Power-point Presentation on Lecture Delivered by Prof. M. Asaduddin on "The Emergence of the Indian Novel in India"

Ipsita Sengupta, Bankura University

1. The form of the Indian novel can be considered both indigenous and derivative. While the novel in England emerged during the eighteenth century, Henry Fielding being an iconic example, Meenakshi Mukherjee in her *Realism and Reality* (1985) traces subcontinental antecedents for the form in katha, upakatha, dastan and kissa.In terms of content, the novel in India has had continuities with indigenous forms, yet in terms of complexity of character and worldview and the understanding of form, it translates from the West. Besides the term "novel" adapted into certain bhasha literatures e.g. in Urdu for this emergent genre in India during the second half of the nineteenth century, some of the other terms for the novel in bhashas remain "Upanyasa" and "Kadambari", the latter derived from Banabhatta's 7th CE volume. The kadambari and dastan accommodate flights of imagination in terms of plot and character, in quest of an escape from sordid reality, but realism remains a touchstone for the "novel proper" as emergent in the West especially during the nineteenth century.
2. Certain incubatory conditions for the emergence of the novel remain a. The rise of the middle class, b. Development of prose literature in the language, c. Prevalence of printing and periodicals, d. Sizeable readership and purchasing power. The printing of periodicals fostered reading habits in India during the second half of the nineteenth century. *Alaler Gharer Dulal* (1857) in Bengali authored by Pyarichand Mitra remains the first Indian novel, adapting to realism, colonial modernity and colloquial language in its plot and narration.
3. Translation played a major role in the birth and growth of the Indian novel in India, colonial modernity being negotiated through translation of literary and knowledge texts from the West to Indian languages. The "Vernacular Translation Society" played a key role in enabling such translation across Indian languages. Two of the widely translated and circulated texts available in Indian languages and triggering the rise of the local novel during the nineteenth century remain *The Pilgrim's Progress* and *The Mysteries of London* by G.W.M. Reynolds.
4. The trajectory of the novel in India traverses a journey from the a. Fable i.e. with a lesson to b. Novel of Purpose e.g. Nazir Ahmed's *Miratul ul Uroos* (1869) and c. The Social Novel/Novel Proper which is realistic, with credible characters displaying certain complexity and complex understanding of the world, and accommodative of different elements and social classes.
5. Is there an exclusive form and imprint of the "Indian Novel", what kind of imaginative and literary geography does it invoke? With the exception of *Gora* and *Ghare Baire*, both novels by Tagore debating and imagining the nation, very few novels in bhasha literatures have a pan-India focus. They mostly evoke the literary geography of the bhasha and at most, the diaspora. Novels in Indian languages are aplenty and the Indian novel includes them and the Indian English novel in an interesting conversation, continuum.

Power-point Presentation on Lecture Delivered by Prof. T. Vijay Kumar on "The Big Three and After"

1. A key moment in the rise of the Indian novel remain a. 1800 with the establishment of the Serampore Mission Press and its mandate of translations of Bible and other texts in Indian bhasha literatures, and also the founding of the Fort William College aimed at training civil servants in Indian languages. Both resulted in the development of written colloquial prose in modern Indian languages. b. Another key moment remains 1835 with T. B. Macauley's minutes formally introducing English literary and knowledge texts as compulsory curriculum in India. A century later, in 1935, Mulk Raj Anand and R. K. Narayan would produce their debut novel.
2. Tracing the origins of the first Indian novel apparently leads to an untraceable, a "lost" Persian novel by Hassan Shah titled *Kissa-e-Rangeen* (1790), the only reference to which features in its professed translation into the Urdu volume *Nashtar* (1894) by Sajjad Hussain. The motif of loss could as well be a literary device by Sajjad Hussain as a reality. In 1914, Quratulain Hyder translated the Urdu text into the English title *The Dancing Girl: A Novel*. The novel in India is thus very much a tale of translations. The first Indian novels arrived in port cities with the arrival of colonial administration and modernity.
3. *Rajmohan's Wife* (1864) by Bankim Chandra Chattopadhyay performs some of the debates crucial to the Indian novel and Indian writing in English, e.g., the tension between generic expectations of the Western moorings of the novel in realistic prose and Indian poetic traditions, also the dilemma in choosing between the decadent feudal class and the emergent middle class who too is shown as effete, impractical and dysfunctional. Another class projected is that of the lumpen proletariat.
4. The beginnings of the Indian novel in English occur with contemporaries Mulk Raj Anand located in London, R. K. Narayan based in India and Raja Rao settled for long in Paris. Geographically separated, they wrote in the same period though responded to similar socio-political situations with distinct worldview.
5. Mulk Raj Anand crafted the novel as protest literature exposing the atrocious social realities of India and dismantling the orientalist mythology of spiritual kitsch and national revivalist imaginery of India. Raja Rao was more concerned with the idea of India, India as a "darshana" rather than a "desha", so that the novel developed a strong philosophical aspect in his works. For R. K. Narayan, the novel was a purana, the unabashed craft of storytelling. His *Man-eater of Malgudi* is a modern day replay of the mythological style and story of Vasmasura. He was also the least theoretically bothered of the triumvirate regarding the craft of the novel, and in this he had greater kinship with many of his contemporary novelists in Indian languages.
6. In the 1960s came the next important moment for the Indian novel with the rise of interiority and the city as subject in novels of Anita Desai and Arun Joshi, then the 1980s was heralded by Salman Rushdie in the IWE scenario and the 2000s was marked by the emergence of diaspora writing as a decisive factor for the Indian novel in English.

Power-point Presentation on Lecture Delivered by Dr. Merin Simi Raj on "Historiographical Traditions and Memory Narratives: Indian English Fiction of the 1950s-1970s

1. The period between 1950s and 1970s is often seen as decades in transit, a turbulent in-between period in the history of Indian English fiction. It is dubbed unpatriotic in terms of the English-bhasha divide, unpromising in terms of making literature into a means of professional and financial sustenance, and alienated and sporadic in that it remains difficult to identify a uniting motif.
2. In *Realism and Reality* (1985), Meenakshi Mukherjee lays down a historiography of Indian fiction. Literary historiography includes both product and process. The historical description of the literary past is a hybrid activity, which combines interpretation and criticism with scientific pretensions.
3. Dissatisfaction with metropolis and modernity remains a major trope of the 1950s Indian English fiction, while issues around women, diaspora and domesticity become gradually consolidated within the genre. Such compartmentalisation into rubrics of women and the diaspora remain a feature of Indian English fiction between the 1950s and 1970s.
4. Dr. Raj proposes a literary historiography of the period with focus on interpreting Indian English fiction as a medium in the production of cultural memory, where texts represent processes of remembering and perform as memorials and agents of memorialisation. Select examples would include Khushwant Singh's *Train to Pakistan* (1956) with focus on people's history, *A Time to be Happy* by Nayantara Sehgal engaging with postcolonial identity crisis within the identity of being an "Indian" and the moral dilemma of belonging, Ruskin Bond's *The Room on the Roof* (1956) exploring peripheries and subtly uncovering identity crisis for a boy of Anglo-Indian descent etc. Arun Joshi debates essential India and disillusionment with middle class ideals and value systems in *The Strange Case of Billy Biswas* (1971) while Ruth Prawar Jhabvala's oeuvre, especially *Heat and Dust* (1975), and her complex-contested personal identity raises contentious issues around narrating postcolonial India, remembering the empire, and ultimately asks the crucial question of whose memory is validated, who has been given the authority when it comes to memorialising India.
5. The speaker proposes Indian English fiction between 1950s and 1970s as memory narratives which embed transnationalism within plots exploring domesticity and natrionalism, even as they reflect on the nation as an object of imagination and debate.They reject nation-narratives operative around big events, departing from frameworks of colonial modernity even as they interrogate post-colonial modernity.

