



**Abstracts of the V Annual International Conference of Caesurae Collective Society, 2023  
on  
CULTURING TRANSLATIONS AND TRANSLATING CULTURES: SEMIOTIC &  
TRANS-SEMIOTIC PERSPECTIVES**

**In collaboration with the Centre for Indian Arts & Cultural Studies (CIACS), Cooch Behar  
Panchanan Barma University and supported by ICSSR-ERC Funding.  
10-12 April 2023**

**SPECIAL PRESENTATIONS**

***Keynote Address***

**1. G. N. Devy,**

Obaid Siddiqi Chair Professor, NCBS--T I F R & Hon Senior fellow, Asiatic Society of Mumbai

**What is Cultural Translation? --A view of Indian history**

The lecture will present a view of recurrent patterns in India's vast cultural history. It will focus on the idea of merger of genders and Bhakti. Bhakti has been a widespread movement of spiritual and social discontent during the Second Millennium. Having set the historical context, the lecture will comment on the phenomenon of Bhakts in contemporary India and their regressive social orientation. The reversal of the philosophical movement is reminiscent of the rise of Buddhism in ancient India and its reversal in the later part of the First Century. Based on these two large-scale instances, the lecture will discuss how culture gets translated over time in India and also how translation is a main stream in the cultural history of India.

***Plenary Speakers***

**2. Prof. (Dr.) Madhu Khanna,**

Director & Founding Trustee of Tantra Foundation, New Delhi.

**The *Nityashodashikarnava Tantra*: the Semiotics of the Text as Performance or a Document of Cultural Memory? (Lecture One)**

The *Nityashodashikarnava* (also known as Vamakeshvarimatam) is one of the earliest known authoritative Sanskrit texts of the Shrividyā school of Tantric Shaktism. The work draws on a very

large number of resources; lists of the literary canon, a visual icon of the goddess, her retinue, her ritual and worship, esoteric mantras, and the aniconic image of adoration, the Shrichakra. The text has commanded a number of erudite commentaries from well-known scholars of Shrividyā such as Shivananda, Vidyananda and the eighteenth-century polymath, Bhaskararaya.

The paper raises a critical question in translation studies. Is this complex “multi-model text” amenable to a translation in English?

The paper problematizes the need to formulate an indigenous system/theory for the de-codification and translation of sacred literature of the Tantras which are heavily overlaid with complex religious symbolism.

### **3. Prof. (Dr.) Madhu Khanna,**

Director & Founding Trustee of Tantra Foundation, New Delhi.

#### **Visual Translations of Tantra in the Paintings of two Modernist Artists (Lecture 2)**

The paper explores the works of two prominent Indian artists of the twentieth century, namely G. R. Santosh and Sohan Qadri, whose works were based on the philosophy and practice of Tantra. Both artists were inspired by Tantric doctrines and rejected the Eurocentric modernist expression in favour of symbolic ‘semiotics’ rooted in their native origins. G. R. Santosh who hails from Kashmir draws his inspiration from the non-dual traditions of Kashmir Shaivism. Qadri’s preoccupation was with the Buddhist Mahayana notion of Shunyata. This presentation discusses the visual translations of philosophical doctrines in their works and examines their respective genre of expression in art and their relationship to sacred literature.

### **4. Mani Rao, (Ph.D)**

Poet & Academic, Bangalore

#### **Translating Mantra: Opportunities and impossibilities in the translation of *Saundarya Lahari***

A tantric hymn in praise of the feminine divine and describing her aniconic form (the *Śrīyantra*) as well as physical form, *Saundarya Lahari* is a complex and coded “*mālā-mantra*.” Believed to be composed by Ādi Śaṅkara (ca. 8<sup>th</sup> century CE), this hymn in one hundred (or one hundred and three) stanzas is reputed for its mystical and magical effects. Over the centuries, it has become a tradition in itself with over thirty-five commentaries propounding esoteric meanings, encoded seed-syllables (*bījākṣaras*) and other mantras within the verses, explaining the tantric cosmology and prescribing ritual procedures to accompany the hymn. The chanting of *Saundarya Lahari* is popular in contemporary India as a devotional practice.

As a mystical sound formula, mantras are typically considered untranslatable. In a mantra, sound is privileged over meaning. Its sounds and their combinations are believed to result in specific, intended effects, and the meaning of words (if any) are regarded peripheral— more useful as aids to

concentration, directed will (*samkalpa*) or memorization, and for the production of devotional emotions (*bhava*) in the chanter. There are multiple manuals and handbooks in many languages (including English) and which include translations of the verses *as well as* commentaries and religious prescriptions. These have created as if an impenetrable fortress around the hymn for the general reader who may be a chanter or even heritage learner, rather than a tantric initiate.

My own study of the hymn took the form of memorization, repetition, and translation as a way to form a personal bond with it. How to attempt an inter-semiotic translation, catch the meaning - albeit outer meaning - while including an expressive rhythm and maybe even the governing syllables of some of the verses? How to reproduce the syntax of Sanskrit with primary clauses often linked to multiple secondary clauses and yet maintain clarity? How to draw attention to connotations? The concepts in *Saundarya Lahari* are quintessentially Indian – and one needs to formulate a strategy for terms from tantra and yoga like “kuṇḍalini” or “cakra,” descriptive concepts like “maṇidvīpa,” and references like “tāṇḍava.” Mythological references have a backstory—and while translations may have to weighed down with footnotes, might it also be possible to aim for coherence without footnotes? My presentation is about working with these questions and problems; I will share examples from my drawing board using the source-text, interlinear translation, my assumptions and the resulting translation.

## **5. Sumit Chakrabarti,**

Professor & Head, Dept. of English,  
Presidency University

### **Translating Race: Reflections from Nineteenth Century Bengal**

The nineteenth century, particularly in Bengal, was an important time for intellectual transitions, reformulations, and the framing or dismantling of epistemic frameworks. Acts of translation were crucial not only for colonial governance, but also for explorations of identity and selfhood for the indigenous population. Texts from different disciplinary paradigms, written in various languages were being translated, creating thereby a global network of connections, entanglements, and exchange. Translation became a cultural artifice for the native intellectual to foreground an identity and a history that could be read against the grain of colonial epistemic systems. My presentation would seek to explore the politics of translation in nineteenth-century Bengal with particular reference to the study of phrenology and George Combe’s important treatise *The Constitution of Man* (1828).

## **6. Nikhila H.**

Department of Film Studies  
The English and Foreign Languages University  
Hyderabad

### **Dubbing and the Changing Dynamics of Indian Language Cinemas**

Last year, a controversy erupted which seemed to be around the ‘pan-India film’ but was actually a telling comment on the (changing?) hierarchy between different languages, language-cinemas and their reach in India. A popular Indian film star from Karnataka, Kichcha Sudeep responding to the Kannada film *KGF Chapter: 2* being called a ‘pan-India film’ said that Hindi was not really a national language [any more?], as Hindi filmmakers are forced today to dub their films into Tamil and Telugu [in search of other linguistic markets], but even then there are few takers for them; on the other hand, Kannada filmmakers are just making [good] films that seem to be going everywhere.

While Hindi cinema for long occupied the pedestal as national cinema, other Indian language films were forced to call and locate themselves as regional cinemas, the understanding being that these films circulated only within the linguistically defined territories, while Hindi was ‘pan-Indian’ in reach. So Sudeep’s comment seems to be flagging a change that is happening in these dynamics.

Dubbing is at the centre of both- the ‘regionalizing’ tendency of Hindi cinema, and the ‘nationalizing’ tendency of other Indian language cinemas. This is an exploratory paper that maps the dissemination of dubbed content through theatrical release, television channels and also OTT platforms. The larger questions it asks is - are we at a moment where cinema’s association with its distinguishing language and linguistic territory is being unspooled? Is cinema’s specificity being defined by certain practices internal to a linguistic region (and not language per se anymore)? How are film markets getting defined now (if not by language?)

## **7. Tharakeshwar V.B.**

Professor, Department of Translation Studies  
The English and Foreign Languages University  
Hyderabad

### **India as a Trans-semiotic Web: Orality, Script, Print/film, New-orality, Digitality**

The semiotic turn in translation studies is hailed as an important turn by the scholars, who have also listed the benefits of it. Apart from enlarging the field of enquiry which was confined to text-text to translation into multimedia forms, I would argue that the semiotic turn augurs well for the three decades old search for “Indian theory/ies of translation studies”. Indian translation studies, as it began with post-colonial studies in India, was for a long time caught up in colonial translations/transactions, apart from linguistic-theories-influenced-studies. Though Sujit Mukherjee, in 1981, itself went into pre-modern/pre-colonial translation practices, that did not influence us in a major way for various reasons. One of the reasons was that he was looking at translation- concept as well as process- as a colonial intervention in the Indian context, arguing that the pre-modern practices in India were not translation in the western sense, and arguing for a desi/non-western understanding of movement of meaning and texts across language and time. With the semiotic turn, there has been a problematization of the notion of text, in fact, redefining the translation itself as movement of meaning across time, space, language, media; the cultural transactions of pre-modern India are also getting our attention in a major way. This paper is an initial exercise in stock-taking and also outlining the work that needs to be done to move towards, Indian theories of Translation or Indian

Translation Studies or at least India's theoretical contribution to translation studies by analyzing the cultural practices of the past in what we identify as India today.

## **8. Swarnavel Eswaran**

Associate Professor & Director, Filmmaker,  
Department of English and the School of Journalism  
Michigan State University

### **Adaptation of a Novel and Play into Film: Loss and the Gain in Translation**

This presentation will engage with the adaptation of the novella *Vekkai* (Heat, 1982) by the preeminent Tamil Dalit writer Poomani into the film *Asuran* (Demon, 2019), directed by Vetrimaran and of Shakespeare's *Macbeth* into the Tamil film *Pagaivaukkarulvai* (Be Graceful to Your Enemy, 2023) by the writer/director Anis. It will focus on what is lost and gained in translation by focusing on the three facets of adaptation: borrowing, intersection, and fidelity, as theorized by scholars like Dudley Andrew and engaged with by others. For instance, by shifting the point of view from the fifteen-year-old boy Chidambaram to his father Sivasami, *Asuran* modifies the novel and, in the process, undermines the fidelity discourse while at the same time using its infidelity as a creative opportunity to foreground the oppression and violence and inhumanity of the higher castes. Similarly, *Pagaivanukkarulvai* shifts Macbeth's backdrop to a contemporary Tamilnadu prison. Among many important aspects of the film is its heartfelt homage to Tamil theatrical traditions. This presentation will thus focus on adaptation as a complex process to argue for loss and gain as simultaneous and offering space for spontaneity and creativity.

