



## CompLitবর্তা

E-newsletter of

Centre for Comparative Literature, Bhasha Bhavana  
Visva-Bharati

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### From The Office Desk

*Dr. Dheeman Bhattacharyya*

বর্ষ ওই গেল চলে।

কত দোষ করেছি যে, ক্ষমা করো-লহো কোলে।।

শুধু আপনারে লয়ে সময় গিয়েছে বয়ে -

চাহি নি তোমার পানে, ডাকি নাই পিতা ব'লে।।

It is that time of the year again. As I am penning the write-up 'From the Desk' for our *CompLit Ebarata* to be released on *Satoi Poush*, I see the day gliding into another day across my misty December window panes as I curl like a furry ball for renewed assurance of warmth, care on my warm cane couch that I bought during a *bhagamela* for my Ratanpalli home. The night is almost unaffected, careless about all the battles fought, won, lost. Humming this composition by the young *kobi* set in *Raag Purvi*, I feel I am writing an epilogue to the narrative I begun to weave as I took charge of the Centre in early January 2022. Performing the role of the editor for this issue was amongst the many responsibilities, many works, many deadlines I might have failed to or might have managed to address with my limited skills and capacity. The 'I' remained constant. The constant that prevented me constantly to take cognisance of the purpose of what we understand by work in this institution founded by a man who wanted to redefine *kaaj* and *akaaj*. This issue would have been just another list of work done at the Centre had these events failed to bring us closer to our students, the real pillars of an educational institute. The outgoing as well as the present students made all the events possible. We reunited during *Anandabazaar* after two years. We re-introduced *Carca* after a break during Covid times and the first phase of "Interrogating Interdisciplinarity" ended with a talk by Professor Gita Keeni on 20.12.2022, opening multiple possibilities of cross-pollinating ourselves. We have a bunch of research scholars who have completed their works leaving a trail for future comparatists to follow/interrogate. We have introduced a book review and a film review section from this issue and hope our scholars will re-introduce texts which are relevant to our field of study through their reviews. The Centre will turn ten in 2023 and we have a few ideas which we shall explore in the coming months. Hopefully, we will have the time and faith in ourselves to listen to what we actually want to do in the days and years to come. We appreciate the support and cooperation of all our friends who made this journey meaningful. Have a peaceful and productive 2023. Let us cultivate our own gardens! Amen.

## Inherent Interdisciplinarity in Indology

*Arjyarishi Paul*



The monthly lecture series Carca witnessed ample physical presence in its offline presentation on August 26, 2022. Dr. Nilanjana Bhattacharya introduced Professor Arun Ranjan Mishra from the Department of Sanskrit, Visva-Bharati. His topic was “Interdisciplinarity in Indology”.

Professor Mishra explicated in-length upon interdisciplinarity being an element inherent to Indology. He identified the oft-overlooked aspect that Sanskrit is not just a language, but a vast faculty of different sciences. According to him Sanskrit’s ability to unite departments is an indication of interdisciplinarity by unity of what at first glance appears to be disparate subjects. Professor Mishra pointed out Bhartrihari’s endeavour in establishing a connection between spirituality and grammar. He tried to establish the confluence of Philosophy (*darshan shastra*) with the linguistic science of grammar. Going further back to Bharata Muni, he reminded the listeners about the concept of *sarvasastrani shilpani*. Focussing on the interdisciplinarity in *Natyashastra* he also explained how Ayurveda held dance as a form of healing. He also talked about Sanskrit being the only language in the world having a replaceable order in respect to the structure of the sentence, and hence, it was favoured by NASA as the most adaptive language for space cybernetics.

Towards the end of the session, Dr. Dheeman Bhattacharyya joined Professor Mishra in discussing the significance of the *mudras* as ritual in a dance performance and their significance as modes of communication. Sounak Dutta and Dr. Nilanjana Bhattacharya discussed the scope of Sanskrit as a branch of study, and its way forward in future academic practices in India and beyond.