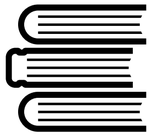
Power-point Presentation on lecture delivered by Prof. Padmini Mongia on "Does Distance Change the View? Relections on the Indian Novel in English of the 80s and 90s"

- 1. The paper explores the role of US institutions in mainstreaming the presence of IWE in the US academy.
- 2. Salman Rushdie's *Midnight's Children* (1980) had been a major moment in visibilising Indian English fiction in a global environment, it twinned the so-long-perceived-to-be contrary impulses of "Indian" and "English" in forging what Meenakshi Mukherjee termed "The Twice-Born Fiction" (1972). This seminal volume, along with Vikram Seth's *The Golden Gate* (1986) and Amitav Ghosh's *Shadowlines* (1988), made literary India a part of the global literary circuit. Literary India made money. Around the time Arundhati Roy got the Booker Prize for *God of Small Things* in 1997, courses in Indian Literature entered global curricula.
- 3. Expanding the Canon to include "multiculture" across US universities and then the literary circuit began when a no. of Jewish scholars began to enter the literary academic space in the US, till then hegemonised by the white Anglo-Saxon male. Also, the students' protest movements of 1968 along with a long struggle for representation of female and Afro-American voices led to the MLA Commission on Minority Groups meeting for multiple times in 1974-75 and finally recommending inclusion and focus on literature by minority groups in summer seminars and courses. The Commission responded to political pressures for better representation of minorities as also to the need to diversify the American canon in order to serve US interests by training a workforce for competitive corporate advantage in a futuristic postcolonial world increasingly defined by competing economic powers like Japan and changing demographics within the US. The corporate world became the "silent partner" to multiculturalism with a similar register of boundary-bending and need for diversification including cultural diversity.
- 4. During the 1980s, the US universities cultivated competitive recruiting practices of students in "New Literatures". The discipline of "Ethnic/Asian Studies" emergent in USA in the 1950s and comprising the disciplines of anthropology, history and literature was now on the wane, even as the rubric of "Asian American" was on the rise. This corresponded to the huge influx of South Asian immigrants on H-1B visas and Indian students. Multiculturalism became more of a coping mechanism with a changing demographics within the US rather than a modus operandi of embracing the world.
- 5. The New York Times (NYT) bestseller lists played a huge role in drawing attention to books by Indians and the Indian diaspora. The number of India titles featured on the NYT lists swelled from 168 entries in 1981-85 to 449 in 1996 -2000. Of course, this NYT arbited canon came stitched to exclusions. Publishing houses who advertised the most in its pages gained the most space for reviews. Indian language writers were hardly mentioned. Little attention was given to translation of Indian works.
- 6. As to Indian canon authenticated in US literary circuits and academia, Barbara Crossette focuses on the feature of iconoclasm - whether directed at US or the Indian state - being most celebrated by reviewers, often non-Indians, and Somini Sengupta exploresthe "Indo-Chic" domain being highly celebrated. The US literary market favours the "Indian" title with inflections of magic realism in a progress narrative featuring some sort of East-West encounter which can cater to its cosmopolitan audience. A conglomerate of all these factors - corporate, political, postcolonial, strategic - have led to the complete mainstreaming of IWE in US classrooms with a much more receptive young adult audience, not necessarily of colour and more than every conscious of minority rights, including the right to representation and visibility.

Power Point Presentation on Lecture Delivered by Prof. Albeena Shakil on "The Indian-English Novel and the Middle Classes" 22.06.21

1. A crucial point of debate around the Indian novel remains its origins. Is it indigenous or derivative? While T. W. Clark in his title *The Novel in India* (1970) posits the form to be a result of British handholding, Meenakshi Mukherjee in *Realism and Reality* (1985) holds that the form had indigenous antecedents, classifying the Indian novel into a. The novel of purpose, b. Supernatural romance and c. The realistic novel. Namwar Singh relates the rise of the Indian novel in English post 1857 to the awakening of Indian nationalism and thus a product of colonial modernity, while Tabish Khair explores the possibility of the non-modern seeded in the Indian English novel. Bhalchandra Nemade vouches for desivaad when it comes to discussing the Indian novel, while Aijaz Ahmad focuses on Frederic Jameson's rhetoric of otherness and the national allegory as generic form of third world novels.
2. The novel in the West, its form and origins in that space too remain an equally contested domain, in terms of length, plot vs. interiority, narrative and characterisation, reality and realism including the matrix of virtual reality, non-fiction novels and so on. The all-solvent form seems to elude definitions. Is the novel a medieval or an ancient form, as Bakhtin proposes, or does it begin with eighteenth century British fiction? In *The True Story of the Novel* (1997), Margaret Anne Doody traces the more diverse origins of this allegedly European form to other cultures and spaces, pre-modern Japan for instance.
3. Is the novel a new form or an old one, does it reaffirm older storytelling traditions, chart the history of humanity as a continuum or narrate an arc of progress? The novel as a form constantly reinvents itself, and is constantly plagued by claims of death. In *1914*, Henry James imagined *The New Novel*, while Philip Sollers conceptualised the "Anti-new Novel" during the 1970s.
4. The English novel in India has remain tangled in a relation of continuous unease with respect to the social mobility of the middle classes. Partha Chatterjee notes the fractured nature of the middle-class in India during the colonial period - anti-colonial in the private realm yet not entirely anti-colonial in public - while Sanjay Joshi in *The Middle Class in Colonial India* (2010) captures the fractured modernity of the colonial middle class w*ithin* both the public and private realms. After all, this middle-classness was a result of colonial administration. The rise in the sale of English books in India since 1835 as a result of Macaulay's Minutes and further, with the shift in British policy post 1857 resulted in the emergence of the colonial middle class as a complex formation. While sometimes being anti-colonial, it was not anti-traditional and in resonance with the modern middle class in India, displayed a range of ideologies from revivalist to secular, progressive etc., unlike in the West. In her 2006 essay "Epic and Novel in India", Meenakshi Mukherjee contends that a consistent reference to epics as part of contemporary consciousness remains the insignia of the novel in India when situated in a global map.
5. The speaker locates the 1980 Rushdie moment oas sandwiched between the turn of the Indian elite away from Nehruvian socialism towards a nascent enunciation of Neo-liberal politics and the emergence of the subaltern studies school. His narrative could be seen as partly, people's history sourced from gossip, memory, fantasy etc.
6. Post Rushdie, Amitav Ghosh and Arundhati Roy, the diaspora tradition within the map of IWE gained more visibility in the early 2000s. And then, in 2004 Chetan Bhagat published *Five point Someone*, defining the "professional" takeover of the Indian English fiction, targeting a young adult audience aspiring for globalisation. Bhagat raised the debate of authenticity: who is the authentic Indian English author, after all? Amish Tripathi's English fiction is now being translated into the bhasha literatures. Indian Writing in English has thus emerged as a very fractured and contested terrain, displacing the English-bhasha debate with the rise of new "Englishes", as it were, even as the Indian middle-class expands to include very diverse constituents e.g., first-generation entrants into the aspirations of globalisation.

Power Point Presentation on Lecture Delivered by Dr. E. Dawson Varughese on "'Reading New India': Post-millennial Texts, Approaches, and Challenges"



1. Instead of the postcolonial theoretical framework, Dr. Raj advocated a stylistic and linguistic approach in reading Indian genre fiction produced in the last 30 years.
2. She classifies the contemporary crop of post-millennial texts in Indian English genre fiction into three categories: a. Mythology-inspired fiction, b. Speculative fiction and c. Graphic Novel. Fiction in these categories has proliferated owing to increased personal spending of Indian millennials, the proliferation of literary festivals across India, raised profile of Indian Writing in English (IWE) in the global literary circuit, increased visibility of Indian publishing houses and aligned factors. Popular fiction in Indian English supplies the aspirational millennials with narratives where they can restate themselves and engage in active remaking of the self with utopia possibilities. Such fiction is multi-generic, invoking epics like the *Mahabharata*, purana, as also forms of spy fiction or the detective thriller.
3. Mythology-inspired Indian English fiction can be categorised into a. A faithful retelling without much embellishment, e.g., Usha Narayanan's *Pradyumna*, b. Retellings where characterisation and the story arc are still inspired but plot points are cultivated anew e.g., Amish Tripathi's *Scion of Ikshvaku* which shifts from the faithful retelling to raising questions against the use of biological weapons and the gang-rape of a girl, in prominent departure from the epic or puranic plot lines, c. Narratives which are traceable to their mythological origins only through characters e.g., *The Missing Queen* by Samhita Arni, which is speculative and possible to decode by a global reader unread in the *Ramayana*, d. Re-imagining the epic inspiration altogether across new genres like the detective fiction, crime thriller etc., e.g., in Ashwin Sanghi's *The Krishna Key* . Such fiction is amenable to global reading.
4. Contemporary Indian speculative fiction in English e.g., Akbar's *Leila* (2016), Vikram Balagopal's *Savage Blue* (2016) could belong to the genres of science fiction or fantasy and design a not-so-unrecognisable dystopia, say in case of *Leila* or through invocation of an increasingly virtualised world and the ramifications in its design of "future history".
5. The Indian graphic novel in English marks an eco-shift in the optimistic visuals normative to representations of Indianness in older comic strips like *Amarchitrakatha* with its restless, polysemiotic form and content and engages with the difficult and the challenging, visualising dimensions inauspicious and dark in the idea of India e.g., rape, celebrity culture, intolerance etc. and mounting a critique of such dimensions. Though it remains a risky business decision, Harper Collins, Yoda Press in India have come forward with publications in the genre.