## **9. Dr. Anuradha Chowdry**

Assistant Professor,  
Dept. of Humanities,  
Indian Institute of Technology, Kharagpur

### **'Sanskrit, Mantra and Tantra'**

Tesla famously said, "If you want to understand the secrets of the Universe, think in terms of energy, frequency and vibration". This secret was not just discovered by the ancient seers of the Vedas and by the sadhakas of Tantra shastra but it allowed them to delve deep into this dimension of existence

and master the techniques of the vibratory world through the use of Sanskrit and mantras to unravel subtle hidden realities within and without the individual. This session will seek to present the underlying connection of the triune of Sanskrit, Mantra and Tantra to create a better appreciation of the importance of engaging consciously with the vibratory structures of our being.

### *Caesurae Special Panel*

#### **10. Srijan Chatterjee**

Musician, Composer, Sculptor, Music Director,  
Theatre Person and Research Scholar

#### **Visual Aesthetics of a Tantric Puja (Kālī Kula) (Presentation one)**

Tantric traditions have become closely associated with the process of internalizing worship through the visual and performative aesthetics of the ritual. The goal of Tantric sādhanā to reach the point of stillness or *Śivatva*, is acquired through yogic kriyās like asanas, prāṇayamas etc. This is approached in ritualistic pūja through the engrossment of the mind in the aesthetics of symbolic practices to draw it to a higher dimension so as to attain the state of *Śivatva*, with *santusti* or *tripti* (enjoyable fulfilment) of the sādhanika. The esoteric physiology of the cakras and the internal flows and channels, along with the aesthetics of the ritual including mandalas, mantras and mudrās are a mode of access to a state of body and mind leading to a liberating insight or moksha which could be directly perceived and experienced. The beauty of the rituals is meant not to entertain but to engross the self in the higher dimension through “ātmarāñjan” or psychic bliss, which allows for “ātmadarśan” or experiencing the divinity within. The sadhaka is also a performer, through whom the family and society connect with the divinity. The ritualistic tradition rich with cultural nuances is at once cultural and spiritual. This presentation would be based on my perspective as a sculptor and a worshipper. For me as an artiste, all the stages of the puja, - from the sculpting of the devi, to the processes of the worship are intrinsically associated with my concept of *saundarya* and cultural semiotics.

#### **11. Dr. Arghya Dipta Kar,**

Painter & Academic

#### **Tantric Iconography: Semiotic Matrix in the Visualization of Deities**

My presentation will explore Tantric Iconography as a symbolic system operative within the ontological doctrine centring round the principle of Vāk or cosmic Speech, which, however, is to be distinguished from the postmodernist understanding of Logocentrism. The core matrix of the Tantric universe is a fluid and pluralistic semiotic structure, a nexus between ‘śabda’ and ‘artha’; with our seemingly objective and fixed ‘reality’ made into a ‘translation’ of Vāk occurring through various stages. When it comes to iconography, the Tantric language operates through a signifying process of coding and decoding from *mantras* to *yantras* to anthropomorphic deity forms. The visualization of Tantric deities is a fluid experience where an anthropomorphic image re-‘translates’ into subtle sonic vibrations that unfold higher dimensions of consciousness, yet as a ‘sign’ it never ceases referring to itself in its basic embodied form, and thereby dissolves the binary of transcendence and immanence. Within this larger ontological context, I shall explore the layered pattern of symbolism underlying the Tantric iconography of the Mahāvidyās with reference to a select number of paintings by myself. The presentation will focus particularly on the core doctrines of the Śākta system as articulated in the visualizations of Kālī, Tripurasundarī and Durgā; as to how their pluralistic understanding of the universe dismantles the boundaries of the conventional ethics-defined world-order. Alongside depicting the pure *śāstra*-based meditative forms of the goddesses, my paintings also take the artistic liberty to revisit and re-interpret their iconographic features under the light of the core philosophy that underlies them. The paintings thereby themselves become ‘translations’ of the original *śāstra*-based images within newer interpretative contexts.

## **12. Dr. Divya Joshi**

Associate Professor Dept. of English  
Govt. Dungar College, Bikaner

### **Semiotic structure and form of Mantras and Yantras in Hindu Spiritual Practices**

Mantra and yantra are two important components of Hindu spiritual practices. Mantra refers to a sacred sound or phrase that is repeated during meditation or prayer. The repetition of the mantra is believed to have a transformative effect on the mind and spirit, helping to bring about a state of inner peace and enlightenment. Mantras can be spoken aloud, chanted, or simply recited silently in the mind. Yantra, on the other hand, refers to a sacred geometric design that is used as a visual aid in meditation and worship. Yantras are often made from metal, wood, or paper and can range in complexity from simple geometric shapes to intricate, multi-layered designs. The symbols and shapes used in yantras are believed to have specific spiritual meanings and can be used to focus the mind during meditation or to attract positive energy and blessings. The relationship between mantra and yantra is often described as complementary. While mantras are primarily auditory and focus on the repetition of sound, yantras are primarily visual and focus on the use of symbols and shapes. Together, they can be used to create a powerful spiritual practice that engages both the mind and the senses.

From a semiotics perspective, mantra and yantra can be seen as symbolic systems that communicate meaning through the use of sound and image. Because of the profound and mystical meanings, translation of mantras and yantras can be a challenging task, as their meanings are often layered and symbolic. In order to translate Vedic mantras effectively, it is important to have a thorough understanding of their semiotic structure. This involves analyzing the various signs and symbols that are used in the text, as well as their cultural and historical significance. This presentation attempts to:

- explore the nuances and complexities of the mantras with reference to specific concept or energy, and spiritual significance.
- analyze the individual syllables and their meanings represented through concepts, shapes and colors to decode their specific meanings and effects.
- explore how ‘signs’ embedded in the form of ‘beej’ offer an opportunity to visualize the targeted God/Goddess as an extraneous ‘form’ (the real form) and enable the individual to actually visualize the ‘spirit’ as distinct from the ‘body’.
- The profound effect of mantras, their sound, vibration and meaning on our consciousness and the five senses

### **13. Srijan Chatterjee**

Musician, Composer, Sculptor, Music Director,  
Theatre Person and Academic

#### **Nayikabhav, A Journey Through Cultural Traditions: Khayal, Thumri and Padavali Kirtan (Presentation Two as Musical Performance)**

This presentation would trace the Nayikabhav musically, across cultural traditions in India, where human love often melts into the divine. In Indian aesthetics, love or śṛṅgāra rasa might begin with the body but it is ultimately transcendental. The idea of devotion is closely bound up with love, aesthetics and spirituality.

#### ***Valedictory Address***

### **14. Professor (Dr.) Prakash Joshi,**

Department of English  
Allahabad University, Prayagraj

#### **Translating the Unintelligible and the Illimitable: The *Brahman* in Select Upanishads**

Generally acknowledged as the oldest body of philosophical enquiry, the Upanishads have a history longer than historians grudgingly grant them. Being memorized and passed on by an indefinitely long line of preceptors, the Upanishads contain the inquisitiveness and the theorizing by the earliest thinking humans. There can be two ways in which Upanishads can be dated. One way is to date them by arriving at a possible time frame during which they started getting scripted. In the calculations of historians and archaeologists, this time could be in the range of 8th and 5th Century BCE. The other way to trace the history of Upanishads is to go right back to the beginning of modern humanity any time between 80,000 to 20,000 years ago. Blessed with a thinking ability far surpassing the other creatures, these very modern humans must have wondered at all that they found themselves in the midst of and must have started their rudimentary theorizing about whatever they saw and experienced. It should make better sense to suspend the cold and calculated and cautious ways of archaeologists and historians, and place the beginning of Upanishads, to quote Eknath Easwaran



from *The Essence of Upanishads*, “before the dawn of history” and think of them as coming to us “like snapshots of a timeless landscape”. Robert Earnest Hume calls the beginning and the development of Upanishads “a quiet movement”, which, he says, was “[a]lmost contemporaneous with that remarkable period of active philosophical and religious thought the world over” around the 6th Century BCE “when Pythagoras, Confucius, Buddha, and Zoroaster were thinking out new philosophies and inaugurating great religions.” Coming from several thinkers spread over an indefinite number of centuries, the Upanishads are often sketchy; yet, they broadly follow a single course of enquiry, the major thematic concern of which is the *Brahman*, the unintelligible and the illimitable. The questions about the *Brahman*, its nature and its character run throughout the early Upanishads. For example, the opening verse of the Śvetāśvatara Upanishad thus puts forth the spirit of the enquiry: ब्रह्मवादिनो वदिन्त । किंकारणं ब्रह्म, कुतः स्म जाता, जीवां केन, क्व च संप्रितष्टाः । अधिष्ठताः केन सुखेतरेषु वतामहे ब्रह्मिवदो व्यवस्थाम् ॥१॥

In Radhakrishnan’s translation, the verse reads: “Those who discourse on *Brahman* say, ‘what is the cause?’ Is it *Brahman*? Whence are we born? By what do we live? And on what are we established? O ye who know *Brahman*, (tell us) presided over by whom do we live our different conditions in pleasures and other than pleasures (pains)?” This presentation selectively delves into a selection of Upanishads to investigate the ways in which the texts grapple with the (concept of) *Brahman* and make sense of it.

## PARTICIPANTS’ ABSTRACTS

### 15. Dr. Pompi Basumatary

Assistant Professor  
Department of English and Cultural Studies  
Christ (Deemed to be University), Delhi NCR

### Construction of the Imagined (Geography) Northeast India and Colonial Intersemiotics

Today’s Northeast India, comprising of eight states, was the Empire’s Garden for tea. Although colonial Assam (part of the larger Northeast region) was integrated into the British India colony in 1824, written accounts dating decades prior to the annexation are in records. These writings, which were geographical and anthropological in nature gave rise to the concept of “Northeast”. This paper shall try to see the evolution of nomenclature “Northeast” India as an imagined or imaginative colonized space under British Raj through use of inter-semiotic study of the then existing print culture. These highly graphic narratives were instrumental in translating the virgin lands for the “colonial/imperial (white) gaze” as a “contact zone(s)”. Today most of these documents survive as digitalized colonial archives and I shall use these writings that were travelogues, geographical accounts of the land, people, culture, on tea consumption, etc. — to locate the evolution of “Northeast” in the colonial epistemology.