## Transgressing Boundaries in Chinese Studies

*Ishani Dutta*

The ‘Carca: Exercise in Comparativisms’ session for the month of September was organised by the Centre for Comparative Literature on September 19, 2020. Dr Avijit Banerjee, Professor and



Head, Department of Chinese Language and Culture, Bhasha Bhavana, Visva-Bharati spoke on the topic “Interdisciplinarity in Chinese Studies”. He began the session by talking about what ‘interdisciplinarity’ means and explained how any kind of interdisciplinary study tries to transgress boundaries. He also talked about the interdisciplinary nature of the language courses at the Department of Chinese Language and Culture found in Cheena Bhavana. In accordance with the National Education Policy that focuses on interdisciplinarity in higher education, the various courses at Cheena Bhavana are

rooted in life experiences that are meant to “stay with the students for a lifetime”. Cheena Bhavana was established in the year 1937. In its initial years, other languages such as Tibetan were also taught. The department not only focussed on the study of languages but also looked at Indo-China relations, Buddhism, Indian and Chinese philosophy, Indian and Chinese Cultural Studies and the history of China. Translation has always been an important component of the courses at Cheena Bhavana and Dr. P.C. Bagchi (former Director of Research, Cheena Bhavana) translated several ancient Chinese annals. Many medical texts were also translated in this period along with stories from the *Tipitaka*. Foreign language teaching at Cheena Bhavana has helped in building strong diplomatic relations with China and has opened up fields such as politics and even archaeology. Rajiv Gandhi’s visit to China in 1988 further opened the doors for China Studies in India. Dr. Banerjee also said how cyber security is another field which students can foray into because of the complex and intricate nature of the Chinese networking system. This talk was also followed by a question-answer session in which the students of the Centre for Comparative Literature and the faculty members participated.

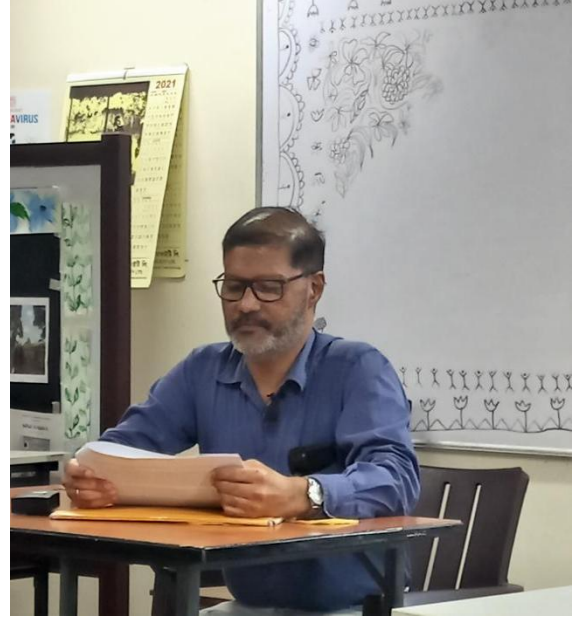
## Multidisciplinarity and Interdisciplinarity in Germanistik

*Rina Biswas*

The Carca session for the month of October was organised by the Centre for Comparative Literature, Visva-Bharati on October 31, 2022. Professor Romit Roy, Department of German Studies, Bhasha Bhavana delivered a lecture titled “Interdisciplinarity and German Studies”.

Professor Romit Roy started his lecture by suggesting that German Studies is necessarily interdisciplinary in structure and it is not just about learning the language or developing language

skills. German Studies is widely relevant in the field of other disciplines such as Philosophy, Cultural studies, Journalism and Mass Media. He further discussed its sub-disciplines which include Literary Studies, Linguistics, Dialectics, (DaF) German as a Foreign Language and Translation Studies. While talking about the diversity of research interest in the German language, he cited Joseph Kohnen. Tracing a history of about 200 years, Kohnen identifies invention of Germanistik (German Studies) as language studies and literary studies happening during the first half of the 19th century. Professor Roy proceeded to discuss how the social, political and economic factors have become the reason for interdisciplinarity in German studies from the 1980s to 2020.