Power Point Presentation on Lecture Delivered by Prof. Angelie Multani on "The Road from Macaulay: Myths of the Modern and the Self in the Indian Novel in English"

1. The lecture engages with construction and de-construction of the self as a rite of individuation in Indian English fiction w.r.t Mulk Raj Anand's *The Untouchable* (1935), Vikram Seth's *A Suitable Boy* (1993) and Arvind Adiga's *The White Tiger* (2008). "Self" here refers to the essence/core of a character as represented in fiction. While traditional societies consider the self as unchanging, the idea of malleable and multiple selves is linked to colonial modernity and industrialisation.
2. The movement from community to the individual self has been a consistent trope of IWE, the individuated self being receptive to possibilities of re-making, and as Meenakshi Mukherjee posits in *The Twice-Born Fiction*, the circles of production and consumption of IWE being limited mostly to upper-caste, oft-elite recipients of Western education open to such possibilities of individuation. The journey is yet another much-performed trope of the Indian English novel, possibly invective of the two major epics of India organised around the idea of exile.
3. Bakha in *The Untouchable*, for instance, is set apart from others in his family and community by wanting to be different and to change humanity. He perceives education - the traditional preserve of upper classes - as the instrument to self-fashioning and actualising his dream of a careless, classless society. Yet he finally cannot leave his community.
4. In *A Suitable Coy*, Haresh, initially deemed the most unsuitable/undesirable of the suitors for Lata, aims at self-transformation in accessing modernisation through technology. He has gone to England to study technological manufacture, works in a transnational company, sees English as the language of global capitalism and modernity, unlike Arun Mehra rejects the notion of colonial mimicry as modernity and finally emerges as answer to the text-quest for a suitable boy. For Seth, English emerges the language of a pan-Indian secular consciousness and modernity in all its diversities. In has bid for self-fashioning, Haresh too departs from the community unlike the Chatterjees, Mehras and the Kapoors.
5. In *The White Tiger*, Balaram Halvai considers the old caste system dead, though caste still serves as a mode of sustenance in Indian modernity through reservations, scholarships etc. for instance. Now there are only two castes according to Halvai, the cates of the big and the small bellies. He considers name as a vital aspect of his identity, with repeated identity shifts. In re-crafting his identity, he stands alone, "the white tiger" separates himself from all others and from his family. The journey to the modern self is an individual one, not to be undertaken in the comfort of community. Balram differs in his mode of self-modelling, adopting the clothes and speech of his oppressors and finally, identifying with them. The Karna mythology applicable to Balram is premised on competitive individualism. In killing Ashok Sharma, Balram also kills his own old self. His mobility is linked to access to technology, machine and technology contribute to the schism that defines modernity in India.
6. While Balaram and Bakha belong to two ends of the spectrum when it comes to representing the underprivileged, the characterisation of Haresh may perhaps happen only in a setting in which optimism is possible. Neither is Haresh deracinated, nor negatively rooted. He however seeks to change his own circumstances in terms of efficiency, rather than any overarching social imperative.

Power Point Presentation on lecture delivered by Prof. Tabish Khair on "The Language of English and the Craft of Fiction in India"

1. The speaker explored the "unease" that lies between English and the other Indian languages, English having been inserted at a late stage in India. Journeys, both of the sahibs and in a two-way traffic, of the lascars and ayahs brought English closer to home, *The Travels of Deen Mahomet* (1794) and Mirza Abu Taleb's Persian account *Lubbu-s-Siyar* (1804), translated into English as *The Travels of Mirza Abu Taleb Khan* comprising some early instances of IWE in the travel genre. Abu Taleb focussed on "curiosities and wonder" in his representations of the Occident.
2. English in India quickly became a register for voicing nationalistic aspirations and urge for cultivating a national literary culture, as exemplified in "The Harp of India" by Henry L. Derozio (1809-31) or in Sarojini Naidu's (1879-1950) invocation of "Ram re Ram" in "Village Song". Derozio's "Harp of my Country" could also be an allusion to the symbol of the Irish independence movement, contended Prof. Khair and contended for the greater visibilisation of these two icons of IWE.
3. The contestation/localisation of English as a literary vehicle in India needs to be situated in a global context, against the contestation of Queen's English in the US, for instance, as theorised in the prefatorial notes to *Huckleberry Finn* (1884), and the invocation of a "Scottish" prose in a similar note attached to Lewis Grassic Gibbon's *Sunset Song* (1932), in which he speaks of Scottish English in terms of parallels between Dutch and German. The note is very similar to Raja Rao's Foreword in *Kanthapura* (1938) where he terms English the "language of our intellectual make-up".
4. Indian English is both English and not English, experimenting with what can and cannot be narrated in that medium. Certain stellar examples building the tradition would include Raja Rao's puranic storytelling methods and stylistic motifs, Mulk Raj Anand's *Untouchable*, R. K. Narayan exploring narrative devices aligned to characters like Raju with their small-town insecurities and aspirations in *The Guide*, or Anita Desai crafting her idiom to address issues of violence against single and working women, caste and class issues in *Fire on the Mountain*. Salman Rushdie famously uses Hinglish and Upamanyu Chatterjee,mixed English.
5. Prof. Chair contends that "metropolitan cosmopolitanism" has of late come to envelop IWE since the 1990s and nudges towards the possibility of alternative cosmopolitanisms away from the metropolitan. IWE, despite moving from fictional location in villages and small towns in its early phases to metropolitan spaces in the 1970s-80s and international spaces since the 2000s, remains in deep engagement with writers in Indian languages, Mahasweta Devi being a prominent example.

Power Point Presentation on Lecture Delivered by Dr. Pranav Jain on "Decentring Rushdie Properly: The Poetics, Politics and Praxis of Liberal Cosmopolitanism in the Indian Novel in English"

1. Dr. Jain's volume *Decentering Rushdie* focuses on IWE writers who are also diasporic, cosmopolitan, engaged with the nation-question, authors like Kamala Markandaya, Shashis Deshpande, Nayantara Sehgal who are less visible since they do not fit in the globalised marketing networks.
2. He classifies IWE impacting the domain of metropolitan mainstreaming into three phases: a. Before Rushdie, b. Rushdie and the post-national moment and, c. A phase against rigid determinism
3. Rushdie's *Midnight's Children* (1980) marks the moment of arrival, as it were, of IWE in the West. It centres on the nation while also de-centering it, shows the nation as narration while also foregrounding the impossibility of such a narratorial project, and performs the ontological and discursive failure of postcolonial governments, yet not in a material way, or through a politics of possibilities as practised in ethnic studies, subaltern studies, feminist studies etc, but through a playfulness around words.
4. Before Rushdie, authors like Sehgal were also critical of the nation but they pushed towards its betterment, they too are post-colonial but remain anchored in realism, are cosmopolitan in the sense of being welcoming of difference and yet practitioners of alternative cosmopolitanisms, such as "namakhalal cosmopolitanism". In her "Prison and Chocolate Cake", there is no irony around the position that the world could be made into a better place. Like postcolonial identities, cosmopolitanism - a cultural category rather than an ideology - too is capable of multiplicities. "Namakhalal cosmopolitansm" represents a nation-oriented sensibility that moves towards the nation as a place that could be improved/transformed, rather than away from it. Possibly Rushdie's cynicism and despair in *Midnight's Children* too could be interpreted as an instance of namakhalal cosmopolitanism, despite marking a postnational moment. The rage stems from the premise of having had faith in the 1947 "tryst of destiny" promise.
5. Rushdie too is open to multiple phases, he refuted himself by contending in "Commonwealth Literature Does Not Exist" (1991) that bhasha literatures in India represent a remarkable corpus though they remain unmentioned in the global literary circuit and Indo-Anglian writers seize the limelight, while later claiming precisely the obverse. Thus the method of rigid determinism should be made dynamic when applied in the literary field, since a given writer can take up very different political trajectories and adopt varied writing styles at different phases. Roy's *The God of Small Things* is an example. It presents a critique of the repression of sexuality, systemic oppression, caste and social hierarchies reaffirmed by a communist state structure, and a left-wing critique of "Communists" protective of such hierarchies. Yet Aijaz Ahamad in his 1997 essay on reading Arundhati Roy interprets it as an anti-communist novel of bourgeois decadence projecting love as the aspirational antidote, there is little space in such writings for her criticism of communism and the politics of representation. Literature thus needs to be critiques on its own terms, not with respect to a fossil notion of the position, politics and background of the author. The richness of the domain of IWE creative and critical corpus can be reclaimed by accepting and exploring the multiplicity of postcolonial thought and theory.