## **16. Soutik Chakraborty**

Research Scholar  
Cooch Behar Panchanan Barma University

### **Hell of a Scroll: Cultural Translation of the Travelling Hell from India to Asia**

If the word ‘hell’ as a Christian concept, serves as a ‘representamen’ or a ‘sign’ then immediately it connotes mental images of different forms of punishment that a sinner must undergo after death. Hell in non-Christian Asian traditions is more visualized than referred to and the dread, consciously or unconsciously, comes through horrific images that have been fed by the culture(s). As it is generally assumed, hell and its King, Yamraj, have their origin in Hinduism. Buddhist concept of hell, *naraka*, is not different from the Hindu concept and retains the presence of Yamraj as the ultimate judge. As Buddhism has travelled from India to other Asian countries, the concept of *naraka* is carried over. On reaching China, a certain amount of cultural reformulation has given rise to *diyu* (hell in Chinese) having ten kings to look over. Carried over by Koreans, hell grew fiercer with more modifications. In Japan *jigoku* (hell) is reigned by the King Enma who is none other than Yamraj himself. As the concept of hell crossed boundaries, it resulted in different manifestations. The Buddhist sutras gave all the necessary descriptions for the reformulation of hell in new lands. Apart from the textual sutras, the pictorial agent which made hell accessible and comprehensible to the common mass is the scroll painting. The images of hell that those ancient scrolls had depicted, has created a cultural imprint. This presentation uses cultural translation as a framework to analyse the processes of transference of the concept of hell between Asian countries where scroll painting serves as the agent doing the moving.

## **17. Prajnajyoti Dutta**

Research Scholar, Department of English  
Cooch Behar Panchanan Barma University  
Faculty, Department of English  
Cooch Behar College

### **Translating a Pandemic: A Semiotic study of the film *Contagion* (2011)**

Semiotic interpretation of a film involves analyzing the signs, symbols, and meanings embedded in a film. Signs refer to any elements within the film that have a specific meaning, such as objects, actions, or dialogue. Trans-semiotic interpretation of films expands on semiotic analysis by exploring how meaning is translated across different modes of communication, such as visual images, written language, and sound. Overall, both semiotic and trans-semiotic interpretation of films are valuable tools for understanding the complex meanings and messages conveyed in films. They help us to appreciate the nuances of filmmaking and how various elements within a film work together to create a particular effect on the audience.

*Contagion* (2011) is a film that explores the spread of a deadly virus and the efforts to contain and understand it. From a semiotic perspective, the film uses various signs and symbols to convey the severity and urgency of the situation. For example, the use of crowded public places, busy airports, and bustling cities symbolizes the interconnectedness of the world and how easily the virus can spread. Medical equipment and scientific jargon serve as symbols of authority and expertise in the face of a crisis. From a trans-semiotic perspective, the film examines how the virus is communicated and translated across different modes of communication. The film highlights the importance of clear communication and the consequences of miscommunication, as seen in the spread of misinformation and conspiracy theories. The use of multiple languages and cultural contexts also illustrates the challenges of translation and interpretation across diverse linguistic and cultural boundaries. Moreover, the film also addresses issues of power and politics, as governments and institutions struggle to contain the outbreak and maintain order. The film reveals the complex dynamics of power and privilege that shape our understanding of the virus and its impact. For instance, the government officials and the wealthy elites have more access to the vaccine and medical care compared to the common people.

*Contagion* offers a fascinating exploration of the semiotics and trans-semiotics of pandemics. The paper attempts to study the film from these perspectives and understand the various nuances of communication and translation in times of crisis. The premise of the study will be built around the issues of ethnocentrism, the challenges of translation across linguistic and cultural boundaries, and the ways in which power politics and privilege shape our responses to global health crises.

## 18. Isha Mahato

Research scholar,  
Dept. of Humanities,  
National Institute of Technology, Silchor,  
Assam

### **Remake culture partakes in exploring feminist identity through the genre of travel cinema: analysing remakes of *Queen* movie into four subcultures.**

The role of translation has been moulding Indian culture and Indian knowledge system since time immemorial. In contemporary times, with Gitanjali Shree's *Ret Samadhi*, translated into English as *Tomb of Sand*, bagging the International Booker Prize in 2022, the literary and cultural discourse in India has shifted the culture of translations to a new glory. However, recontextualization of the original signs in audio-visual media and its remake happens because, culture of translation has been witnessed through trans-semiotic perspectives. In a nation like India with its cultural and linguistic diversity translators do not translate a text or product but also a culture.

In cinema, remake is a sort of reinterpretation of the original. To attempt this reinterpretation, we have to question not only our own conditions of reception but also to return to the original and reopen the question of its reception because, the original is taken as a fixed entity. The original is often treated with its meaning and its relational audience as a constant sign against which the remake is scrutinized. In this presentation, my objective is to discuss the *Queen* film and its remakes as travel movies, from women's perspectives. Also, how Bollywood travel cinema and remakes have come

of age and have become matured enough to project feminist issues, will also be discussed. This travel movie had such impact that this has been remade into four South Indian languages. The scope of this presentation will look into the aspects of all those remakes offering a chance to explore the distinctive subcultures of the four South Indian states. South India consists of four subcultures and among these Kannada, Tamil and Telegu cultures have very strong film histories. Each remake has been carried out with enough depth and variation to interest the cine-goers to watch the original film.

### **19. Layali Gamal Said**

Research Scholar, EFLU, Hyderabad

#### **Issues in Translating Milton's *Paradise Lost* into Arabic**

This presentation attempts to negotiate how the narrative voice of *Paradise Lost* has been translated in the Arabic translations of Enani Mohammed (2008) Aboud Hanna (2011). The Miltonic epic itself evolves indeterminacy in terms of its meaning that came to be addressed via its voice. This, in turn, enhances their significance to the entire plot not as a mere digression. The two Arabic translations in connection to the epic voice however are different, when it comes to designate certain meanings. My discussion would be on the comparative readings of these two translations of the original text from the perspective of the narrator's voice.

### **20. Bharati Annadanam, PhD**

Independent Scholar  
Bangalore

#### **Nonverbal communication in Malti Joshi's short story "Mann Dhuan Dhuan": An Inter-semiotic Translation Perspective**

This presentation attempts to study translation of nonverbal communication including elements of paralanguage kinesics and proxemics. It attempts to establish that nonverbal elements of communication probably convey much more in a much less time compared to verbal communication, and the former is more effective in a visual narrative medium. Certain changes are inevitable while presenting a text in a different medium from the source text, as seen in the case of Malti Joshi's short story "Mann Dhuan Dhuan", from a short story to an episode of a television serial. In such a case of inter-semiotic translation, it is difficult to maintain the exact semantic equivalence between the mediums. The presentation also attempts to discuss the role of the director as translator in this process.

## **21. Poulomi Modak, PhD**

Guest Faculty. Cooch Behar Panchanan Barma University  
and Cooch Behar College

### **Culinary Translation: Reading Fish/Food as a Cultural Signifier in Subramanian's *Following Fish***

Studying the translation of cultural elements has been one of the most integral subjects in Translation Studies since the mid-1980s. Among the paraphernalia of cultural constituents, the culinary translation holds a special position as gastronomy is the fundamental of every country and culture around the world. In an increasingly globalized world, cultural and culinary translation is critical in the global foodie world; hence, it is a significant area of specialized translation. It has always been one of the most common extralinguistic elements in literature, which constitutes an important marker of everyday life in the source culture, often not having a proper equivalent in the target language. *Following Fish: Travels Around the Indian Coast*, first published in 2010 by Samanth Subramanian, was the debutant specimen of its kind navigating across the expansive peninsula of Indian coastal region. Tracking the travelogue, the presentation expounds the rich heritage of Indian fish tradition of its shoreline, explicating food as an inseparable symbol of the country's identity. It investigates the trope of food (as in the form of fish) as a discursive cultural signifier. It further studies the significance of culinary translation imbued within the narrative of the book as an imperative method that (re)establishes the indigenous identity overshadowing the prolonged history of colonial hegemony.

**22. Ananya Chatterjee** (Assistant Professor, Balurghat College, West Bengal)  
& **Nisarga Bhattacharjee** (Research Scholar, EFL University, Hyderabad)

### **The Semiotics of Vulnerability: A Study of Autobiographies by Widows in Colonial Bengal**

A combination of tentativeness and reassuring belief characterizes the language in the autobiographies written by Rassundari Devi and Saradasundari Devi. The essential hesitancy in their language conveys their precarious positions in society, although much of this precarity gets eclipsed in the process of translating these Bengali autobiographies into English. The paper shall depict how Rassundari Devi's *Amar Jibon* and Saradasundari Devi's *Atma Katha* in two very different ways exhibit a language that both displays and conceals the vulnerability of the widows' positions. While Rassundari's narrative more evidently portrays the ethical violence that scars her narrative, Saradasundari Devi's narrative is mediated, firstly, by the act of transcribing speech into writing and, secondly, by a translation that further polishes out the edges. This refinement should draw attention to precisely what is missing in the narratives – any semiotic evidence of discomfort and difficulty that would be the evidence of textually inscribed violence. The violence instead is in the omissions that have resulted due to the mediations mentioned above, that is, the omissions which portray that the violence has been overcome by refinement. The presentation shall delve into the semiotic traces in the path-breaking two narratives to bring out the vulnerability and precarity inscribed in the locale of their silences. We are going to translate the spectrality of violence that acts as a palimpsest into the rubric of these autobiographies.

### **23. Nalia Dilip Kumar**

Research Scholar, EFLU, Hyderabad.

#### ***Tulasi Dalam*: Popular Novel, Literary Criticism and Interpretive Communities**

This presentation is a part of my doctoral research project on 'Film Adaptation: An Exploratory Study of Telugu Films based on Telugu Popular Novels'. Here, I use the concept of interpretive communities to place literature and film in the historical, social, and cultural context, and examine the process of adaptation.

In this process as a Telugu popular novel *Tulasi Dalam* and its film and serialized adaptations provide an interesting case for utilizing the diversified interpretive strategies of readers, audience and critics. The polemical novel was written by the renowned author Yandamuri Veerendranath. It was published as a serial in *Andhra Bhoomi* weekly in 1980 and as a novel in 1981. The novel has occupied a remarkable place in Telugu popular literary discussions with diverse interpretations, from being acclaimed as one of the best horror thrillers in Telugu to being criticized as an extremely regressive text that propagated pseudo-science through fiction. The novel's theme is an illustration of how the superstitious elements of witchcraft, black magic, supernatural powers and paranormal activities are interwoven with the scientific elements such as hypnotism, electronic computers, audio frequency modulations and brain tuning.