The effects of two World wars, the protests of 1980 against Vietnam wars, followed by educational reforms for social equality, the Cold War, immigration of workers from Asia, Africa and Southern Europe, women's rights movements, fights for LGBTQ+ rights, globalisation, global warming and climate crisis all were discussed widely in the context of interdisciplinarity in Germanistik. He mentioned several writers including Johann Wolfgang von Goethe who is famous for his greatest contribution to World Literature. Professor Roy also gave a brief overview of the syllabus for B.A. (Hons) in German Studies in Visva-Bharati which includes structural studies of language, history, cultures, philosophies and ideas of Europe and Tagore studies. He also elaborated upon various theoretical approaches in German Studies and mentioned theorists like Friedrich Schleiermacher, Wilhelm Dilthey, Martin Heidegger, and Hans-Georg Gadamer. The lecture was followed by a discussion between the audience and the speaker.

## Women's Studies: An Interdisciplinary Practice

*Avipsa Mukherjee*

The Carca session for the month of November was organised by the Centre for Comparative Literature on November 23, 2022. Dr. Tanushree Paul, faculty member of the Women's Studies Centre, Visva-Bharati was the speaker. Dr. Paul gave a lecture on "Practising Interdisciplinarity in Women's Studies".

In this discussion, she engaged with the term 'interdisciplinarity' at length, and then gradually explaining in detail the implication of the same in the field of her research. Taking a cue from



this, she went on to elucidate how Women's Studies' journey began in India with other disciplines. She brought into light major aspects on how disciplines represent production of knowledge. She explained how control over academic practices contribute in weakening the ideas of interconnectedness and interdependence between or across academic disciplines.

Situating this in the context of disciplinarity, she confessed how Women's Studies as a field of enquiry constitutes a challenge to disciplinary modules of knowledge production where ideas on disciplines are compartmentalised and governed by colonial knowledge systems. Throughout her quest for elaborating the practice that involves interdisciplinarity in Women's Studies she stressed on the challenges it faced across time and space. She highlighted how the interdisciplinary characteristics of Women's Studies is reflected through its knowledge production and subsequent search for an epistemology and its methodologies in generating knowledge outside the mainstream knowledge domain.

The dilemma of thoughts provided a sombre and topical closure to an engaging conversation and exchange of views amongst all the members of the Centre for Comparative Literature and the speaker.

## Japanology Beyond Academic Borders

*Ritwika Pal*

The final session of Carca for this year took place on December 20, 2022. Dr. Gita Keeni, Head and Professor of Department of Japanese, Bhasha Bhavan, Visva-Bharati, spoke about the scope of interdisciplinarity within Japanese Studies in her lecture entitled "Interdisciplinarity and Japanology". According to her "interdisciplinarity" has become a fancy word in academic practices. She narrated the growth and development of Japanese as a department within Visva-Bharati. She identified a trajectory that started from the arrival of Jujutsu instructor Jinnosuke Sano in 1905 to official establishment of the department as a part of Vidya Bhavana in 1954 and eventually the inauguration of Nippon Bhavana in 1994 - the final realisation of Tagore's vision of having a Japani Bhavana in Santiniketan.

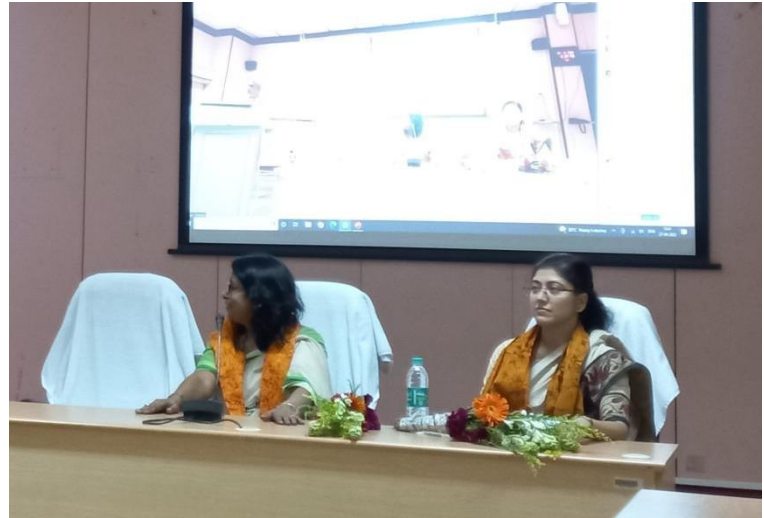
Questioning what is a discipline, Dr. Keeni spoke at length about the changing nature of Japanese language teaching that includes the evolution of the textbook and development of various teaching methodologies, etc. She highlighted the significance of addressing the desired expectations of the students in language learning as a skill. The need and advantage for students