Power Point Presentation on Lecture Delivered by Prof. Mala Pandurang on "Mapping Diasporic Subjectivities: Migration and the Indian Novel in English"

1. The diaspora is defined variously, by Steven Vertovec as "any population that is considered de-territorialized or transnational" and by Lily Cho as a "term conflated with hybridity, globalisation, postcolonial . . . with which it seems to share critical space" even as she rues the plasticity thrust upon the term. Kim Butler observes that "not all movements necessarily result in diaspora", elements of pain, memory and loss as defining elements of that community are crucial. Toloyon observes that there is "No place called diaspora, though there are sites of habitation and memory. There is no legal, juridical, bureaucratic category called a "diaspora"."
2. The diaspora from the Indian subcontinent is remarkably heterogenous and remains the largest in the world, with 40% of the diaspora located in Fiji, Mauritius, Trinidad, Guyana and increase in Indian minorities in countries like UK, USA, Canada, Australia in the post-colonial scenario.
3. Prof. Pandurang classifies the Indian diaspora into four waves. The first wave comprised the Kalapani phenomenon of indentured labour to the British colonies of Fiji, Mauritius, Trinidad, Surinam, Guyana during the mid-nineteenth till early twentieth centuries. Another migration route lay in Indians shipped to East Africa/South Africa/Burma by the British to open up imperial trade. The third wave included soldiers who fought in various wars. These migration waves/patterns were characteristic of the colonial period and migration narratives of the first wave were retraced in the third or fourth generations, e.g. in *Coolie Woman* (2013), Gaiutra Bahadur charts the journey of her great-grandmother to British Guiana, similarly Ramabai Espinet's *The Swinging Bridge* (2003) memorialises her grandmother's travel to Trinidad. Many of these authors of their predecessors' journeys during the first wave of diaspora themselves belong to the "double diaspora", having since migrated from East Africa, South Africa and the Caribbean to UK, Canada and Australia, V.S. Naipaul, author of *The Mimic Men* among other texts, and M. G. Vassanji being stellar example.
4. The second wave refers to the recruitment of labour for post World War II reconstruction in Britain from the 1950s to the 1970s. Labour from Punjab was recruited in huge nos. for the purpose, Meera Syal's *Anita and Me* and Hanif Kureishi's *The Buddha of Suburbia* being examples. The third wave comprises the migration of professionals and high-skilled labour to the US between the 1960s and 1980s. Jhumpa Lahiri's *The Namesake* exploring the idea of in-betweenness is an example. The 4th wave refers to migration patterns of the Indian diaspora since the 1990s, the transnational forces of world economy making them leave home with the hope to return home someday.
5. Certain defining characteristics of the diaspora remain the movement from sending society to receiving society, a migratory process anchored in the community with certain shared ethno-cultural characteristics of experience rather than the sporadic movements of individuals, communities of people dispersed from their homeland and settled elsewhere, notion of separation from the "mother culture", tropes of trauma, memory and loss and a semantics of displacement, dislocation and dis-ease. In terms of roots, the "diaspora" could be termed rhizomatic, having multiple lateral roots. Forever liminal, they inhabit "unhomed" (Homi Bhabha) in the in-between space, forever meshed in the process of becoming.

Power point Presentation on Lecture Delivered by Prof. Anjali Gera Roy on "Pastoral Cosmopolitanisms"

1. Prof. Gera Roy explores the category of "pastoral cosmopolitanisms" with reference to Gurdit Singh Sarhali's diary in Punjabi titled *Zulmi Katha* and translated as *Voyage of Komagata Maru: Indian Slavery Abroad* , lately by Darshan Singh Tatla(2007). It belongs to the pre-novelistic forms so fecund in IWE e.g., letters, diaries etc. Through a study of Sarhali's diary, she revisits fluid Sikh identities transformed through internal or external mobility across British imperial networks during the nineteenth and twentieth centuries.
2. Cosmopolitanism is often viewed through the prism of alterity to parochialism. It refers to a certain sensibility of adaptability, flexibility, openness etc. a. Kwane Anthony Appiah has subsequently conceptualised the term "rooted cosmopolitanism" which identifies with a global community while being grounded in particular regional, ethnic or religious traditions. Others have decoupled cosmopolitanism from the city. b. Homi Bhabha came up with "Vernacular Cosmopolitanism" (1996) with focus on minoritarian perspectives of belonging, c. Pnina Werbner explored models of "working class cosmopolitanism", d. Parry invoked "demotic cosmopolitanism", e. Aguayo "rural cosmopolitanism" and f. Turner, "religious cosmopolitanism". All of these multiple models refer to forging cross border alliances.
3. Prof. Roy invokes the term "pastoral cosmopolitanism" as an accretive rather than disjunctive term - just as Sardali grew from a Sikh to an Indian and then world citizen - in order to represent the simultaneous centripetal and centrifugal movements describing fluid migration patterns from rural Punjab, positing the possibilities of *situated cosmopolitanisms* that have been variously defined as vernacular, rooted, ethnic, or religious cosmopolitanism. Due to their geographical engineering of Punjab, the British would regularly recruit Jats in the army and police and in aligned auxiliary policing and military works across Shanghai, the British Malaya, Hong Kong and East Africa. Unlike Tamils, they were free workers bonded by economic imperatives, often indebtedness.
4. Rejected by the Army, Gurdit Singh organised a journey in a chartered Japanese cargo ship, the Komagata Maru, with 376 fellow-passengers, majority of them Sikhs, from Hong Kong through Shanghai and Yokohama to Vancouver. Yet on 23 May, 1914 the ship was forced back to Calcutta after countless humiliations. On return to Calcutta, the District Magistrate shot 19 of them dead. The injustice kindled Sardali to the anti-colonial consciousness of systemic injustice perpetrated by the British imperialists across colonies, with one set of laws applicable for the racial other and another preserved for the imperial centre.
5. Peter Campbell coins the term "Khalsa cosmopolitanism" for the religious, not secular, idealism emergent from Gurdit Singh's diary, it had also inspired the Komagata Maru voyage. He worked closely with religious leaders to enable the mobilisation against British oppression. Vast transnational kinship and village networks spread globally across the imperial routes enabled chained migrations in Punjab, creating a cultural and social support system in navigating strange realities for the newly arrived. As Giorgio Shani observes, "Khalsa cosmopolitanism" represented the Enlightenment myth of Europe provincialized by the Sikh narrative. The Khalsa panth inspired a moral cosmopolitanism inspired by deep religiosity. It was a male migration story, though. There were only 2 women on Komagata Maru.

Power-point Presentation on Lecture Delivered by Graphic Novelist Mr. Vishwajyoti Ghosh on "The Graphic Novel: The Indian Journey So Far and the Challenges Ahead"

1. Mr. Vishwajyoti Ghosh proposes a four-stage history for the Graphic Novel in India Today: a. *Amarchitrakatha* mostly depicting biographies of heroes and puranic narratives, b. comic strips featuring characters like Dabbuji, Pran, Chacha Chowdhury or the Raj Comics studio using the superhero format to engage with political/ contemporary issues in comic space before the current day graphic novel, c. Amitabh Bachchan comics which would limn at the intersection of cinema meeting circus, and then finally, d. the Indian graphic novel.

2. One of the first Indian graphic novels was *River of Stories* (1994) by Orijit Sen, it explored dam, development and displacement using folk art, magic realism etc. It had been brought out by *Kalpavriksh*. Then there was the cult text *Corridor* (2004) around chai-pe-charche in Delhi, authored by Sarnath Banerjee and brought out by a mainstream publisher, the Penguin group. *Kari* (2008) by Amruta Patil is a semi-autobiographical narrative on sexuality, relationships, graphic technologies influenced by contemporary art. *Moonward* (2009) by Appupen experiments in wordless comics while Vishwajyoti Ghosh's *Delhi Calm* (2010) revisits the Emergency as a seminal moment in the history of post-independence India. *Bhimayana* (2011) is a collaborative biographical work that renders the experience of untouchability. Now, Yoda Press and Harper Collins are mainstreaming publication of such novels.

3. One of the directions the graphic novel in India seems to be taking is collaborations. The *Pao Collective*, a group of five graphic artists based in Delhi created the graphic novel as a collaborative anthology. *This Side , That Side* attempts to restory the Partition in a graphical novel designed as a collaborative memory project including artists from Pakistan and Bangladesh. The dastan-mode has been reinvented in miniature there, along with confluence of other art forms. Graphic novels could also take on a regional flavour, as in Sarnath Banerjee's *All Quiet in Vikaspuri* (2016).

4. In a world of instant visuals and visual media, the graphic novel has extended to other media, e.g. podcasts and social media including Instagram handles. It derives from emergent technology and is adaptable to drawing on tablets. Ghosh's *Kissa Stories* is a podcast comprising many collaborators coming together on one platform to make the same story, as in the case of cinema.

5. The graphic novel approximates the film as also belongs to literature and could thus be termed a challenging form which seeks to convert readers into writers. It engages with living history, is fluid in temporal scope and seeks to bring together anecdotes, oral history and lived experience in an attempt to inform, educate, provoke and engage.