As Stanley Fish (1980) mentions, interpretive acts shape the interpretive communities for a specific text but their interpretation is based on their contextual strategy. The Kannada film adaptation *Thulasidala* (1985, dir. Vemagal Jagannath Rao), Telugu serialized adaptation *Tulasi Dalam* (1999-2000, dir. Yandamuri Veerendranath), Hindi film adaptation *Phoonk* (2008, dir. Ram Gopal Varma), and Telugu film adaptation *Raksha* (2008, dir. Vamsi Krishna Akella) followed different strategies in each instance to approximate to different genre conventions, and thus created new meanings. I will discuss the function of interpretive communities by tracing the readers and audience response, and how they responded the contextualized adaptations following different genre conventions based on the audience belonging to various linguistic backgrounds.

## 24. Pronita Roy

Faculty, Baneswar Sarathibala Mahavidyalaya  
Baneswar, Coochbehar

### **Treatment of 'Food': Food imagery and Cultural identity in Salman Rushdie's *Midnight's Children***

Food is an oft-mentioned part of many literary narratives. It is not just the ingredients, preparation and serving of special food on certain occasions, but also as a cultural construct, food connotes a multiplicity of meanings. Food is commonly used in literature as a metaphor because it is a familiar, universal substance that is recognizable and understandable when used as representation. Kunow describes the semiotic quality of representation as “*a stand-in, a sign of something that is (or was made to be) absent.*” Postmodern culture has been greatly influenced by the usage of food as metaphor that lends a special dimension to the theme. Food narratives are also potent literary tools through which the post-colonial assertion is vocalized. Literary food narrative analyses food symbolism to reflect on cultural identity which includes various issues from social position to gender relations. It is one way in which cultural translation takes place as it is used to create an understanding of cultural transfer processes and their implications. It is equally an articulation of the women's singular privilege as the matriarch has been largely associated with cooking and serving of food. Food narratives have the dichotomous attribute because at times the cultural image of food creates a racial and ethnic polarity and at other times food imagery imbibes defiance of structural norms in order to assert class mobility. In Postcolonial Indian novel, Salman Rushdie's *Midnight's Children*, food is used to enunciate various dimensions of the plot, characters, and cultures within the text. Rushdie used food to symbolize cultural issues of acceptance, resistance, and preservation of culture, as well as symbols of memory, emotions, narrative, history, relationship and power. As food narratives focus a lot about culture, this presentation is an endeavor to highlight the thematic and aesthetic parlance as well as aims at analyzing the varied dimensions related to food and the socio-political equations related to it through the passage of time.

## **25. Tathagata Sagar Pal**

Research Scholar,  
Cooch Behar Panchanan Barma University

### **Buddha in the Comics: A Select Study of *Record of Ragnarok* and *the God of High School***

The translation studies have considered the cultural move as particular cultural, ideological contexts have often resulted in the ‘appropriation’ of a work or theme, catering to the varied tastes of the readers. For the *mangas* (Japanese comics, graphic novels) and *manhwas* (Korean comics), the visual representation has become an effective means to display this manifold adaptation. The presence of Buddhism in the two countries have ensured that the *manga* and *manhwa* creators have embraced the Buddhist ideals in their works. This presentation will focus on the cultural imagination of Buddha, as evident in Shinya Umemura and Takumi Fukui’s *manga*, *Record of Ragnarok*, and Yongje Park’s *manhwa*, *The God of High School*. It will look at how the visualization of Buddha has been influenced by modern culture, while also adhering to traditional conception. The iconographic comparison is therefore of utmost importance. In these two works, Buddha has been endowed with several superhuman abilities. The study will explore how this ties up with the religious doctrines. The relation of Buddha to the mythical figure of the Monkey King will come within the ambit of this presentation. The two works also give the opportunity to explore Buddha’s position in the divine hierarchy, as imagined by the writers. Buddha has been mostly known as offering salvation to humanity. The study will analyze how, in terms of iconography and narrative of *Record of Ragnarok* and *The God of High School*, the benevolent figure of Buddha has been enlivened and whether there are any points of departure.

## **26. Anindita Datta Ghosh**

Faculty, Cooch Behar College

### **Food and Culture: A couple hand in hand.**

This presentation is going to discuss Food and how it is closely related to the processes of cultural translation. History serves as an eyewitness to show that food has played a lead role in the transmission and translation of cultures. Explorers, Travellers, Visitors, Traders, Immigrants, Warmongers, Migrants etc who else have not had a fair hand in this amalgamation of food with cultural identity? Food and cultural studies re-examine the interdisciplinary history of Food Studies from a Cultural Studies framework. Food is definitely the soul of a cultural identity. Food has a language of its own; it has various related practices which travel across cultures and can frame a different identity. These days, a bed- tea and Cappuccino culture is replacing the just and formal Coffee-house culture. In the same way, the Aloo Kachori culture has been replaced by Momos, Chowmein and the food stuff in Mc Cains, KFCs, etc, and is closely associated with class superiority. Very recently the front page of *The Telegraph* dated 6<sup>th</sup> of February 2023 covered the news of India receiving the Bronze at the World’s biggest Culinary Olympiad in the 9<sup>th</sup> International Young Chef Olympiad, India 2023, I.I.H.M. This clearly highlights a healthy competition of flavours



internationally. My objective in this presentation would be to discuss how food and culture are inseparable from one another, across time and history.

## **27. Asit Kanti Sarkar**

Assistant Professor of English  
Baneswar Sarathibala Mahavidyalaya  
Baneswar, Coochbehar

### **Shifting Boundaries: A Study of Translational Challenges to Dalit Literature**

Dalit literature that challenged the universalist assumptions and aesthetic conventions of hegemonic Indian literary and cultural authorities was first translated during the late 1990s, following the post-Mandal radicalization of Dalit masses and the emergence of English as a language of enfranchisement for the marginalized. Translation of Dalit literature is a radical form of intervention in the translation tradition in India, a country divided along the lines of caste, class, gender, religion, and ethnicity. Dalit literature incorporates alternate perspectives, reinterpretations of history and the formation of 'new knowledge' that alters the map of cultural imagination of Indian languages. The translation of a Dalit writing into English is a political act situated within the context of power politics, rather than an innocent mimetic act or simply re-encoding for a different audience, whether pan-Indian, non-Dalit, or global. For the Dalit middle class, English emerged as the language with the most emancipatory potential. The use of English as a translation language is normative since it affirms greater accessibility and status and, unlike other Indian languages, is caste neutral. However, the question is whether the mediation of English dilutes the original Dalit flavour since Dalit texts diverge greatly from mainstream literature in both subject and composition. Dalit authors use different speaking voices to represent a multiplicity of selves and they often break the language codes to allow suppressed voices and alternate meanings to emerge. Dalit texts are written in various dialects, and when translated into English, they lose some of their authenticity and do not convey the subtle nuances of the local dialects. It is a tough task for the translator to transfer intertextuality and caste politics into a language with no caste significations or hierarchies. Culture-specific jargons that can communicate beyond words are difficult to replace in another language. The authorial voice gets severely compromised, and claims of authentic experience, central to the aesthetics of Dalit writings, are called into question. Translation has always been an act of loss and gain. But it becomes very problematic in this context since the deviations that make Dalit literature stand out as distinct from the mainstream are called into question. This presentation investigates the translational issues posed by cultural differences as well as how the translation of Dalit literature into English both unsettles and fixes the boundaries of Dalit literature. This examination further delves deeper into the policies adopted by the translators for preserving the original cultural nuances of the texts.

## **28. Bidushi Saha**

Research Scholar, Department of English  
Cooch Behar Panchanan Barma University

### **The local Baul Gaan: Translating the music performances of the Wandering Minstrels of Bengal**

The term *Baul* has been used in different fields of knowledge to define among other things, a syncretic marginal sect, a tradition, a community, a cult, an order of singers, a spirit, or a class of mystics within a specific landscape. The colonial representations of the Bauls of Bengal, with respect to the Bhadrakalok discourses, mentioned that Bauls were uninformed, ignorant, unsophisticated nomadic and non-analytic entertainers. Of late there has been a perceptible trend to treat the Bauls and their melodious songs as merely a segment of the folk culture of Bengal which is occasionally presented with much fanfare for the entertainment of the sophisticated urban audience. The isolated presentation of the Baul songs seems to be somewhat meaningless unless the listeners are initiated to the underlying philosophic allusions of the compositions. Bauls have consistently negated, in an aesthetically discreet manner, the bondage of any institutional religion down the centuries at the grass-root level. The Bauls are esteemed because they merge some of the philosophic principles of Hindu and Sufi traditions and this gives them an enviable freedom to confront life as individuals outside the prevailing social and religious confines. Their ideas are compared with Vedic, Upanishadic, Jain and Buddhist texts and with the poetry of the medieval saints of North India as well as with that of their Sikh and Vaishnava contemporaries. This paper explores the ways in which Bengali Baul fakirs are imagined and celebrated by affluent audiences, for whom they form a powerful, contested sign of Bengali cultural heritage and identity through the translation of Baul Gaans.

## **29. Payel Ghosh**

Research Scholar, Department of English  
Cooch Behar Panchanan Barma University

### **Transcreating Carceral Subjugation, Ethnic Erasure and the Limits of Human Subjectivity on Screen: An Enquiry into the Prison Narratives of Schindler's List and Orange is the New Black**

Amid different forms of adaptation, film adaptation occupies a significant place in contemporary creative industries. The process of transposing a literary work onto the big screen can be discussed in translational terms and adaptation can be regarded as a creative process like translation. In Translation Studies, adaptation is often viewed as a set of translative interventions which gives birth to a text that is not generally accepted as translation but represents the source text to some extent. So, adaptation is posited as a translation technique which ultimately aims at relevance rather than accuracy. In that sense, adaptation can be viewed as a creative translation where the message of the source text is filtered through the creative outlook of the adapter and is projected on a different medium. As a translational process, adaptation depends on the sociocultural context in which it takes place and encourages new readings of the source text. Thereby, it resonates with the notions of rewriting, reinterpretation and recontextualization. Therefore, adaptation operates by Lefevere's idea

of refraction where Lefevere points out that the adaptation of a literary text works with the intention of influencing the way in which the audience reads the work. Lefevere points out that translation is a rewriting of a source text, and it carries a work of literature over from one system into another. This paper attempts to focus on female carceral subjugation and their experience in prison and ethnic erasure through the two trans-creative films namely, Schindler's *List* and *Orange is the New Black*. Steven Spielberg's *Schindler's List* (1993) is one of the most popular epic drama movies of World War II, ever produced. The second film, which I will discuss here, - *Orange is the New Black* (2013-2019), is a comedic drama with seven seasons and is one of the most watched original series on Netflix. Based on Piper Kerman's memoir, *Orange is the New Black: My Years in a Women's Prison*, the show follows main the character, Piper Chapman as she serves time in Litchfield Penitentiary, a women's federal prison. OITNB highlights how women in prison experience the foundations of criminal justice: policing, arrest, prosecution, sentencing that disproportionately targets poor communities and communities of colour. Prison for most of us is an unknown experience and anything we know is mainly through representations in media. This show sheds light into the lives of the female jailbirds and their experience in prison. So, this paper would try to delineate the lives of the women who are victims of ethnic erasure or are in prison experiencing the pangs of incarceration.