to acquaint oneself with other literatures and cultures was a recurring point in her lecture. In her opinion research requires at least two more languages than the researcher's own. Especially for students of Japanese studies the knowledge of Chinese and Korean is desirable because of Japan's geopolitical position, according to her. Commenting that no discipline can function in isolation, she delineated possible areas of interdisciplinary research and study such as proverbs, superstitions, children's games, cuisine, dialects, etc. She feels folktales and folklores are a vast field for academic exploration in this context. She ended her lecture with a Japanese proverb, "What one has learnt is a handful, what one still has to learn is as wide as the world."

## “The Divine Gardener”: Young Scholars’ Lecture by Dr. Nilanjana Bhattacharya

*Edu Sherpa*

Dr. Nilanjana Bhattacharya talked about the reception of Rabindranath Tagore in Latin America on September 27, 2022 in the Visva-Bharati Central Library as part of the Young Scholars’ Lecture Series organised by Visva-Bharati. The title of her talk was “The Divine Gardener: Rabindranath and Indo-Argentine Literary Transactions”. This lecture took place in a hybrid mode. The talk was inaugurated by chanting of Vedic songs by the students and teachers from Sangit Bhavana, Visva-Bharati. Faculty members of different departments, Central Library staff, research students and students of various departments were present as audiences. The chairperson for this lecture series was Professor Bipasha Raha, Principal, Vidya Bhavana, Visva-Bharati.



Dr. Nilanjana Bhattacharya started her talk on the reception of Rabindranath Tagore in Latin America. The focus was on the location of Argentina in the context of literary transactions. She talked at length about how Tagore's writings were received in Argentina around 1924. Dr. Bhattacharya mentioned that Tagore gained recognition in Spain much before Rabindranath won the Nobel Prize in 1913. In her deliberation she also explained that Tagore's reception in Latin America should be located in the long tradition of literary contact with the “east”. The poems of Tagore were mainly translated into Castilian Spanish. Then she talked about the translation of various poems of Rabindranath Tagore such as *Poemas* in 1915, *La cosecha de la fruta* and *Los*

*poemas de Kabir*. In addition to this, she also mentioned about the impact of the May Revolution – which was a step towards the independence of Argentina from the Spanish control. She problematised the idea of Tagore serving as a bridge between the ‘orient’ and the ‘occident’ by citing histories of contact hours and events like the publication of *Nosotros*, a periodical which printed several articles on Tagore.

The lecture concluded with a question-and-answer session engaging participants from different departments. Dr. Bhattacharyya talked about the importance of introducing Spanish in the language courses of Visva-Bharati in this context. The Honourable Vice Chancellor of Visva-Bharati, Professor Bidyut Chakrabarty graced this occasion and engaged meaningfully with the speaker. The lecture was concluded with a vote of thanks by Professor Bipasha Raha.



## Presentation of *Rehana Maryam Noor*

*Kaustav Sar*

The Centre for Comparative Literature organised the monthly film screening event Cine-Carca on September 29, 2022. *Rehana Maryam Noor* (2021) was presented by Suparna Mondal, a Junior Research Fellow of the Centre. *Rehana Maryam Noor* is a Bangladeshi film written and directed by Abdullah Mohammad Saad. The film was selected in the Un Certain Regard of 2021 Cannes film festival. It is the first Bangladeshi film to be featured in this category and was also selected as the Bangladeshi entry for the Best International Feature Film at the 94th Academy Awards. The film deals with the struggle of a single woman in a patriarchal society who is fighting