Power Point Presentation on Lecture Delivered by Prof. Rukmini Bhaya Nair on "Virtue, Virtuosity, and the Virtual: Experiments in the Contemporary Indian English Novel"

1. Prof. Nair proposes certain **"triangulations"** to expound her understanding of the contemporary Indian English novel. **The first of these is fiction, novel and truth.** While fiction can be dubbed as thought experiment to theorise the reality around us, the genre of the novel emerges as a site of alternative accounts with the wicked literary freedom to engage and explore the truth.
2. **The second triangulation posited is that of theory, history and identity**, providing another cue to the experimental historiographic turn informing much of the contemporary Indian English novel.
3. Indian English fiction has commanded an experimental space post Rushdie. Rushdie's advocation of non-rooted writing had come in for severe criticism across India. The contemporary Indian English novel now majorly cultivates a realistic robust evocation of the identity of Indianness in an auto-ethnographic act, claiming the wicked freedom of defining Indianness along with its wicked parts. Shashi Tharoor in *The Great Indian Novel* (1989) reinvented myths from the *Mahabharata* to address contemporary realities. Some of the common themes explored in the contemporary IWE scenario are kinship and family, gender and generation, identity and community, sickness and growth, self-reflexivity as in Arundhati Roy's fiction as also a fecund memorialising of absence, the untold missing parts, and future and alterity. Post-Rushdie authors like Vikram Chandra, Upamanyu Chatterjee, Amit Chaudhuri, Amitav Ghosh, Arundhati Roy, Vikram Seth, Shashi Tharoor act as actors and commentators of their own texts, hybridising the distance between the writer and the critic. They have shaped the contemporary Indian English novel as a seductive fictional ensemble presenting the **third triangulation**, a **hybrid between autobiography, auto-ethnography and the autograph**.
4. In the space of the post-colonial novel, it is possible to experimentally free the imagination and evoke the emergent fourth world of refugees and migrants. Thought experiments as tropes in Indian English fiction would include the universalised figure of the immigrant. The diaspora novel, famously exemplified in Jhumpa Lahiri's *The Interpreter of Maladies* (1999), invokes the moral choice between virtues of rootedness and the freedom of wandering.
5. The **fourth triangulation comprises literature, criticism and technology**. The contemporary Indian English novel tends to re-design literature as "sensuous theory" i.e., here fiction embeds theory involving textual cross-dressing/border-crossing between theory/critical idiom and the story. With the contemporary dominance of digital technology, the Indian English novel in the future could birth new genres foregrounding computer technology and new textual styles such as interactive narrative versions of writing and other formats. Twitter, podcasts, e-modes demonstrate the flexibility of contemporary net-savvy language and the ceaselessly moving young adults could take to reading on multilinear formats, shifting from the book to the screen.
6. The contemporary Indian English novel has shifted focus from the international diasporic stage to a battle for the soul of India. Authors like Chetan Bhagat have established wide and direct contact with local young readers and emerged the chief interpreters, purveyors and brand ambassadors of their own texts. The gender divide too has apparently diminished, with more women being published in the contemporary Indian English fiction scenario. The tacit worry around colonial English has been erased and most current new fiction is divested of such hauntings. Education, gender-equity, corruption seem to have become the contemporary concerns. Dalit fiction, allied fiction and flash fiction could be the futuristic directions of the contemporary Indian English novel.

Power Point Presentation on Lecture Delivered by Dr. Ulka Anjaria on "Beyond the Postcolonial? : The Indian Novel in the 21st Century"

1. The "post-colonial" is a term malleable to multiplicity of meanings. It could register the effects of colonialism resonant in a society beyond the formal end of colonialism. It could contrast with the triumphalist rhetoric of nationalism, or fashion itself as critique to the failure of nationalism to live up to its promise. Dr. Anjaria in her address conceptualises post colonialism as a "problem" or "predicament" resulting from the knowledge that the impact of colonialism continues to feel limiting, imprisoning or claustrophobic to citizens of erstwhile colonial societies.
2. During the 1980s, cultural capital globally and especially in the US academia and literary circuits came to be associated with poststructuralism. Salman Rushdie's seminal title Midnight's Children (1981) in which the protagonist laments his being "mysteriously handcuffed to history" is moored in multiplicity as a postcolonial attribute. Salim Sinai's falling almost apart could be read as an index to his sensibility of hopelessness-disillusionment. A no. of factors fostered the globalised emergence of the postcolonial novel in IWE since the 80s, e.g., the institutional changes in the US academy and the emergence of new disciplines like Queer Studies, Ethnic Studies etc. that validated postcolonial studies and the poststructural prism of multiplicity. Rohinton Mistry's A Fine Balance (1995) too evoked a loss of freedom and claustrophobia.
3. Another feature of the postcolonial novel in the IWE scenario is moorings in transnational and trans-temporal histories as reflected in Amitav Ghosh's The Shadowlines (1988).
4. The Indian Novel, especially genre fiction, produced in the 21st century departs from some of these postcolonial traits. Instead of using the "old lens" of postcolonial, poststructural theories to look at this new era fiction, we could cultivate a post-critique and observe some new notable trends in the emergent set of fiction during this period. The notable new tends include a. Vernacularization of English. English is vernacularized i.e. used like an Indian language in Anuja Chauhan's Battle for Bittora (2010). It marks a departure from the earlier crop of IWE novels produced since the 1980s, in which the love of English Language becomes a major trope in postcolonial texts like Amit Chaudhuri's Odysseus Abroad (2014)or A Suitable Boy (1993) and even in Amitav Ghosh's Sea of Poppies (2008). English for the post-colonial Indian novel housed a critique of nationalism, unlike in the 21st century unabashed Indian fiction in English. Another characteristic of these novels seems to be b. New provincialism, such as in Chetan Bhagat's Half Girlfriend (2014). Instead of metropolitan cities like Mumbai and Kolkata conjured as default site of the plot, as is normative for the post-colonial novels since 1980s - these cities being home to transnational tropes of diaspora and travel - Half Girlfriend locates its protagonist initially in Dumraon to which he subsequently returns. A third feature is c. novels subscribing to recognisable tropes of genre fiction in English. This seems a particularly present-day phenomenon, with the genres ranging from fantasy, crime novels to lad/chick lit and romance. Another feature remains d. queer writings and sex as trope of pleasure rather than mere abjection. Sex in the post-colonial Indian fiction is either a repressed motif or else erupts in consonance with transgressions, such as in Arundhati Roy's The God of Small Things (1997), very unlike the treatment of gay sex in R. Raja Rao's 2003 novel The Boyfriend.
5. Other features of the 21st century Indian novel in English include e. less attention paid to the broad sweep of history, as in Manu Joseph's The Illicit Happiness of Other People (2012) which reaffirms other modes of knowing than the textual and the linguistic, or the historical-colonial. Such narratives are f. not inherently leashed to a progressive politics in writing, unlike the post-colonial Indian English novels exuding of necessity cosmopolitanism, secularism, a critique of nationalism etc. The Indian novel of the 21st century is site to g. new political subjectivities. And going by Rita Felski's The Limits of Critique, one could attempt an interpretation of the text in hand rather than remain handcuffed to a critique aligned to pre-ordained post-colonialism. What questions beyond the post-colonial could we ask these texts?

Power Point Presentation on Lecture Delivered by Prof. Meena T. Pillai on "Is There an Indian English Novel? Thoughts on Genre and Gender"