### **30. Dr. Ritam Chatterjee**

Assistant Professor,  
Department of Zoology, Cooch Behar Panchanan Barma University

### **Importance of the translation of the values of Upanishads to combat the modern-day mental issues**

The advancement of science and technology in every aspect of life has brought for us, the era of digitalization. It is because of technological advancement, we could have the entire world in our pocket. But every coin has two faces and here the same applies. The lust for instant gratification due to the easy availability of high-speed internet, facebook, youtube etc. has resulted in the significant decline of moral values in the society. Youngsters particularly in the post-covid situation suffer from isolation and spend most of their time in the virtual world. Tremendous competition in every aspect of life generates huge mental stress. And the obvious result is the saltatory increase of depression and anxiety. The recent data shows that the chambers of the psychological counsellors are becoming over-crowded every day. Though psychopathological counselling is a strong tool for this type of modern-day mental issues, a long-term solution is the need of the hour. Our ancient scriptures present extensive research to unveil the fundamental truth about our existence. The problem of the modern-day world is because of our inclination to ape the Western cultural values. We hardly know our culture and our real nature. The name of our country "Bharat" comes from two Sanskrit words: "Bha" meaning "self-knowledge" and "Rat" meaning "devotion". So, a true Indian or "Bharatiya" is a person devoted to self-enquiry. Upanishads also known as the Vedanta are the ground pillars of self-enquiry-oriented research. Yogis and Rishis have logically proven in the Upanishads that our existence is beyond the limits of our body and mind. In fact, the Self is like a bubble or a wave in the universal consciousness which by nature is blissful and unbound by birth and death. Man, searches for materialistic happiness, but the external world is limited by time-space and causation. On the contrary, the Upanishads prompt us to journey within to find our true nature, to find the source of

elixir within. Culturing and practicing this tremendous science can not only result in making man bold and confident but can strengthen a person in such a way that even big blows cannot shake him. Thus, the need of the time is to get back to our root to combat the modern-day problem with confidence and with the imbibed wisdom of the foundational texts of our culture.

### **31. Shohini Barman**

Scholar, Jadavpur University

#### **Contemporary Rajbanshi Writing: Translation and Challenges**

My presentation seeks to engage with contemporary Rajbanshi writing, their translation, and the challenges that translators may encounter during the process of translating these texts. In addition to this, I will be reading out my own translation of a Rajbanshi text into English as a part of this presentation.

Contemporary Rajbanshi writers have engaged themselves with the writing of poems, short stories, novels, plays, and other forms that are specific to the Rajbanshi culture. These writings portray a unique set of experiences that come with the writers' own position as Rajbanshi subjects. The translations of such writings become significant as it allows a larger audience to acquaint themselves with such a unique array of experiences and develop an understanding of the cultural aspects attached to Rajbanshis and Rajbanshi writings. *This Land This People (Rajbanshi Poems in translation)* (2021), an anthology of English translations of Rajbanshi poems has been a significant contribution to this field. My presentation is an attempt to understand the issues linked to contemporary Rajbanshi writings and the significance of their translations.

With this understanding of the significance of translating Rajbanshi writings, this presentation also attempts to engage with the challenges that come with the translation of these texts. There is still a large body of Rajbanshi writing which has remained untouched by translators. My presentation attempts to focus on this untouched oeuvre of writing and hopes to encourage the translation of Rajbanshi texts. Keeping this aim in mind, it will look at the factors which make the process of translating Rajbanshi texts, particularly challenging.

### **32. Asudha Mangar**

Mekhliganj College, Cooch Behar

#### **The Process of Enculturation: The Nepali Community in Darjeeling Hills and Terai**

The social environment of any region is bound up with culture. It is the culture, which guides the people- what to eat, what is to be done and how to be done, how to talk and how to think. Human behaviour are grossly determined by culture as the individuals are born, raised and live in it. A person can never be free from cultural influences. These phenomena have been explained by Leslie White as 'cultural determinism.' Every human society literate or illiterate has a distinctive culture which

governs the behaviour of its members (Roy, 2003). Melville J. Herskovits in his book, *Man and His Works* (1947) tried to relate culture and individual in terms of enculturation. Enculturation is the process by which an individual learns the forms of conduct acceptable to his group. He points out that in diffusion, the transmission of culture is a gradual process of culture-change of which acculturation is one expression which occurs when any two are in historic contact. According to Felix-Keesing, "Culture change may be defined broadly as a reformation in group behaviour, and such reformation may be seen occurring from the level of individual experience, as being an innovator or accepting an innovation to that of the total functional and integral setting of a culture system." The Nepali Community is consisted of various castes viz., Brahmin, Chhetri, Newar, Mangar, Gurung, Rai, Limbu, Subba, Bhujel, Damai, Kami, Sarki, etc. Initially, the Nepalis in the region were under one umbrella term and the prime motive of Nepalis was to be recognized as Gorkhalis or Indian Nepali. But with the growing consciousness and identity aspirations there is a resurgence of cultural consciousness in the region, in the latter half of 20<sup>th</sup> century. In 1986, the GNLFF demanded the protection of the hill people of Darjeeling district from "Outsiders' domination". Amidst all these political scenarios the urge for preservation of one's cultural identity geared up when Subhash Ghising circulated to the ethnic communities in Darjeeling for submitting ethnic bio data to secure tribal status under Sixth Schedule of Indian Constitution. Since the 1990's, each community devoted themselves to prepare their respective qualifying paper as a 'tribe' based on the features laid down by the Government of India. The urge of preservation of culture transforms cultural aspects of various communities in the region and a change was evident. This presentation, tries to reflect the basic cultural transformation of few Nepali castes and its effect on their cultural practices in the wake of this political turmoil.

### **33. Nasrin Sultana**

Research Scholar  
Department of English  
Cooch Behar Panchanan Barma University

#### **Cross-Cultural Translations of Abhumans: A Comparative Study of Monstrous Body and Sexuality**

The sole aim of this presentation is to examine and analyse the aspects related to cross-cultural translations of ab-human bodies represented in western texts and in Indian mythology. Western texts that focus on the representation of monstrous body and sexuality procreating gendered phenomenon will be taken up for discussion here. These monsters on one hand acted egocentrically and committed evil acts against their human counterparts and on the other hand tried to domesticate themselves.

This presentation will be focussing on the emasculation of the monstrous nature alongside its accompanying translating aspects from one culture to another. In addition, the paper will examine questions of why such shifts occur and what are the significances related to it. The argument will also focus on the fact that these demonic as well as monstrous beings are the reflexions of the culture's need and it is a frequent tendency of the culture to opt for a supernatural or superimposed figure capable of darkness but embodied with control. Two poems, namely, "Lamia" by John Keats, and "Christabel" by S.T. Coleridge will be thoroughly discussed with a parallel comparison to Indian mythological figures in this presentation.

### **34. Anu Rani Brahma**

Asst. Professor, Gosssaigaon College

#### **Cultural Translation and Identity Formation: A Study on the interaction of culture between Ahom and Assamese Community (Indo-Aryan ethno-linguistic group)**

Cultural translation and identity formation are two inter-related concepts. Cultural translation refers to multiple forms of negotiations or interactions that people engage in when they are displaced from one cultural community to another. The cross-cultural movement of the people has resulted in the formation of a hybrid culture or formation of a new identity. The formation of a composite Assamese culture in the state of Assam is no different. The Assamese culture is a composite culture in the sense that numerous cultures have contributed to its formation. This presentation shall focus on the Tai-Ahom community as it is considered as one of the contributors to composite Assamese culture and identity formation. The Tai-Ahom migrated to Assam in 1228 AD and belongs to Syam-Chinese linguistic stock found in different parts of Asian countries. The Tai-Ahom has ruled Assam for centuries and in the process this group of people has adapted and adopted cultures of the natives in Assam. In this background, I shall analyze the interaction and cultural assimilation between Tai-Ahom and Assamese community (Indo-Aryan ethno-linguistic group) and the formation of Assamese identity.

### **35. Doyel Chatterjee**

Assistant Professor, Department of English  
Dum Dum Motijheel Rabindra Mahavidyalaya, Dum Dum  
West Bengal

#### **“The Old Man of Kusumpur” : A Semiotic Reading of the Story in the backdrop of a Tribal Narrative**

Amar Mitra’s “The Old Man of Kusumpur”, the translated version of his original Bengali short story “Gaonburo” has generated much attention after the story fetched its author the coveted O’ Henry Prize in 2022. The story, foregrounded in a tribal and rural context, presents before us a number of possibilities for its being analyzed through a semiotic lens. The metascience of semiotics unravels the layers of meaning as they are condensed around a cultural text. This literary piece, as form of cultural text invites us to witness the conspicuous interplay of signs as they are articulated through the literary tropes. The present attempt is unique in its venture since it considers the original, translated and a hidden narrative of the Santal tribe while analyzing the semiotic transpositions in a comparative exercise. Here, I have tried to follow Bertrand’s approach (2000) which primarily orders the analysis into Discursive, Narrative-semiotical and Deep Abstract structures. However, the semiotic methodologies as historically developed continue to provide necessary theoretical understanding for the purpose of analysis. The study would aspire to see how two similar or partially similar narratives vary at the levels of meaning when expressed in dissimilar contexts and to understand whether (or how) the translation influences the process of meaning-making. My presentation would argue that the signs in seemingly similar events or texts may have multiple meanings not at the textual-analytical level only, but also at the levels of broader disciplinary

engagements which shun the epistemological fixity in favour of a more open post-structural conceptualization of knowledge.

### **36. Jagari Mukherjee**

Acharya Prafulla Chandra College  
Calcutta University

#### **Translation as Adaptation: A Study of *Bhrantibilas* and *Do Dooni Char* as Shakespearean Comedy**

Translating Shakespeare's plays on screen has come with its own rewards and challenges. In India, translating Shakespeare for cinema is true not only in the case of language, but also raises questions of cultural appropriation. My paper aims to examine, analyse and compare two Indian films based on Shakespeare's plays released in the 1960s; these are the Bengali film *Bhrantibilas* (1963) and its Hindi remake, *Do Dooni Char* (1968). Both these films are modelled on Shakespeare's *The Comedy of Errors*.