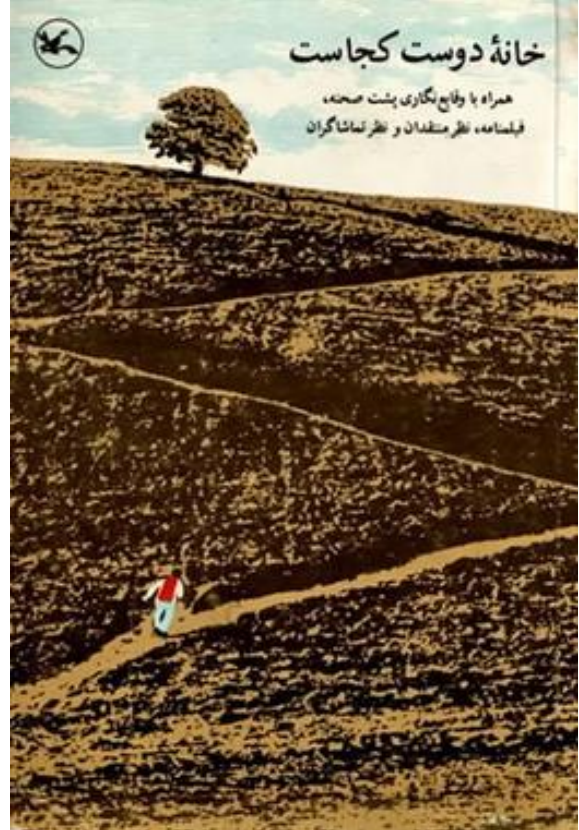
alone against social problems.

After the screening, Rina Biswas and Suparna Mondal, research scholars of the Centre, discussed the contexts, different aspects and themes of the movie. They discussed how the constant repetition of scenes becomes a theme, how Rehana’s anger leads her to the state of hysteria and how the director uses the blue colour palette to create a claustrophobic atmosphere. The tension and the suffocating ambience is also intensified by Tuhin Tamijul’s cinematography. The sound, colour and the empty spaces of the corridors are strategically used to adjust the scenes with the atmosphere.

## Screening of *Where is the Friend's Home*

*Twisham Singh*

Cine-Carca, for the month of November, was organised at the Centre of Comparative Literature, Visva-Bharati on November 24, 2022. The Iranian film *Where is the Friend's House* (1987) was presented by MA first year student Sayantika Ghosh. This film is considered to be the first film in the Koker Trilogy though such claims have been denied by the writer and director of the film, Abbas Kiarostomi. This Persian language film revolves around a kid who travels to a nearby village to return his friend's notebook. Within a run time of eighty-three minutes the film highlights important social issues related to child welfare and preservation of traditions among others.



At the end of the film Sayantika engaged in a discussion with MA second year student, Ritwika Pal, who cited Kiarostami's films *And Life Goes On* and *Through the Olive Trees* and some of the other documentaries of Kiarostami, one of which shows children's association with the two terms - 'punishment' and 'reward'. Avipsa Mukherjee from MA second year emphasised on the use of colour palette and cinematography, both of which relate to Kiarostomi's style.

The session came to an end as professor Soma Mukherjee elaborated on the background score and the journey of the child in the film. Further, she mentioned the importance of reading the film using Comparative Literature methodology. Acting, use of symbols, objects and the significance of the location were the other things which she discussed.

## Research Fellow's Talk by Ankana Bag

*Ritwika Pal*

On November 25, 2022, Ankana Bag, PhD student of the Centre for Comparative Literature delivered a talk focused on an aspect of her research work - "The 'Greater

India' of Ramnath Biswas: Navigating a Space both Geographically and Conceptually".

Starting with the idea of travel writings and their imperialist implications, she situated



Ramnath Biswas's writings as an individual response to the colonial travel writings where the writer/author's position became important in framing the world perceived and conceived to the process of writing. She argued that in the contact period travel writings became tools for engaging with imperialist knowledge production. Further delving into the details of Biswas's travel writing, she provided a framework tracing phases of his travels to Southeast Asia, Middle East, Eastern Europe and Africa. She spoke of the development of the idea of 'Greater India' in the 1920s and contextualised it within Biswas's writings -

how it challenged the British coloniser's perception of the Hindu and Buddhist empires as non-expansionist. The concept of 'Greater India' posited the notion of spiritual expansions as opposed to territorial expansion of the 'west'. She looked at Ramnath Biswas's texts as a reception of the 'Greater India' narrative and situated the countries of his travels as spaces rift with conflicting ideologies feeding the writings of Ramnath Biswas to cater to a particular strata of target audience in colonial Bengal.