1. The Indian novel, whether in English or vernacular, needs to be placed within socio-economic shifts and debates shaping society at the time in order to be accessed. The nineteenth century novel in Indian vernaculars had emerged as a site of anxious engagement with British-induced modernity in representing alternative, fresh-emergent modes of values and sartorial representations. It projected ruptures in the old modes of thought and ended up highlighting a fashioning of self that valorised and legitimised the invasion of Western modernity.
2. The nineteenth century novel in India, both in English and vernaculars, was created in collusion, conflict, collaboration with the novel from Europe, especially England. The first novel in Malayalam, Chandu Menon's *Indulekha* (1889), was written after a failed attempt to translate Disraeli's novel, as the author writes. He then translated the genre instead to compose the Malayalam novel. A quarter of a century before *Indulekha*, *Rajmohan's Wife* (1864) by Bankim Chandra Chattopadhyay too cultivated the colonial subject as protagonist and invested in realism. Both these early Indian novels, one authored in vernacular and the other in English, have overlapping concerns. Both narrativise educated, independent women as protagonists, engage deeply with private, intimate spaces and are located in the context of paradigm shifts in institutions and social mores of the time. The writing of *Indulekha*, for instance, coincided with the rapid spread of Western education and the rushed erosion of the matrilineal system of descent and inheritance in Kerala, subject to constant scrutiny and critique of white modernity. The early twentieth century witnessed systematic effacement of matrimony from Kerala in favour of patrilocality, patriarchy etc. The project of the Indian novel was ideologically driven to "reform" women and provide a model of nation-making under the aegis of the new triad of patriarchy, modernity and the nuclear bourgeois family. With the proliferation of magazines and print journals, the form of the novel gained wide reach and popularity, representing the rise of a powerful middle class and of the private and nucleated social sphere - privileged locus for the emergence of modern models of identity.
3. With fresh focus on sanctification of the private realm, the Indian novel, in English and in vernacular, now featured a shift from caste-bodies to gendered bodies. In earlier Indian society and literature, dress was a code of caste. The early Indian novel, however, began to project sartorial representations as signifiers of desire, privileging gendered interiority and new forms of masculinity and femininity.
4. The trajectory of the Indian novel across a century from these initial sproutings can be gaged from the narrative around publication, reception and authoring of Kamala Das's autobiography published in two languages - a. *Ente Katha* (1973) in Malayalam and b. *My Story* (1977) in English translation. She chooses to narrate and inscribe her self in two languages and cultures through these life-writings which highlight the desiring female body, thereby constructing a critique of the alleged fictionality of the Indian English novel. She slips the generic code, playing with the fictional and non-fictional possibilities of her confessions in the two titles. She was made to confess that she had generated fiction in these life-writings. Does fictional autobiography then tend to a novel? Kamala Das came to celebrate the "fictionality" of her autobiography.
5. In *Ente Katha*, Kamala Das attempts a creative retelling of her life and self that transgresses the limits of language. Narrating the self involves the process of processing memory, the same identity could be performed differently across different languages. Methodologies of remembering the past could be weighed down by cultural-linguistic markers acting as regulative codes in forging identity. Unlike *Ente Katha* weighed down and muted by those cultural markers, *My Story* seems to employ the power of alchemy in cultural code-mixing and neutralising identities in its much more cosmopolitan re-telling. The chronological, confessional mode of writing in English is unmade in *Ente Katha* with its non-linear, complex narratorial technique. Incidentally, the Malayalam version is much slimmer than the English. The one-page preface in *My Story* is replaced by six pages of Preface in *Ente Katha* which is more in the nature of testimony than a confessional. English transmutes the self and the autobiographical tongue defies the demand of the homogenous, singular truth in its re-tellings across languages. The autobiographical tongue becomes a forked one, projecting a translated self and implying the translated consciousness, challenging the authoritative tools of language and culture. According to Mr. S. K. Nair, publisher of *Malayalanadu*, the weekly magazine in which *Ente Katha* was serialised through 1972, the novel had been first written in English and then in Malayalam. Her Malayalam tutor Mr. Nambiar's inferiority complex and dark colour in *My Story* is transferred to the language itself in *Ente Katha*.
6. The change and excision in chapter titles with subsequent editions and shift in publishing houses for both *My Story* and *Ente Katha* constitutes in itself a cultural marker in the history of the book, its publication and reception. If Kamala Das's life-narrations in translation performs nostalgia and historical consciousness for a matrilineal society in Kerala, then Sarah Joseph's *Budhini: a Novel*, translated from the Malayalam by Sangeetha Srinivasan (2021) renders the tragic story of Budhini Mejhan, callous casualty to the modernising, developing drive of India, translated across Santali-Malayalam-English. Budhini the translated being is fleshed out in Malayalam and carried across in English by Srinivasan. The novel questions cultural amnesias of all those dammed casualties in mega-architectural mappings of the nation. It is an act in feminist memorialisation and parodies developmental themes. Prof. Pillai ends with twinned questions: is there an untranslated novel in India? And if *Budhini* is not an Indian English novel, what is ?

Power Point Presentation on Lecture Delivered by Prof. Rohini Mokashi Punekar on "Representing Dalit Identity in the Indian Novel in English: From 1990s to the Present"

1. Dalit representations in Indian English fiction had been traditionally appropriated by the narratorial mode and ideology of socialist realism/progressive realism. Premchand's Surdas Chamar, for instance, is identified by his caste name throughout the narrative and remains pitiable, downtrodden, object of insult by the brahmanji. In Dalit literature in Hindi, cultural specificities are completely erased.

2.Recent work on Dalit writings, e.g. *Untouchable Fictions* (2012) by Toral Jatin Gajarawala identifies the domain of Dalit textuality in opposition to a. Socialist realism as reflected in Premchand's oeuvre, b. The Anglo-phone novel in India and c. Rural realism or the anchalik sahitya movement. In Arvind Adiga's *The White Tiger* (2008), an instance of the Anglophone novel, Bakha the lower caste protagonist's consciousness of absurd socio-economic asymmetries does not however lead him to align with Dalit politcs. Representations of the Dalit in the Anglo-phone novel is associated with a complete erasure of Ambedkar. As Makarand Paranjape contends in his 1991 essay, "Caste of Indian English Novel", a profiling of caste of the authors of Indian English fiction would reveal the social privileges of class and caste permeating this apparently progressive territory, despite their apparent repudiation of caste structure. Another trope of privilege in the progressive discourse is the de-brahminised brahmin, the brahmin who can afford to reject the outward trappings of upper caste and continue to bask in its entitlements. Meenakshi Mukherhjee's title *The Twice Born Fiction* (1972) reveals not just a trait of the Indian English novel, but that of the caste of their composers. It is the novel of the de-brahminised brahmin. The Dalit analytic of Indian English fiction is built in resistance to this hegemony of brahmanical culture. By collapsing distinctions between caste and class, the Marxist movements in India, too, are perceived to have failed to address the endemic casteist structures fuelling systemic exploitation, de-humanisation in Indian society. The complex structures of disparity are not just simply traceable to capitalism.

3. The importance of autobiography as a genre is highlighted by the Dalit analytic, since it could potentially host an unmediated expression of the Dalit register, balancing regionalism with the universal paradigm of promise. Instead of normative realism and its representational politics in projecting Dalits as doable objects of social/ist reform, as employed in Premchand's fiction, Dalit literature uses realism creatively to focus on and explore Dalit identity. Sharan Kumar Limbale emphasised the need for Dalit anubhava (experience) over anumana (speculation) in literature. Arundhati Roy's *The God of Small Things* (1997) could be read as located at the intersection of the Anglo-phone novel and Dalit literature.

4. The Dalit analytic also focuses on the need for a comparative mapping of three intersecting corpuses of literatures in India - the Anglophone, bhasha and Dalit literatures. Despite inhabiting identical geographical and political terrains and addressing intersecting realities in collusion-conflict-conversation, there is conspicuous absence of a comparative study exploring these overlapping domains.

5. *Prof. Punekar* analysed select instances of Dalit representation in the Indian Novel in English, beginning with Vikram Seth's *A Suitable Boy* (1993) as exemplar of the social realist novel. It attempts a non-exotic representation of India through photographic mimesis within the frame of the third person omniscient narrative. Filtered through bourgeois pre-occupations, the text alleviates the world of work. It analyses in depth the impact of socio-political reforms such as the abolishing of the zamindari system, at a time when the nation-state was being consolidated and the dominant political narrative was still in the making. The legislation in favour of abolishing the zamindari however fails to protect the Dalit Kachheru, a vulnerable solitary figure, poor and powerless. Despite apparent democratisation of the literary space, the Anglophone novel in the end remains patronising in its depictions of the solitary Dalit. A remarkable exception is Dalit author Meena Kandaswamy who wrote of her dread of ultra-intellectual language that could not be the language of a victim. The fictional work in her three novels, *When I Hit You* (2017), *Exquisite Cadavers* (2019), *The /orders Were to Rape You* (2021) is experimental, shaping a language to house the trauma of a survivor of rape and abuse. Her focus is not so much on the representations of the condition as on the linguistic experiments and registers for representation. Her debut novel revolves on narrativising atrocities on Dalits, as the traumatised victims of massacre are made to relive their trauma by being accused and framed for having perpetrated the same massacre. The Dalit identity is a dynamic one, contends Prof. Punekar, the "Bangladeshi labour" - voiceless outsider denigrated in the North East of India, living on the brink and perpetually in fear of detention, deportation - being a less explored, emergent subject of that identity of margins.

Power Point Presentation on Lecture Delivered by Dr. Tilottama Misra on "Beyond Tribe, Kin, Nation: Themes in the English Novel from North-eastern India"

1. A characteristic of the English novel from North-eastern India is the fusion of oral culture into print culture that had arrived as marker of modernity.
2. Despite the linguistic heterogeneity of North-eastern India, English is mostly chosen as language of creativity by its authors, especially the younger generation. Most of them received their education in English and have to use it for official purposes. Despite their everyday idiom being a remote local language, they elect English as their creative medium. With women resisting their reduction to objects of mystique and mythology and the suffocating clampdown from their clans, the long-silenced voices of women and the youth are now being heard through the emergent form of the English novel from North-eastern India.
3. The English novel from north-eastern India has become a medium for construction of identities, e.g., Khasi identity. Anjum Hasan and Siddhartha Deb writing from the region, though, belong to non-tribal communities.
4. A persistent trope of the English novel from North-eastern India is engagement with violence and acceptance. *When the River Sleeps* (2016) by Easterine Kire narrativises the traumatic experience of violence dyeing the zone by invoking oral literature and the rhythms of nature as healing spaces. In the novel, the "heart-stone" she repeatedly evokes becomes metonymic of the spiritual wisdom of the people in sync with nature.
5. Reconfiguring notions of subjectivity, narrativising the terror and trauma of insurgency operations unleashed by the Army, reaching out beyond notions of kin and tribe, refuting one's marginality and asserting centrality through the adopted language of English constitute some of the recurrent refrains of the English novel from north-Eastern India. Janice Pariat's *Sea Horse* (2015) evoking a narrative of love, betrayal, loneliness and adventure performs a global perspective reaching out beyond the limits of kin, tribe, nation.