The two most popular Shakespeare plays to be made into Hindi movies, or to serve as inspiration for some films, sometimes unacknowledged, are *Hamlet* (*Khoon ka Khoon*, *Hamlet*, *Haider*, *Eklavya*) and *Romeo And Juliet* (*Ek Duje Ke Liye*, *Saudagar*, *Qayamat Se Qayamat Tak*, *Josh*). The twenty-first century also saw the release of Vishal Bharadwaj's trilogy (*Maqbool*, *Omkara*, and *Haider*, based on *Macbeth*, *Othello* and *Hamlet* respectively).

However, hardly any work has been done on the two movies selected by me. The first of those, *Bhrantibilas*, is based on Ishwar Chandra Vidyasagar's 1869 play of the same name. Shakespeare himself adapted the main plot of *The Comedy of Errors* from an ancient Roman comedy by Plautus titled *Menaechmi*, to which Shakespeare added the subplot of the servants also being twins. Neither the makers of *Bhrantibilas* nor of *Do Dooni Char* have credited *The Comedy of Errors* as an inspiration for their films (it was up to *Angeer*, a 1981 remake of *Do Dooni Char*, to pay tribute to the Bard as the film begins.)

Globally, films continue to be made on Shakespeare's plays every year, thereby dismissing the argument of detractors who question Shakespeare's relevance in the present times. Age cannot wither the Bard, nor custom stale his infinite variety.

### **37. Meeraz Hoque**

Research Scholar, Department of English  
Cooch Behar Panchanan Barma University

#### **Orality, Syncretism and the Expansion of the Cultural Boundary: An Appraisal of the Secular Legacy and Oeuvre of Lalon Shah Fakir.**

Lalon Shah was a Bengali Baul saint, mystic, songwriter, social reformer and social thinker. Bauls are a sect of folk-religion. They constitute a small group of numerical strength but through their

melodious songs and lively dances, they exceed all barriers of social divide and sectarian animosity. The bauls bear a rich cultural heritage of the country which has developed through a long process of interactions and harmonization of different manners, customs and pertaining to various socio-religious traditions. The origin of Baul tradition and the community is clearly incumbent upon the tensions of their existence. Their marginal; condition in modern capitalist societies accord them the space to conduct their “**sadhana**” (devotional penance) for arriving at the source of their “*Moner Manush*” (the man of the devotee’s heart). Such effusive mysticism is emblematic of the many modes of attaining salvation. To the modern reader and observer of the Baul tradition, the mystical aspects of their performative religion might seem a bit esoteric, but that is not the case for the Bauls, as they are informed by a pantheistic consciousness that tries to see the good in every little creature. Laloupreaches the core concept of folk-materialistic outlook. He says that this world is created by the same creator, containing within it the multitudes of meaning and possibilities. Bauls recognize the fact that this world is divided by class, caste and gender. Lalouproposes that men can come together in one unified whole and live in unison if they recognize and appreciate the humanity of his fellow man, an idea that almost echoes the Enlightenment thinkers and other German philosophers of the late eighteenth century. Such is the veracity of LalouShah. The height of Lalou’s poetic career coincided with the famed Bengal Renaissance. The Bengal Renaissance was a period of rational thinking, aimed at purifying the evils and foibles of Hindu society. But it failed to appeal to both the Hindu and Muslim masses. The communities grew suspicious of each other, especially under the oppressive influences of the feudal agrarian structure, which was mostly upheld by the oppressive zamindars. Lalou sought to cut through this clutter of hatred and suspicion by preaching peace. In many ways, he can be called the harbinger of reconciliatory peace and comfort. His teachings correspond to the 21<sup>st</sup> century idea of “brokered peace”. This presentation wishes to elaborate upon the impact of Lalou Shah’s cultural inheritance on the 21<sup>st</sup> Century artistic practices in the context of India.

### **38. Pawan Toppo**

Research Scholar,  
Department of English, Cooch Behar Panchanan Barma University  
Assistant Professor of English, Sukanta Mahavidyalaya,  
Dhupguri, Jalpaiguri, West Bengal

### **‘Religion as Cultural System’: Understanding Adivasi Religious Belief System and Identity Formation**

The Christian missionaries, as well as British colonial Ethnographers, studied the Adivasi/Tribal religious belief system during the colonial period. They have stated that their religion is monotheistic and based on ghosts and spirits. In the later stage, the Indian anthropologists and sociologists only publicized and spread the viewpoints of earlier colonial writers which propagated the Adivasi religion as ‘subordinate’ or ‘inferior’. Since Adivasi religion does not have written texts, those studying them had full license to interpret in their own ways. In the contemporary age, Adivasi writers such as Ram Dayal Munda in his book *Adi-dharam: Religious belief of the Adivasis of India* (2012) and Diwakar Minz ‘s *The Religious History of Munda and Oraon Tribes* (2017) have countered these arguments by studying the various aspects of adivasi religion from their historical perspective.



The religious belief system of the Adivasis is known as *Sarna Dharam/ Adi-dharam* which revolves around nature and provides an alternative way of life that is capable of conserving nature and human life from the ensuing threat of anthropogenic disasters. It extends before us a way of life based on a continuum of nature, egalitarian principles, ancestors and humans, and a symbiotic relationship between the human and animal kingdoms. Mahasweta Devi believes that Adivasis play an important role in maintaining the "natural balance"(12). Their customs, rituals, and festivals are interconnected with the implicit conservation of nature and the environment. However, the religious identity of the Adivasis is a prominent issue that has been misunderstood by many. In the Constitution of India, the Adivasis/Tribals are recognized as a distinct cultural group while their religious identity is not taken into consideration. The Census of India does not provide any specific column for their religious identity, which results in registering themselves under the category 'Other'. Therefore, the Adivasis who do not consider themselves as Christian, Muslim or Buddhist are compelled to register themselves as Hindus. Thus, the Adivasis are losing their *adivasiness/tribalness* by converting to "other" religious communities (Christian, Muslim, or Buddhist) or even Hindu (Munda 9). In this context, the religious practices or belief systems of the Adivasis serve as an important medium to articulate their distinct identity. As Clifford Geertz writes religion is “a system of symbols which acts to establish powerful, pervasive, and long-lasting moods and motivations in men by formulating conceptions of a general order of existence...” (90). Therefore, the present study attempts to study adivasi religion as ‘cultural system’. Furthermore, the study also aims to explore how the religious belief system of adivasis helps in articulating their adivasi identity.

### 39. Asmita Som

Research Scholar, Department of English  
Cooch Behar Panchanan Barma University

#### **Cultural Translation and Representation of Food: Revisiting Jhumpa Lahiri’s “Mrs. Sen’s” and “When Mr. Pirzada Came to Dine”**

Since 1980s, postmodern thought replaces the conventional ideas of purity, homogeneity, home/belongingness, ‘certainties of roots’ and older totalizing (grand) narratives with the idea of non-centre, recognition of heterogeneous identity, ‘contingency of routes’ and hybridity resulting in creating new possibilities, new knowledge and discourses. Diaspora literature always forges a cultural contact zone where ‘people geographically and historically separated come into contact with each other and establish ongoing relations’(Pratt 2008). Diaspora literature can be regarded as a practice of cultural translation based on the process of transaction, integration, assimilation, transformation and negotiation. There are different kinds of immigrants. But what is common is the hyphenated identity: (-) hyphen between the land of origin and the land of settlement, between source culture and target culture, between ‘lived past existence’ and ‘felt present experience’. They often wander between two un-reconciled worlds and remain stranger to both. Diasporic literature mainly focuses on the experience of this hyphenated existence. It is the awareness of multi-locality that stimulates the need to conceptually connect oneself with others, both here and there. While ‘diasporic consciousness’ provides ethnic identity, a sense of self, it also estranges them from the host culture. The displacement provides Diaspora writings its unique quality of loss and nostalgia. The perilous intermediate position that both the migrants and their children are deemed to occupy – living ‘in-between’ different nations, feeling neither here nor there, unable to indulge in the sentiments of belonging to either place. Therefore, migrancy can expose to them displacement, fragmentary world view and discontinuity. Religion, food, language, dress, music, dance, custom, myths and legends

are the identity markers of linkages and divisions within the diaspora. Food, used as exotica of homeland, functions as an alternative to dominant culture and thereby constructing a unique racialized ethnic subjectivity. Diasporic writers deployed food as a metaphor in most of her writings as a symbol of self-assertion, simultaneously connecting and disconnecting the cross-cultural cord. Food indeed opens up a critical space of subconscious resistance to the threat of cultural annihilation within the new world. South Asian diaspora manages to create distinct identities and ways of life wherever they have settled. This presentation seeks to explore cultural translation in Jhumpa Lahiri's two short stories: "Mrs. Sen's" and "When Mr. Pirzada Came to Dine" with a special focus on the representation of food. My study will also try to examine how the collision and coexistence of two disparate cultural realities can influence each other and have the potential to create a new identity in a new context.

#### **40. Nimu Sherpa**

Assistant Professor]  
Mirik College  
West Bengal

#### **Role of translation in altering Cultural Boundaries; A Study of the English translation of Indra Bahadur Rai's *Aja Ramita Cha* by Manju Shree Thapa.**

This presentation investigates how the cultural turn into translation has created a conducive environment for cultural interaction in literature. Translation works as a mediation of cultures between time and space which bridges the gap between regional writings and its representation in the mainstream literature. Translation plays a pivotal role in the dissemination of ideas, cultures and text across regions and boundaries. There are various texts translated from one language to another and the translation of regional literature into English prepares cross-cultural ambience, letting different cultural elements to sip in through. My discussion here would focus on *Aja Ramati Cha* by Indra Bahadur Rai originally written in Nepali and translated into English by Manjushree Thapa. The translated work is named as *There's a Carnival Today*. The study focuses on how such translated text attempts to eradicate the cross-cultural boundaries preparing world for a global culture. India is a land of diversity wherein many languages and cultures coexist. Translation studies provides such diversities a fertile site to play and interact with each other and to form trans social reality. The study focuses on how Nepali culture adds pluralistic flavor to Indian diversity communicating the socio-political issues of Nepali speaking community in the pan Indian consciousness. The nuances of the mundane and amusing in the lives of Nepali or Gorkhali people has been captured meticulously in the translation. The translation seeks to appropriate the representation of Nepali speaking community in popular culture. I would also focus on the role of translation in mainstream Nepali culture and tradition in an attempt to cater to the mass readership. It tends to examine how the translated version of the text vividly encapsulates the minute geographical details and the maneuvers of the regionalist flavors with same tenderness as the original version of the novel.