The talk ended with an interactive session.

## Pre-Submission Presentation by MPhil Scholars of the Centre

*Suparna Mondal*

On December 15, 2022, the Centre for Comparative Literature organized the pre-submission presentation of the two MPhil students of the Centre, Arnab Das and Subham Bhaumik. The presentations were open to all the students and faculty members of Visva-Bharati. First, Arnab Das presented his research work titled *Reading Interactive Fiction: Production and Reception*. In this presentation he mainly focused on the ideas of authorship, act of reading, literariness and imagination in respect to the journey of text from oral to born-digital culture. He started his presentation with the definition of Interactive Fiction and presented the rationale behind the selection of the primary texts of his research. He then went on to discuss the production and dissemination of fiction in the oral, print and born-digital medium. How the lack of technological availability limits the readership of Interactive Fiction was also mentioned in the presentation. Collaborative authorship was another important aspect of

his talk. Arnab elaborated on the role played by authorship in the shifting nature of fiction. After the presentation, the members of RAC and other faculty members of the Centre gave their valuable feedback to the presenter. The students of the Centre also took part in the discussion.

The next presenter, Subham Bhaumik presented his research topic: *Contextualising Intermedial and Audiovisual Translation: A Study of English subtitles in Satyajit Ray's Film Adaptations of Noshto Nirh and Ghare Baire*. His presentation focused on the role of adaptation of a text through different modes of representation, especially films' subtitles in the reception of an author and his work. He tried to read the adaptation of a literary text to a film as inter-medial translation and then as audiovisual translation as the dialogues of the films get rendered into English subtitles. While discussing Ray's reception of Tagore, he focused on both the literary and extra-

literary factors involving them. His research mainly dealt with the journey of two texts of Tagore, *Nasto Nirh* and *Ghare Baire* rendered into two films respectively called *Charulata* (1964) and *Ghare Baire* (1985) by Satyajit Ray. He also tried to analyse a few samples of

changes that happened in the process of adaptation and translation in subtitled texts. This session was also followed by valuable feedback from the members of RAC as well as some interesting interventions from the research scholars and students of the Centre.

## Orientation of the New Batch of MA Students

*Sanghati Ghosh Chowdhury*

The Centre for Comparative Literature organised the orientation programme for the newly admitted students of Masters' batch of 2022-2023 on September 19, 2022. Dr. Dheeman Bhattacharyya commenced the event with a brief introduction of the Centre. The new students were felicitated by the Centre. After this, Dr. Nilanjana Bhattacharya elaborated on the journey of the Centre for Comparative Literature and its significant connection with the university. The syllabus, the activities of the Centre such as the Carca, Cine-Carca, publication the newsletter *CompLit EBarta* and an annual students' magazine *Tumulayan* were introduced to the new students. Dr. Dheeman Bhattacharyya discussed the holistic approach to education at Visva-Bharati. Dr. Bhattacharyya read sections from Rabindranath Tagore's "Ashramer Shikkha".

The research scholars communicated with the new batch to make them aware of the other activities held in the university and at the Centre. Ankana Bag talked about festivals observed here and asked for their participation in these. Suparna Mondal informed them of the cultural activities that happen throughout the campus around the year. She also mentioned the significance of tutorial classes with students. Both of them motivated the newly inducted students to come forward and put up great work with their skills and enthusiasm for the development of the Centre.



# আনন্দবাজারের আয়োজন

সুপর্ণা মণ্ডল



মহামারি ও লকডাউনের কারণে দুই বছর বন্ধ থাকার পর এই বছর ২৫ সেপ্টেম্বর, ২০২২ ফের অনুষ্ঠিত হল আনন্দবাজার। সাধারণত প্রতি বছর মহালয়ার দিন বিশ্বভারতীর পক্ষ থেকে এই আনন্দবাজার আয়োজন করা হয়ে থাকে। পাঠভবন ও বিশ্বভারতীর বিভিন্ন ভবনের ছাত্রছাত্রীরা গৌর প্রাঙ্গণে নিজেদের হাতে তৈরি জিনিসের পসরা সাজিয়ে বসে। সবশেষে বিক্রির লভ্যাংশ তুলে দেওয়া হয় বিশ্বভারতীর সেবা শাখার হাতে, যাঁরা বিভিন্ন মানবসেবামূলক কাজে এই লভ্যাংশ ব্যবহার করে থাকেন। শান্তিনিকেতনের ছাত্রছাত্রীদের কাছে আনন্দবাজার