Power Point Presentation on Lecture Delivered by Dr. Shilpaa Anand on "Plotting Disability: Novel Forms and Discontent"

1. Dr. Shilpaa Anand probes the *dilemma of literary research*: how do we *find* disability in novels? She contends that a quest for sociological truths such as discrimination, prejudice, ableism etc. in disability as represented in literary texts might not turn out to be fruitful. A more profound pursuit would be to turn around the question and ask: what is the way in which a novel chooses to represent something like, say, autism? What are the aesthetic results of that choice? A critical study of disability in the Indian English novel could follow that trail of questions.
2. On the *representational power of disability*: Ato Quayson in *Aesthetic Nervousness* and Sharon L. Synder and David T. Mitchell in *Narrative Prosthesis* contend that disability in literary texts is often employed as an over presence, a device to index other "others". Disability could be used to represent a. a null set or a moral test such as in the fairy-tale of beauty and the beast [Quayson], b. as marker of moral deficit/evil, c.to articulate disjuncture between thematic and narrative vectors, e.g. in case of Lenny in Bapsi Sidhwa's *Ice Candy Man* (1988), d. as epiphany, e. signifier of ritual insight, f. inarticulable and enigmatic tragic insight, g. hermeneutical impasse and h. to represent normality.
3. *Narrative as prosthesis*: Literary representations of disability normatively focus on deviance as marked difference. The deviator's origins and formative consequences of her deviation are explained and deviance is brought from the periphery of narratorial concerns to the centre of the story. The reminder of the story is then invested in rehabilitating the deviator. Disability powered plots either a. Enable tragedy or the "fall" that then precipitates catharsis, or b. are used as a postcolonial strategy , i.e. a trope of resistance because of its disruptive power as in the case of protagonist Saleem Sinai of *Midnight's Children* (1981) falling apart.
4. *Theorising representations of disability in literary fiction*: Martha Stoddard Holmes contends in *Fictions of Affliction* (2004) that the connection between emotion and impairment becomes a kind of cultural shorthand to indicate or produce emotional excess. *Disability* in literary representations becomes *a melodramatic machinery*, "a simple tool for cracking open feelings". Disability thus comes to disproportionately define melodrama in ways that inform not only popular imagination, but also public policy as consequence. Michael Davidson and Tobin Siebers theorise how disability could constitute a modernist aesthetics. In his theory of "complex embodiment", Tobin Siebers argues that disability has been used in literary representations to project a yearning for normalcy or idealism, trauma-induced distress and tendencies towards experimentation.
5. *Disability and Indian Fiction*: Across diverse thematic and formal categorisations and temporal rubrics - of the trajectory of the Indian novel in English through the 30s-40s, 50s and 60s, 80s and after - how does English fiction in India lean on disability characterisation? And what does claiming disability entail fictionally? A case study could be Jerry Pinto's *Em and the Big Hoom* (2012) which inverts and reframes the gaze from the perch of Em detected with bipolar disorder. Normal people are identified as "identical paper dolls", ridiculing the very construct of normalcy. Bapsi Sidhwa's polio-afflicted protagonist Lenny in *Ice Candy Man* (1988) observes toes as her epistemic mode of gathering knowledge. Hers is a world of feet and toes exuding a leg-point-of-view. Her take too exposes the normalisation of violence which then precipitates into partition. In *God of Small Things*, care emerges as a means of engaging with disability. In an encounter between Velutha the pariah and Mammachi, both subject to different kinds of impairment, the motif of disability as melodrama is disrupted to highlight the value of care.
6. *Reading practices and access:* Rather than critically avoid disability questions, we could begin engaging with them in the context of emergent forms and themes of the Indian novel in English, e.g. a. What does image description do to the graphic novel and its reception by a disabled reader? b. What does the audio book do to the novel form and how could it be connected towards enabling reading practices for the disabled?

Power Point Presentation on Lecture Delivered by Prof. Aysha Iqbal on "Postliberalization Indian Novels in English: Awards and Reception"

1. Marketing by publishing houses has been playing an ever burgeoning role in promoting the Indian novel in English in the post-liberalisation scenario since 1990s. Examples would include Jhumpa Lahiri and Chetan Bhagat's book promotions as literary phenomena. Shifts in critical reception of the genre at home and abroad paralleled the period of economic liberalisation and the corresponding socio-cultural shifts in India. Brand "India" began to gain international clout and visibility, Indian icons in fashion, literature, culture and economy began to emerge as prominent icons. A huge clientele of might-be-readers of Indian English novels began to grow. David Davidar, when formerly associated with Penguin India, observed that the Indian English novel represented the "fastest growing market" of English novels globally. Writers of Indian English fiction began to be celebrated as literary icons, housed as residential fellows and professors in creative writing courses across metropolitan institutions. In this context, Prof. Iqbal raises the following questions: a. What are the issues represented in post Rushdie Indian writing in English (IWE)? b. What role did the shifts in reception of the post-liberalisation novel play in global marketing and recognition of the Indian novel in English? c. What are the parameters that shape the global reception of post Rushdie IWE?
2. London-based critic and writer Hasan Suroor observes that themes in refrain in IWE constitute exotica in general, caste/class, communal strife. The universal questions are not deemed forte of IWE at least in the metropolitan world. The West wants to limit IWE to the tried and tested, the same old business of kitsch and violence.
3. Seeking to publish the "great Indian novel (in English)" became quite a thing, a lucrative dream with the publishing houses at home and abroad. Harper Collins initially tied up with Rupa in India hoping to tap the dream, but the contract dissolved and it set up its own independent publishing house. Post liberalisation, the market has witnessed a steady opening and widening, with independent publishing houses like Tulika, Stree, Permanent Black setting up business, besides the traditional bigwigs like Penguin India. Some intriguing research questions worth pursuing in this territory loom large : a. What is the literary agent or publisher's view of the market, and the point of view of distributors and retailers of books for that matter? b. What is the impact of book reviews on the literary market? c. What are the routes and methods for entry of some of these titles into the IWE curriculum prescribed in colleges and universities? d. What does the constant quest of the market for the great Indian novel in English imply? e. How is brand "India" being marketed at home and abroad?
4. Prof. Iqbal now examines the themes of postliberalization Indian novels in English that have received particular attention in the global awards circuit. Jhumpa Lahiri serves as a test case. Her *Interpreter of Maladies* (1999) and *The Namesake* (2003) exude exile, loneliness, longings for a lost world, representations of the first and second waves of Indian immigration to the West. She is globally perceived as taking us to interior Indian scapes without the brush of intelligent cynicism. She also explores the timeless, universal experience of immigration. Some Western critics have however disparaged Lahiri's "beautifully written but unremarkable" renderings or her "emotionally boring depiction" of Los Angeles. Another critic has observed that locating all her diasporic characters in the highest rungs of US universities and society characterises her "insurmountable weakness".
5. The other kind of postliberalization Indian novel is represented by Chetan Bhagat and his oeuvre. His fiction e.g., *Five Point Someone* (2004) explores the themes of love and ambition to the exclusion of grades. Coming from an impeccable academic and banking background and with his exposure of global corporate circuits, Bhagat is as market-savvy as he is prolific and has tapped into the mood of growing self-awareness and self-assurance of his aspirational readers. He has popularised the genre of buddy literature, already preceded in Indian cinema by films like *Dil Chahta Hai* (2001). It suggests a degree of conversation, collusion and finally, adaptations increasingly mainstream between art in print, literary practices and reception, and performance-oriented art-forms of theatre and especially cinema. Authors like him and Anuja Chauhan show no interest/intention of competing for international awards and market. The branding and pricing of their books targets an exclusively local audience.
6. Many Indian Novels in English characterising the postliberalization corpus includes books like Vikram Seth's *A Suitable Boy* (1993), Vikas Swarup's *Q & A* (2005), Vikram Chandra's *Sacred Games* (2006), Arvind Adiga's *The White Tiger* (2008), or Chetan Bhagat's novels have been adapted across media, into movies, TV and web series for live-streaming platforms. These adaptations in their turn push the marketability and reception of the books on which they are based, in terms of awards, visibility and sales.

