature, culture, and society? Rather than looking outward in this transaction, what do we see when we train the light inward at the impact of translation on the source culture? Using the profuse body of English translations of vachanas, Kannada prose-poems of the twelfth century, Virashaiva social reform movement, I wish to explore the particular contexts and consequences of these translations into English on the literary and political culture of Karnataka, given our colonial and postcolonial history.

Dr. Vanamala Viswanatha, an acclaimed academic and translator, taught English language and literature for over four decades in premiere institutions in Bengaluru such as the Indian Institute of Science, Regional Institute of English, PG Centre of Bangalore University, and Azim Premji University. Deeply engaged with various facets of Kannada culture, Dr. Vanamala Viswanatha

anchored the Kannada news on Doordarshan from 1984-94. She also worked as Honorary Director, Centre for Translation, *Sahitya Akademi from 2002-04*. She has translated and introduced several well-known Kannada writers - Sara Aboobacker, Lankesh, Vaidehi, and Ananthamurthy. *The Life of Harishchandra* (Harvard University Press, 2017), her translation of a medieval Kannada poetic classic in the Murty Classical Library of India Series, is a landmark publication. Dr Viswanatha's translation (with Shivarama Padikkal) of *Indira Bai,* the first social novel in Kannada, published by Oxford University Press (2019), is yet another milestone in presenting the literary treasures of Kannada to a global readership. This novel in English translation received the Best Translation award in 2020 from Kuvempu Bhasha Bharati Pradhikara, Government of Karnataka.

March 28, 6.45 p.m.

Panel IV of Paper presentations - Translating space

Spaces are socially and politically produced and reproduced by complex networks with diverse actors. The same geographical space, in this case of urban Hyderabad, is imagined, represented, constituted and realized differently by different networks. The lived space is an assemblage of all these different constitutions. Delving into in-depth understanding that studying space requires an interdisciplinary dialogue, this panel creates an avenue for conversation between literary, filmic, religio-spiritual, technocratic, and cultural imaginations of urban space.

Spaces as sites of social memory: A study of *dargahs* and its significance to the Hyderabadi Muslim community

Hyderabad is a city in India that was founded and ruled by Muslim kingdoms until India's independence in 1948. While past monarchs and kingdoms have ceased to rule the city, the Hyderabadi community still celebrates its Indo-Muslim culture. One of the ways is through the invoking of space and monuments as social memories, such as the remembrance of Sufi saints even after their death, where their bodies are buried in shrines called *dargahs*. Sufi saints were essential to the contribution of the Persianate Deccan culture in South of India. They were popular among the masses due to their good and sometimes miraculous works done among the people, leaving behind hagiographies and legacies fondly remembered till today. They were also greatly patronised by rulers, who saw that their presence helped to mediate between the populations and the ruling class. Even after death, the bodies of Sufi saints were believed to be conduits of blessings (*barakat*), making the grounds they were buried in and the components of the shrine holy. Hence visitation and patronage of the dargahs has been ritualised and remains a common practice until today. The saint is commemorated through rituals that are performed regularly at the site of the dargah, and also through the belief in *barakat,* or blessing that is believed to have dwelt within the structures of the shrine.

Through the rituals as well as affective relationship to the site of the shrine due to *barakat*, followers of the dargah develop a corporealized social memory of their identity and culture to the very space of the dargah itself. I argue that this connects the people to the space affectively, thus translating spaces into forms of embodiment for them.

Amy Phua Mei Yen is a doctoral candidate at Chinese University of Hong Kong. Her areas of interest are in Urban Anthropology, Religion and Nationalism in the region of South Asia. Her PhD project is on historical shrines and places of worship in the city of Hyderabad, India. Email: meiyen104@gmail.com

Vernacular Elite and Confrontations between Literary and Political Imaginations: Examining *Golkonda Patrika* as a Spatial Substrate

Early 20th century saw the rise in desire for creating modern literary subjects that was reflected in the aspirations of the network of institutions that emerged around that period, such as schools, libraries, publishing houses, newspapers, etc., in both the British Raj and the Princely states.

Most of the Telugu intellectuals in their articles and biographies commented on the absence of public life/engagement and awakening *(chaitanyamu)* among the Telugu speaking population of the Princely State of Hyderabad till the early years of 20th century and mark the establishment of first Telugu library Srikrishnadevarayandhra Bhashanilayamu (1901) as the beginning of public engagement (Suravaram, Madapati, Mandumala). The authors at various points in time were associated with creating a network of Print and Publishing spaces, along with schools and hostels that become active spaces for literary and political engagement through the 20th century. In my paper I would like to examine the production of literary and political institutions/organisations, set up and patronised by the Telugu literary elite and also the Princely State of Hyderabad through the archives of *Golkonda Patrika* (a Telugu bi-weekly run by Suravaram Pratapa Reddy) and *Hyderabad Samacharamu* (Hyderabad state run monthly journal). *Golkonda Patrika* and *Hyderabad Samacharamu*, published articles extensively on the diverse political and literary imaginations of the region- Institutions like Srikrishnadevarayandhra Bhashanilayamu, Nizamrashtra Andhra Maha Sabha, Nizamrashtra Andhra Saraswata Parishat, Reddy Hostel and Osmania University are extensively discussed as spaces of diverse oppositional claims (the vernacular elite primarily claimed to be divided on the fronts of literary and political imaginations- where the question of linguistic region was perceived to be literary and the question of territorial region was essentially political).