#### **41. Dr. Khursheed Ahmad Qazi**

Department of English,  
North Campus, University of Kashmir, J & K, India

#### **Translation & Translator's Challenges in a Cross-Cultural Digital Society: A Critical Overview**

Translation has undoubtedly earned a very significant place in the modern contemporary global multi-cultural societies for it bridges gap among various cultures, climates, languages and people. It is an innate skill which can be mastered or developed through practice and guidance like other skills. It is a process of searching appropriate ways and means of voicing or saying things in another language. It is truly an intellectual activity involving the transportation of thoughts expressed in one language into the appropriate expression of another entailing a process of cultural de-coding, re-coding and en-coding. Pertinently, due to cultural differences, the job of the translator becomes tougher, more complex and difficult particularly in the contemporary digitalized world for he/she has to search for approximations or equivalents – cultural words, proverbs and other idiomatic expressions.

The paper presenter intends to throw light on the uncertainties, difficulties, and challenges – be it religious, gender or cultural – a translator is caught in while translating an artefact (A Drama, an English novel or a poem) for an Arab society or student community which is highly digitalized yet culturally very strict, closed and different.

#### **42. Sukanta Barman**

Assistant Professor of English  
Murshidabad Adarsha Mahavidyalaya  
Islampur, Murshidabad

#### **Semiotics and Translation**

Translation is a difficult job, more so when one does not understand the semiotics of the language. Semiotics is to be understood as “the science that studies signs and communication”, which gives us insightful meanings. These meanings are derived not on from surface level but only by looking at the deep structures of language. But they are not enough. One needs to understand intuitively what signs and symbols the apparent word-orders convey. Such is the power of semiotics. It is commonly held that the universe is a vast network of semiotics and can only be understood through semiosis, a process of signification. In today's “globalized world”, in order to translate a work of art or music or literature, we need a holistic understanding of Saussurean concept of signs and semiosis, and a clear-cut knowledge of “semiotics of interpretation” and “global semiotics” of C.S. Peirce. An understanding of Peircian symbol, index and icon leads one to see many things which remained hidden so far. In the field of translation through semiotics, the concept of “biotranslation” or “transmission” also become important.

#### **43. Nidhila S**

Research Scholar, Department of Humanistic Studies,  
IIT(BHU), Varanasi

#### **Short Story to Film: Adaptational Shifts in P. Padmarajan's *Arappatta Kettiya Graamathil* (1986)**

Translation is the process of rewriting a source text by situating it in different literary traditions, cultural values, social institutions and historical moments so as to make it intelligible and interesting to receptors. Adaptation, which also is a means of translation, involves an act of communication between a source and a target text within a new sociocultural context (Perdikaki 2017). Sanders defines adaptation as an “attempt to make text ‘relevant’ or easily comprehensible to new audiences and readerships via the processes of proximation and updating” (2006). Due to the shift of the source material to a different, multidimensional medium with different traditions, practices and conditions of production, film adaption is a much more extensive and complex process.

This presentation attempts to trace the adaptational shifts and codes used in the filmic adaptation of the short story *Arappatta Kettiya Graamathil*. Padmarajan, a filmmaker who is considered as one of the pioneers in Malayalam Middle Cinema, adapted his own short story into a film with the same name in 1986. The film became a cult classic in the later years for its socio-political commentary of the Kerala society. I will analyze the use of thematic ‘interpretants’ in the film which include codes, values and ideologies. It will also see how these interpretants enable the director to act as the translator in the interpretive operation performed by the film. This presentation will also look into the application of interpretant in bringing out an interrogative function of the film.

#### **44. Shankhapradip Ghosh,**

Assistant Professor,  
Dewanhat Mahavidyalaya,  
Cooch Behar

#### **The Role of Translation in the Process of Acquisition of English as a Second Language**

Translation has been used as a strategy in the teaching of second/foreign languages for centuries. It gained popularity during the period from 1840 to 1940 when the Grammar/Translation Method was in vogue to teach English as a Second Language (ESL). But in the subsequent decades, the use of

translation as a learning strategy fell into disfavour as the Audio-lingual Method, based on structural linguistics and behaviourist psychology became popular. Pedagogical theorists believed in eradicating the interference of mother tongue (MT) in the teaching of ESL. However, in recent times, translation has once again gained prominence as an effective tool in the teaching of ESL. This presentation examines various theories propounded by theorists like James Cummins, Catherine Wallace, David Singleton, etc. who advocated the use of translation as a learning strategy for the process of the acquisition of ESL. This presentation also focusses on the role of translation from First Language (L1) to Second Language (L2) as an important component in the teaching of ESL in India since the time the British started teaching English in India. Lastly, this presentation highlights how translation can be used in classrooms as an effective instrument to develop communicative competence among students.

#### **45. Shaila Shree M. N.**

Research Scholar,  
Department of Film Studies  
The EFL University, Hyderabad.

#### **Translating Fear In/Through Dystopian Technocracy Narratives: Considering the *Black Mirror* Series**

Usually, film language has been understood in terms of film form and content; filmic emotions, as a part of the atomic structure of film language, have not been much discussed. The presentation uses the term 'cine-emotion' to characterize and discuss what fear is and how it works in cinema. It also observes how film translates certain emotional qualities and states in the “outside world” into its realm and evokes the same in audience. My research focuses on a particular kind of fear, 'political fear,' going along with Robin Corey (2004) in his discussion on fear.

For Robin Corey, fear is supposed to teach us the worth of specific political values; his characterization of fear differs from, say, Aristotle and St. Augustine, who intimately relate fear to a person's judgment of good and evil, virtue and vice. Corey, while discussing the 9/11 terrorist attack, says that fear is an emotion created. According to Corey, political fear is associated with government acts, and dystopia is often characterized by rambling fear and oppressive governments. A typical dystopian society includes complete control over the people in society through propaganda resulting in a loss of individuality. I want to take this idea forward from the “world outside” to understand how cinema translates fear in the cinematic realm. The presentation intends to understand how fear is created in the series *Black Mirror* and see what political fear is in that series and how it is constructed and designed.

This presentation attempts to answer the question: How does the *Black Mirror* series construct and evoke political fear through dystopian technocracy narratives? *Black Mirror* (2011-2019) is a British anthology TV series where individual episodes belong to various genres set in near-future dystopias dealing with science fiction - a type of speculative fiction. Hence, this presentation examines how the series interacts and constructs the technological-mechanical world evoking the cine-emotion of fear.

This presentation is based on my larger research project on cine-emotions, especially ‘fear’. Here, I select different episodes from each season to discuss how the series deals with technology and its

overflow in society and how it works to evoke the cine-emotion, 'fear'. I identify key scenes and the object of fear to analyze why, how, and what elements the series constructs into its narrative structure to evoke a particular kind of fear, political fear.

#### **46. Rasha Aljomaa**

Research Scholar,  
Department of Translation Studies  
The English and Foreign Languages University,  
Hyderabad.

#### **Tracing Cultural and Social Influences in the Arabic Adaptation of the American Feminist Book, *Our Bodies, Ourselves***

Ever since its publication in 1970, the world-renowned book, *Our Bodies, Ourselves* (OBOS), has established its status as an all-time feminist book that pioneered in women's physical, emotional and psychological wellbeing and empowerment, among many other issues. The groundbreaking work is known for defying norms about women and their bodies, a topic which was (and still is in most contexts) associated with stigma and taboo. The popularity of the book led to its translation and adaptation into many languages and cultures, and consequently, entailed a multitude of changes due to several reasons, such as culture, religion, politics and type of feminist struggle in different contexts. In the Arabic context, the original book inspired adaptations that concern Arab women and address important issues in their lives. An adaptation published in 2011 for Palestinian women, was titled *Al Mara wa Kayanha (Women and Their Bodies)*, which gained recognition and was considered the first of its kind in the Middle East in terms of scope and storytelling. This presentation attempts to identify the role of cultural and social contexts in influencing the translation of certain concepts between two different cultures like American and Arabic. In order to establish the argument, parallel chapters on 'body image' and 'the anatomy of the female body' in both the Palestinian adaptation mentioned earlier and the latest English edition (2011), are compared in order to map the differences brought about by cultural and social influences. The presentation contends that though cultural and social influences are inevitable, they do not necessarily portray a negative attitude toward the ideas and concepts discussed in the original, but rather reflect the status quo that is prevalent in Arab societies, and which need to be addressed before introducing new ideas.

#### **47. Kabir Deb**

Writer and Reviewer

#### **The Present Society and how it is understanding itself through the translated puranas of Bibek Debroy: a Bicameral Comprehension of the Pop Culture Mythology and the Actual Reality**

This presentation will attempt to discuss how with the advent of translation, the relevance of *Puranas* has become quite functional in a logically advanced world. Substantial rise of sensible writers and intellectuals of a new age India who are more focused in understanding the inner world and the complexity of our bicameral mind is a topic that deserves good observation. The identification of a ritual-based *Rig Vedic* era and the development of rationality during the time of *Upanishads* is now a prominent way to decrypt the situations of both these periods. The translation

of *Brahma-Purana* and *Markandeya Purana* is a significant contribution in this field to use semiotic verses to magnify the feminine (*Shakti*) and masculine (*Brahma*) dimensions of the *Sanatana Dharma*. The rise in the pop-culture mythological literature juxtaposed with the present advances in the form of fiction is a consequence of the translational reality.

#### **48. Avijit Golui**

Assistant Professor,  
Cooch Behar College

#### **Victory of Logicians over the Logic: Transformation of Bengal Renaissance**

Nineteenth Century Bengal Renaissance is known for its rational approach and enlightenment. Two major aspects of that century were Sense of Logic and Humanity. The two towering reformers of that period are Raja Ram Mohan Roy and Ishwar Chandra Vidyasagar. Their herculean task to remove various evils of contemporary society were primarily based upon ancient India's own system of logic which is known as 'Nyaya'. The 'Naiyayik' methodology followed by them was no less than the logical method followed by present day western academia. Using this methodology, in nineteenth century, Bengali reformers like Ram Mohan Roy and Ishwar Chandra Vidyasagar achieved their reformatory ambitions of reinitiating widow remarriage or banning the sati. After such successful reforms the very methodology i.e Nyay, followed by none other than Ram Mohan Roy and Vidyasagar has waned out from the academic discourse. Moreover, the eminent reformers turned into demigods. People started idolizing them. Not only common people but also many academicians have almost forgotten the very Sense of Logic which was part and parcel of the Bengal renaissance and had an Indian root as well. The priority has shifted from logical approach to simply emotional hero worshipping in course of time. Cultural translation took place in a much unnoticed manner. This Paper attempts to study some basic features of Nyaya or Indian System of logic in which our eminent social reformers were groomed, and the two sets of logic in Naiyayika methodology. How one set between the two gradually went into oblivion from the academia resulting in the near-death situation of healthy Naiyayik debate from our society would be part of this presentation.