স্বনির্ভরতা শিক্ষার পাশাপাশি নির্ভেজাল আনন্দ উদযাপনের একটি অবসর। এ বছর তুলনামূলক সাহিত্য কেন্দ্রের ছাত্রছাত্রীরাও তাদের 'তুলনামূলক বিপণি' নিয়ে উপস্থিত ছিল গৌর প্রাঙ্গণে।

আনন্দবাজারে মূলত খাদ্যদ্রব্য এবং হাতে তৈরি জিনিসপত্রের পসরা বেশি দেখা যায়। তুলনামূলক বিপণিতে এই দুই ধরনের জিনিসের পাশাপাশি রাখা হয়েছিল আনন্দবাজার উপলক্ষে বিভাগের ছাত্রছাত্রীদের দ্বারা প্রকাশিত পত্রিকা তুমুলায়ন। তুমুলায়নের এবারের বিষয় ছিল 'সহজাত'। এই বিষয়ের উপর কবিতা, প্রবন্ধ, অনুবাদ, ফটোগ্রাফি, ছবি ইত্যাদি বিভিন্ন ধরনের রচনা স্থান পেয়েছে এবারের তুমুলায়নে। বিভাগের ছাত্রছাত্রী ছাড়া আরো অনেকেই সমৃদ্ধ করেছেন এই সংখ্যাকে।



হাতে তৈরি বিভিন্ন জিনিসের মধ্যে ছিল ইকোপ্রিন্টেড রুমাল, স্কার্ফ, ব্যান্ডানা, মিনি নোটবুক, ছবি আঁকা পোস্টকার্ড, ইকোপ্রিন্টেড বুকমার্ক ইত্যাদি। প্রাকৃতিক উপাদানের ব্যবহার শান্তিনিকেতনের নান্দনিকতার একটি বৈশিষ্ট্য। বিপণির সাজসজ্জার ক্ষেত্রেও অধিকাংশ প্রাকৃতিক উপাদান ব্যবহার করা হয়েছে। দুই বছর পর আনন্দবাজার অনুষ্ঠিত হওয়ায় ছাত্রছাত্রীদের উৎসাহ ছিল চোখে পড়ার মতো। বর্তমান ছাত্রছাত্রীদের পাশাপাশি বহু প্রাক্তন ছাত্রছাত্রীও যোগদান করেছে এই আনন্দসন্ধ্যায়।