I attempt to understand the emergence of network of institutions and their diverse cultural imaginations of Hyderabad through print archives, where the region gets manifested through print and the print spaces in turn become possible through the diverse imaginations of a region.

Himabindu Chintakunta is a Doctoral Research Scholar at the Department of Communication, University of Hyderabad. Her research focuses on Telugu Print Culture in the Princely State of Hyderabad during the early 20th century where she attempts to map the political and cultural history of Hyderabad. Her research interests include Media Histories, Film studies and Feminist Media Studies. Email: himabindu.chintakunta@gmail.com

Mediating History and Culture: Studying Tourist Guides of Golconda Fort

A tourist enters the inner gate, Fateh Darwaza, of Golkonda fort through the echoes at clapping portico. The guides place the visitor at a point under the dome where an acoustic effect can be experienced. At this point, a hand clap reverberates and can be heard at 'Bala Hisar' pavilion, the highest point of the fort, which is almost one kilometer away from Fateh Darwaza. Pointing the fingers at this top point, the guide fixes the deal with the customer to climb the top of the fort along with their narrative performances.

The idea of this research is to deal with multiple relationships that these 'site-specific' guides hold with the space of Golkonda fort, its history, culture, and tourists by pushing forward the narratives as told by various guides at Golkonda fort. The study makes a basic argument that 'history' and 'culture' is all about what humans make sense of them by gaining some essence of how guides live and communicate history and culture.

The study focuses on three different aspects; One happens to be around the idea of *illegalness* and the idea of the official, corresponding to the very idea of what a guide is in the eyes of the locals of Golkonda and the State. The next focus is on the idea of history and what it means in such settings, in the context that history narration to tourists was always done with the reception in mind. Another aspect attempts to cover the threefold concept of *time, space,* and *subject*. This depicts how the guide (and researcher often) as subject deals and negotiates various spatiotemporalities. This revolves around ideas of disciplining and understanding time itself on the basis of tourist seasons, to notions of spaces unexplored, sacred, and usually out of bounds to tourists.

Faseeh Ahmad EK is a doctoral candidate at the Department of Communication, University of Hyderabad. His areas of interests are Visual Anthropology and tourism studies. His PhD project is on Visual Media culture in Deccan. Email: faseehahmadek@gmail.com

Sexual Harassment and the City: Filmic Construction of Public Spaces

We see a woman on a street, angrily pacing up and down looking over her shoulder with an expression of disgust and fear writ large on her face. Then the camera pans to a bunch of men following her led by the male protagonist dancing to a song making unsavoury gestures in broad day light. This sight is so common in Telugu films that it has developed a grammar of its own. The paper engages with Telugu filmic texts to understand the hostile urban spaces that are constructed in them. These spaces include streets, malls, parks, cafes, monuments, markets and other public spaces. Sexual harassment becomes the common trope in the conception of these spaces. They become sites of manipulation, street harassment and domination. The paper engages with feminist literature on urban spaces and the framework of masculinities to analyse these filmic texts which are set in both national and international urban locales. The texts chosen for analysis span the last two decades to observe shifts with time, if any. The construction and normalization of this imagery perpetuates toxic and hegemonic masculinities. The urban spaces within these filmic texts become traumatic and uninhabitable spaces for women, while at the same time become sites of pleasure and domination for the male protagonists of these films. While there is an attempt to portray these filmic manifestations of violence as innocuous and playful, even a cursory analysis will reveal the true nature of these spatial abominations. Filmmakers tend to use narrative devices, choreography, staging and other elements of the film grammar to make these spaces hostile and given the reach of these films, they eventually become a part of the collective imagination of what an urban public space entails.

Sasi Kiran RM teaches Communication Theory and Cultural Studies at Flame University. His research interests are in the areas of Cultural History, Print Cultures, Film, Gender and Representation. Email: sasikiranreddy@gmail.com

Listening to Hyderabad: A study on the Sounds of Happiness in the City

The proposed paper listens to the sounds of Hyderabad, the capital city of Telangana state in the Deccan region. By sound, the paper specifically refers to the sounds of *marfabaaja* , a popular form of band music in the city performed in the occasions of happiness.

Marfabaaja migrated to the cosmopolitan city of Hyderabad along with the Siddi and Hadrami migration. This study considers *marfa* as a reminder of the Siddi, Hadrami communities of the

city and focuses on the transformation that occurred to it as it got integrated to the 'Hyderabadis'. The production and transmission of the sounds of *marfa*, as it became a part of the soundscape of Hyderabad is what the study is interested to engage with. The study is part of the ongoing doctoral work of the author.