#### **49. Sagnik Chakraborty**

Research Scholar, Cooch Behar Panchanan Barma  
University  
Faculty, Department of English  
Calcutta Girls' College

#### **Something is rotten in the state of Bengal: The power politics in Ujjal Chattopadhyay's translation of Shakespeare's *Macbeth*, read vis-à-vis the contemporary political scenario in West Bengal**

In a world where visibility itself is a trap and the Repressive Apparatus of the State are centralized beneath a commanding unity, there is no scope of escape from the "gaze" that is always already present with the constant surveillance of the State. Instead of simply replacing one infected ruler

with another, one should rather try to understand the cause of the disease – power that inevitably brings corruption and tyranny. The nature of "Power" is multidirectional and ubiquitous and it is nowhere more apparent when one power hungry ruler is replaced or dethroned only to be ironically replaced by another one.

In keeping with the commitment of his times and theatre, Ujjal Chattopadhyay likewise in his translation of Shakespeare's *Macbeth*, also called the same, focuses on the corrupting and corroding effects of the arrogance of power. Chattopadhyay's translation, performed on stage by Kaushik Sen's Swapna Sandhani, in the documentary sense, is consciously framed within a temporal, spatial and cultural context – that of the political scenario of Bengal, both during the last years of the Left Front regime and after their downfall in 2011. In fact, there is always a circular pattern in which the contagious disease of power tends to corrupt. In this paper, I would like to analyze the protean nature of *power* and the dynamics of one political and social discourse replacing a very similar another. I have further tried to read and re-read how space time has been toyed with, stretched and extended at the will of the author to contextualize various socio-political issues since time immemorial.

#### **50. Pinak Sankar Bhattacharya, PhD**

Assistant Professor  
Department of English  
Baneswar Sarathibala Mahavidyalaya  
Baneswar, Coochbehar

#### **Nuances of Screen Translation: Rituparno Ghosh's Film Adaptations of Rabindranath Tagore's Novels**

There are countless examples of texts that have been turned into movies. If a movie can be seen as a sort of literary translation, then it can largely be divided into iconic and non-iconic translations. The characters and storylines are presented in their original form in the iconic translation. An excellent illustration of this type of translation is found in Tapan Sinha's film *Kabuliwala*, which is based on the short story "Kabuliwala" by Rabindranath Tagore. As a filmmaker, Sinha adhered to the text exactly. On the other hand, the director is free to reinterpret the text in non-iconic translation. S/he resituates the text using a different character, setting, and perspective. In this regard, it is appropriate to make reference to Vishal Bharadwaj's films *Maqbool*, *Omkara*, and *Haider* which are adaptations of Shakespeare's tragedies. Shakespeare's three tragedies are explored by Bharadwaj from an Indian viewpoint. Yet, a few films that are based on literary works often serve as a link between the two dissimilar translation methods. Rituparno Ghosh's adaptations of Rabindranath Tagore's *Noukadubi*, *Chitrangada*, and *Chokher Bali* serve as excellent examples of iconic, non-iconic, and hybrid translations. In this presentation, Rituparno Ghosh's cinematic adaptations of Rabindranath Tagore's novels *Noukadubi*, *Chitrangada*, and *Chokher Bali* will be analyzed in an effort to highlight the minute differences between various translation techniques.



## **51. Oly Roy**

Research Scholar, Department of English  
Cooch Behar Panchanan Barma University

### **Mangled Memories in Masonry: The Semiotics of Trauma Architecture**

In a world of growing psychological awareness, trauma, as an “extreme” human experience has moved into prominence. Understood largely as an “unpresentable event”, trauma finds expression not on the basis of the experience itself, but on the temporally dilated memory of the experience. Therefore, not only narratives of trauma but other semiotic representations attempt to bear witness to this ‘psychological wound’ that Cathy Caruth views as “an unresolvable problem of the unconscious that illuminates the inherent contradictions of experience and language”. Collective processes of trauma which originate from sustained historical violence, including, but not limited to racist brutality, ethnographic persecution and even class domination have found representations that are both socially specific and psychologically perspicacious. Apart from oral and written narratives, these representations can find semiotic translation in the form of various sculptural and architectural renderings such as interactive and sophisticated exhibitions, memorials and museums. Since semiotics looks at the oppositional relationship of things as key to communication and cognition, this signification helps in encompassing a broader range of experiences. Explored from the perspective of semiotic manifestation, architectural renderings of collective psychological trauma must be understood as different from mere buildings as they suggest the existence of extrinsic meaning beyond the governing functionality of the structure itself. Built on this complex system of relationships generating meaning from form, my study will attempt to investigate the semiotics of architectural trends in select trauma memorials and museums to show how these spaces emerge as sites of memory and engage in self-reflexive meditations based on the ‘politics of nostalgia’.

## **52. Anup Sharma**

Independent Scholar,  
Siliguri, West Bengal

### ***“Dil cheez kya hai...”—Translating the many lives of “dil” in select Hindi film songs***

The semantic and semiotic universe created by the single word “dil” (heart) in hindi film songs is immense. “Dil” spurs desire, creates intimacy and longing but in most Hindi songs, it is put aside from ownership—the “I” whose voice “dil” is supposed to speak. One cannot locate “dil” as one place, one body or experience. “Dil” is multi-sited and creates a variety of registers that are psychological, cultural, bodily, situational, and more. Yet, as a gesture of love, it is commonly exchanged between lovers in both spoken and unspoken ways without assuming a legitimate claim

over self or subjectivity; in fact, transferring it to something else. “Dil” represents an absence, a proxy for laying any agency on the beloved or the act of love. It is “bechara” (helpless) or “bekaraar” (desperate) or “betaab” (restless) but we do not know whose “dil” it is, and where does desire from “dil” lie—this paper tries to explore that. By looking at a few Hindi film songs I shall explore the manyness of seeing and feeling “dil” as it lives, both as a grammar of expressing love as well as a performance in translation. In this paper I will argue that the act of translating “dil” in hindi film songs is fraught with complexities as meaning slips from the demands of authenticity to a terrain of intensities that are difficult to capture using a single word, expression or an idea.

### 53. Tharesha K C

Dept. of Translation Studies  
EFL University, Hyderabad

#### **A Historical Overview of Iosemiotic Culture in Kannada Film Industry**

Film arrived in India for the first time in the year 1896 when Lumiere brother’s six magnum opuses were shown at the Watson Hotel in Mumbai six months after their show in Paris. Taking inspiration from this, several geeks went on to experiment filmmaking in the coming years in India. One such film enthusiast was Dhandiraj Govindraj Phalke whose efforts achieved fruition with the release of *Raja Harischandra* on May 3, 1913. This marks the genesis of Indian cinema which goes on to become one of the largest film producers and exporters in the world. Indian cinema is commonly misrepresented as a term or category representative of Hindi cinema, also known as ‘Bollywood’. It is not only Hindi film industry, but other film industries across India also come under the banner of Indian cinema. The contribution of Hindi films to Indian cinema is minimal as compared to the total number of flicks produced by Kannada, Telugu, Malayalam and Tamil, not to mention Bengali, film industries. Although regional film industries came to the limelight at different times their contribution to Indian cinema is immense. The year 1934 marks the beginning of the talkie era in Kannada cinema with the release of *Sati Sulochana* and *Bhakta Dhruva* directed by Yaragudipati Varada Rao and Parshwanatha Altekar respectively. If *Sati Sulochana* is the first ‘originally’ produced film, *Bhakta Dhruva* becomes the first film adaptation of a play by Ratnavali Nataka Company. It took about twenty-two years to produce a film remake that is *Kacha Devayani* (1956), directed by Subramanyam K, a remake of director’s own 1938 Telugu flick with the same title. In between these two films Subramanyam remade the latter into Tamil with the same title in 1941. It is interesting to observe the trajectory in which a film travels to be available in different languages at different times and contexts. My presentation employs exploratory analysis to probe into the isosemiotic culture of Kannada film industry to provide a historical overview of interlingual isosemiotic translations produced by the same.

## 54. Madhurima Mukherjee

EFL University, Hyderabad

### **Translating Humour through the Lens of Feminism: An Evaluation on Newer Forms of Misogyny in Social Media**

This presentation attempts to bring out a new translation of humour especially with reference to the circulation of memes and reels in social media. I intend to explore how these tools of entertainment reproduce gendered power relations in the digital space through the use of humour that justifies the inherent patriarchal propaganda embedded in it. Here, humour can be translated as an instrument that conceals the misogynistic mindset associated with these contents and, in this way, it serves as a tool of legitimization. I have selected a number of memes and reels that generate humour through instances of objectification of women, women as the source of ridicule because of their supposed dumbness, homosexuals as a shame to the society – all of which demonstrate ‘virtual manhood acts’ that attempt to create a ‘homosocial’ and ‘heterosexist’ space as Moloney and Love have observed in *#TheFappening: Virtual Manhood Acts in (Homo)Social Media* (2017). Such contents work under the machinery of patriarchal ideology as it is only with the help of such ideology that the ‘humour’ is generated as well as sustained. Every user of social media who consumes such humour or even objects to it, works as the agents of translation and it is through them that the meanings are produced, reproduced and deproduced. This presentation attempts to show how we can use ‘translation’ to deconstruct the male gaze that is responsible for the circulation and construction of such humour through memes and reels. In this context, it is important to look at the reception of such contents and I will take selected comments of the consumers of such humour from social media to demonstrate how it provides the users a safe space to promote patriarchy under the veneer of laughter. I have referred to *#TheFappening: Virtual Manhood Acts in (Homo)Social Media* by Mairead Eastin Moloney, Tony P. Love and *Feminisims and the Social Media Sphere* by Mehreen Kasana to point out how the use of patriarchal humour in the digital space can be translated as a tool of oppression against women and other sexual minorities. This translation of humour through the feminist perspective seeks to look into the role of humour as a political tool that is used to produce and disseminate knowledge about the other in a patriarchal society. It also addresses the negative circulation of various activisms like feminism, queer rights and points out how such ‘humour’ attempts to silence the voices of the marginalized. Thus, this presentation presents a translation of humour as an apparatus for achieving and maintaining power and control in the digital space through the normalization of misogyny under the garb of frivolous entertainment.