Power Point Presentation on Lecture Delivered by Mr. Dhananjay Kapse on "Watching Novels: Reading Adaptations of Indian English Fiction"

1. Screening film adaptations of literary texts prescribed in the curriculum is today accepted as part of standard pedagogy across literature classrooms spatially apart. Thomas Leitch in his book *Film Adaptation and its Discontents* (2007) proposes a taxonomy of adaptations which includes a. Celebration, b. Adjustment, c. Imitation, d.Analogue, e. Secondary and tertiary or even more derived adaptations, f. Revision, g. Colonisation as in case of Vishal Bharadwaj's trilogy of Shakespeare adaptations, h. Deconstruction, i. Parody or pastiche, j. Allusion.
2. Robert Stam analyses the traditional privileging of literature over film and other media forms to causes like logophilia, class prejudice etc. in his title *Literature and Film* (2004). He observes that film as a medium has at least five tracks e.g., moving image, sound and music, noises and written literatures. Literature on the other hand has claim only on the written word as its solo material.
3. R. K. Narayan's fiction *Mr. Sampath* shares its title, well almost, with that of the 1952 Hindi language satirical film *Mr. Sampat* which claims to be based on R. K. Narayan's 1949 novel along with the Tamil film *Miss Malini* (1947), though the extent of similarity between the film and the book is minuscule. It is not necessary to seek a one-to-one correspondence between film adaptation and the literary source text. The film *Guide* (1965) for instance builds its autonomous imagistic universe comprising a bridge, thorns, shadow and light, water, a gulmohar tree and the other elements to explore themes of quest, isolation or the unknown aligned to the book and yet trans-creates them in keeping with cinematic economy. *Muhafiz* (1993) based on Anita Desai's *In Custody* foregrounds the intermediality of the literary experience in the context of music, poetry sessions etc. while also remaining focussed on the imagery of writing, visually allied in the film with not only the erudite male poet-protagonist but the otherwise disparaged character of the tawaif as well.
4. Possibly film adaptations of the Indian English fiction has also had the effect of proliferating the idea of Indianness across media, amplifying its impact and outreach. Deepa Mehta's film *Earth* (1998), an adaptation of Bapsi Sidhwa's *Ice Candy Man*, novelises the film in the concluding scene, when in a self-reflexive moment the author is cast as the character penning her experiences and given a voiceover. The moment performs the possibility of non-anxious collaboration between the two forms without angst of hierarchising. Bapsi Sidhwa records the complexity of her response to the adaptation in the essay "Watching my Novel Become Deepa Mehta's Film". Sometimes, iconic books could gain an afterlife in cinematic adaptation, as happened in case of Deepa Mehta's interpretation of *Midnight's Children* (2012). Women screenplay writers providing their inputs on the Netflix adaptation of *Leila* (2018) resulted in a nuanced, female-empathetic web series screenplay based on Prayaag Akbar's novel, pointing to the collaborative possibilities between film and literature. Similarly, the caste and gender politics in the literary originals are brought into fierce focus in film adaptations of *The White Tiger* (2021) and *Serious Men* (2020).
5. Then there remain cases of elusive or lost adaptations, as in case of Dev Benegal's film *English, August* (1994) based on Upamanyu Chatterjee's eponymous novel. The adaptation has apparently been irrevocably lost. Finally, there is the tantalising existence of the unfilmable Indian English novel, Arundhati Roy's two novels being examples, which she has professed to never abdicate for filming.

Power Point Presentation on Panel Discussion by Panellists Ms. V. K. Karthika, Publisher, Westland Publications Ltd. and Ms. Mita Kapur, CEO, Siyahi, moderated by Prof. T. Vijay Kumar on "Words Count: How to Write a Novel and Get Published"

1. According to Ms. V. K. Karthika, surviving against the big publishers in a neo-liberal universe, especially in the post-pandemic scenario, has become increasingly difficult for the independent publishing houses in India.
2. The virtual shopping of books has displaced elements of fancy and accidental encounter in experiencing the book as a whole. This has had a damaging impact on sales of new or "risky" publications. It also increasingly dissolves the bookstore, precipitating a scene of alarm for the Indian English publishing industry.
3. The publishers are now at least as inclined in experimenting with well-researched non-fiction as with publishing fiction, but insist that prospective authors should read much more and beyond their intended genre of writing.
4. The agent-publisher collaboration seems to have gained ground in a floundering industry. Yet, while writers are abundant and the agent could enable the publisher pursue original and fresh voices, there seems to be an overall lack of good editing in the contemporary Indian English publishing scenario. The author's rushed pace for getting published implies the absence of slowness indispensable to the process of writing, which leads to the necessary caesurae in stepping back and re-working one's work. The role of a good copy-editor becomes increasingly important in the context. Ironically, not even a fraction of the capital invested in book publicists, buying shelf-space or sponsoring fancy video trailers is channelised in honourably financing an able editor. With self-publishing emerging as an increasingly viable alternative for the new author and the book publishing eco-system in India, Amish Tripathi being one celebrity exemplar, the absence of a seasoned editor becomes conspicuous by the day.
5. Towards the end of the discussion, both publisher and literary agent urged Indian academia to play a more pro-active role in promoting book sales and thus, new experiments in IWE. They could organise writers' talks at universities, visibilising authors who should compel more attention. The IWE publishing industry and academic universe in India must intersect, converse and collude more often to keep the kindle of the phenomenon that is IWE alive.

Power Point Presentation on Valedictory Lecture delivered by Prof. GJV Prasad on "The Language of the Indian English Novel"

1. The Indian English Novel, posits Prof. GJV Prasad, is a matter of cascading question marks. How should it be taught? How marketed? Should the diaspora be included in the domain? Further, what constitutes the "Indian English Novel"? For what is "Indian", "English", or the "Novel"? What canon do we elect for teaching at colleges and universities? And why?
2. In an audaciously heterogenous linguistic context as India, how to carry across the contextual linguistic implications of something as simple as, say, greetings exchanged in multiple languages between several Indians, over to the singular English? Most lives across the socio-economic spectrum in India are lived in several or at least two languages. How to represent such a babel-carnival of multilingual realities? How to render a life lived in Tamil in Hindi, and for that matter, in English? Lives are lived in translation in India, ranging from everyday communication to reflections and discourse to eruptions of passion. In rendering lives lived in polyglossia in English, how does one translate, edit, annotate? Does one append a glossary? Should one keep foreign or domesticate? And for whom? Does one translate for the Kashmiri or the Bengali reader? The readership of the Indian English novel is atrociously heterogenous too, in terms of spatial, economic or social locations, such that any idea of a "target audience" for the Indian English fiction writer is at best nebulous. The targeted readership is irreducible to a caste-region-religion singularity.
3. Prof. Prasad then brilliantly contends that English is by default a language of translation for the Indian novel in English, with the language created in translation even as one translates, creates the myriad possibilities of an Indian context. The translation question is thus formative to the Indian English novel which can safely be termed a translational emergent.
4. R. K. Narayan, consciously writing fiction in English as an Indian, had to create his autonomous linguistic register for rendering Indian realities while writing creatively in it, entangling both form and content in self-reflexivity. Khuswant Singh too, in *Train to Pakistan* (1956) depicts a character calling the "magistrate" the "government", in a translation of the Hindustani paternalistic "sarkar", rendering the systematised oppression and power asymmetries of a feudal order where little changes despite all the prophecies of "change". When R. K. Narayan was forging his craft and trans-creating his language in tandem, he had at least three kinds of audiences in mind - a. The Anglophone audience, b. People like him i.e. Tamils planted in their cultural context and c. The pan-Indian audience. His Tamil brahmin background dyes his idiom-in-translation e.g., "upper cloth" seeps in instead of "kurta", the latter pan-Indian term introduced only much later in his fiction, or "lace" instead of "zari". In delineating food items in this fresh-forged register, he ended up listing ingredients of a recipe e.g., "rice patty fried in oil" denoting "dosa", "cucumber soaked in buttermilk" for "raita", instead of naming the specific dish. When one reads R. K. Narayan, his language and fiction appear more a work of conscious translation.
5. In more contemporary times, author Anuja Chauhan in her novel titled *Club You to Death* mixes languages, say Hindustani, Punjabi and English, in a clever-creative writerly license of linguistic play l, recreating English to simulate (i.e. make-believe) assuredly non-English conversations between a barber and a few rickshawallahs. Mahesh Dattani too creatively uses bhashas as part of his creative English to render the non-English realities lived in India. To invoke Upamanyu Chatterjee from *English, August*, the English we speak is indeed "hazaar fucked" and when one writes the Indian English novel, one of necessity reflects and trans-creates in a language that is one's own, the lives lived in other languages. The Indian English novel is an act of translation by definition, as a matter of form and content. And English in the Indian English novel simulates being translated from some regional bhasha. Thus the repeated invocation in *A Suitable Boy* (1993) of "She said in Hindi", "He said in Urdu". And thus it was that when *A Suitable Boy* was translated back to Hindi by Gopalkrishna Gandhi as *Ek Achchha Sa Ladka*, it seemed much more like an "original", reclaiming territory not annexed by the original.