Khadeeja Amenda is a doctoral candidate at the Department of Communication, University of Hyderabad. She did her MPhil from Centre for Media Studies, Jawaharlal Nehru University. Her MPhil dissertation was on the Hadrami community of Hyderabad, with a focus on their musical and visual practices. Her area of research include, sound studies, visual anthropology and sensory studies. Email: 20snpc04@uohyd.ac.in

Hyderabad as a Panopticon city

The earliest expressions of being in a south Asian city were that of anonymity, the city gave freedom to get lost in the crowd, in the city individuals hoped to escape the hold of patriarchal family and move to relative freedom. However with the deepening of capitalism, the control on the city space has increased. The ideal city space is one which has the minimum uncertainty and maximum controllability. Technology aided the production of a controllable city space, the surveillance mechanism is one arm of this controllability. In this context I examine the production of Hyderabad as a panopticon city.

Hyderabad has most recently garnered the dubious distinction of being among the top twenty cities with highest surveillance in the world. It has 30 CCTV cameras for every 1000 people. This is much higher than what Singapore and Malaysia which have been the urban models to replicate in Hyderabad, have. Politics in Hyderabad have been mired in the technocratic-governance with a single promise of making it a 'global city' or *vishwanagaram* since three decades now. From the 90s to now while several political parties have changed this global city vision has been a constant. The significant aspect of the global city status is that it is forever in the making, a Deleuzian becoming. The surveillance-control mechanism is only the advanced avatar of the global city dream. The question of surveillance and control is a concern which is shared by most of the world, this paper examines the genealogy of Hyderabad as a panopticon city in the global south. It discusses the discourse around building surveillance as a virtue through a variety of materials including government announcements, news, films and other media. It unwraps the multiplicity of connotations of surveillance and locates it in the long trajectory of neoliberal governance over the public and private space

C.Yamini Krishna is an Independent Scholar. She has completed her PhD in Film Studies from The English and Foreign Languages University. She teaches film history and her areas of interest are film history and urban history. Her PhD workwas on urban history of Hyderabad. Email: yaminkrishn@gmail.com

March 28, 8.15 p.m.

Keynote: Priya Jaikumar

Translating Filmed Spaces

Understanding the distinctions between screen space and profilmic space, which is the space in front of a camera about to be filmed, have been crucial to the delineation of cinematic language. It enabled an elaboration of cinema's aesthetic particularities—such as framing, editing, and perspectival manipulation—by which profilmic spaces are transformed into filmic space. Such

specificities, though crucial, diverted attention away from the equally rich yield of thinking about the entanglements between profilmic and filmic spaces. Writing about the tensile relationships between filmic, profilmic and social spaces, I seek a broad investigation into the two handles of the phrase "film" and "space." While the verticality of periodized and geographically defined research is the traditional remit of history, I argue that the scope of a spatial critique in film studies is realized only when we consider cinema's complex artifactual status: as a framed and scaled image (an increasingly an immersive environment), ideological apparatus, economic commodity, technological platform, fragment of memory, and geopolitical instrument, *each* of which has its own particular spatial and social dimension. Drawing on my recent book, *Where Histories Reside*, and in particular on the example of N. S. Thapa's mountain films for the Films Division of India, I elaborate on the practices of a spatial film historiographer, invested in translating the many lineages of filmed space.

Priya Jaikumar is Professor of Cinema and Media Studies at the School of Cinematic Arts in the University of Southern California, Los Angeles. She is the author of *Cinema at the End of Empire: A Politics of Transition in Britain and India* (Duke University Press, 2006) and most recently, of *Where Histories Reside: India as Filmed Space,* also from Duke. The book was published by Orient BlackSwan for the Indian market in 2020. A prior publication related to this book titled "An 'Accurate Imagination': Place, Map and Archive as Spatial Objects of Film History" received the Society for Cinema and Media Studies award for best essay. The book has also received USC's Phi Kappa Phi Faculty recognition award and is shortlisted for best monograph of 2019-2020 by the British Association of Film, Television and Screen Scholars. With Kay Dickinson, Priya co-edited a dossier for *Cinema Journal* on "Teaching Cinema and Media Studies Against the Contemporary Global Right" in 2018. She has published widely on colonial cinemas, film policy, comparative modernities and aesthetics in film, film and cultural geography, film historiography, and transnational feminism, in publications such as *MARG, Positions*, *Cinema Journal, Transnational Feminism in Film and Media, Postcolonial Cinema Studies*, to name a selection. Her current interests are in the environmental humanities and extractive media.

March 28, 9.15 p.m.

Concluding remarks: Nikhila H.

Nikhila H. is Professor in the Department of Film Studies, The English and Foreign Languages University, Hyderabad, where she teaches and researches in the areas of Film Studies and Gender Studies. Her recent publications are on filmic remakes and multimodal translations between different Indian languages. Her current research projects include a commissioned essay for a volume on Shyam Benegal, and for a collaborative volume on New Cinemas of India, where she is researching on New Age Kannada films. Along with Dr. Gita Viswanath, she coordinates the Online Film Club, Talking Films Online along with its Facebook group and YouTube channel.