## একদিনের রবীন্দ্র ভবন ভ্রমণ

সুমন দে

২৫ নভেম্বর, ২০২২ বিশ্বভারতীর তুলনামূলক সাহিত্য কেন্দ্রে হয়ে গেল একদিনের রবীন্দ্র ভবন ভ্রমণ। শুধুমাত্র স্নাতকোত্তর স্তরের ছাত্রছাত্রীরাই নন, কেন্দ্রের গবেষকরাও সামিল ছিলেন এই যাত্রায়। প্রথমেই গন্তব্য ছিল রবীন্দ্রনাথ ঠাকুরের বাড়িগুলি কিন্তু সংস্কারের কাজ চলার জন্য অধিকাংশ বাড়িতেই প্রবেশ করা সম্ভব হয়নি। তা সত্ত্বেও ড. ধীমান ভট্টাচার্য ও ড. নীলাঞ্জনা ভট্টাচার্য সুনিপুণভাবে ছাত্রছাত্রীদের প্রতিটি বাড়ির বিশেষত্ব, নাম, তার ইতিহাস প্রভৃতি সম্বন্ধে অবগত করে যাচ্ছিলেন। জানা গেল উদয়ন, কোনার্ক, পুনশ্চ, শ্যামলী, উদীচী নামের ৫ টি বাড়ি এবং প্রতিটি বাড়ির নির্মাণের ক্ষেত্রে রবীন্দ্রনাথের পাশাপাশি তাঁর ছেলে রথীন্দ্রনাথ ঠাকুর ও পুত্রবধূ প্রতিমা দেবীর অবদান ছিল অনস্বীকার্য। প্রতিটি বাড়ির নির্মাণের ক্ষেত্রে বাঙালি সংস্কৃতির পাশাপাশি জাপানি, রাজস্থানী প্রভৃতি সংস্কৃতির মেলবন্ধন চোখে পড়ে। এছাড়া দূর থেকে দেখলে বোঝা যায় যে শিল্প শুধু প্রয়োজনের জন্য নয় মানুষের নিজস্ব ভালোলাগার জন্যও বটে। এরপর আস্তে আস্তে সবাই রবীন্দ্র ভবনের সংগ্রহশালার দিকে অগ্রসর হয়। রবীন্দ্রনাথের বিভিন্ন রচনার আসল পাণ্ডুলিপিগুলি অত্যন্ত যত্নের সাথে আর্কাইভ করা রয়েছে এখানে। এছাড়া ওঁর ব্যবহৃত বিভিন্ন আসবাব, তাঁর লেখা বিভিন্ন বইয়ের সংস্করণ, বিভিন্ন বিশিষ্ট মানুষের সাথে সাক্ষাতের ছবি অত্যন্ত নিপুণ ভাবে দর্শকদের সামনে তুলে ধরেছেন মিউজিয়াম কর্তৃপক্ষ, যা কেন্দ্রের ছাত্রছাত্রী তথা গবেষকদের কাছেও শিক্ষণীয় ছিল।



## Film Review

### লক্ষ্মী ছেলে

সুপর্ণা মণ্ডল

২৬ আগস্ট, ২০২২-এ মুক্তিপ্রাপ্ত কৌশিক গাঙ্গুলী পরিচালিত *লক্ষ্মী ছেলে* চলচ্চিত্রটি মূলধারার বাংলা চলচ্চিত্রের মধ্যে থেকেই এক অভিনব কাহিনিকে তুলে ধরার চেষ্টা করেছে। কাহিনির কেন্দ্রে রয়েছে তিনজন জুনিয়র ডাক্তার গায়ত্রী চ্যাটার্জি, শিবনাথ দত্ত এবং আমির হুসেন যারা ঘটনাচক্রে গিয়ে পৌঁছায় পশ্চিমবঙ্গের এক প্রত্যন্ত গ্রামে। ইংরাজিতে যাকে বলা হয় 'Conjoined Twins' সেইরকম একটি শিশুকন্যার জন্ম হয়েছে সেই গ্রামে এবং তার চারটি হাত থাকার জন্য তাকে দেবী লক্ষ্মীর অবতার ভেবে নিয়ে তার পূজার্চনা চলছে জোরকদমে। দলিত অধ্যুষিত যে গ্রামে আগে উচ্চবর্ণীয়রা ভুলেও আসত না, মানুষের মেলায় ছয়লাপ হয়ে গেছে সেই গ্রাম। ধর্ম ও জাতপাত নিয়ে গ্রামীণ সমাজের বিভিন্ন ট্যাবুগুলি খুব দক্ষতার সঙ্গে উপস্থাপন করেছেন পরিচালক। একটি হিন্দু হোটেলে রাত্রিবাস করার সময় দেখা যায় আমিরের বন্ধুরা তার নামটি পরিবর্তন করে একটি হিন্দু নাম বলে দেয়। লক্ষ্মীকে কেন্দ্র করে হরেন খুড়োর দলিত পরিবার হিন্দু সমাজের শ্রদ্ধা ও সম্মান অর্জন করে। গ্রামের উচ্চবর্ণীয় ক্ষমতাসীল শ্রেণির কাছে এটি ব্যবসায়িক মুনাফা অর্জনের একটি সুযোগমাত্র ছিল। দলিত পাড়াকে তারা ব্রাহ্মণ্য রীতিতে শুদ্ধীকরণ করে। তাদের এই সফল ব্যবসায় বাধ সাধে আমির ও সাঙ্গপাঙ্গরা।

গ্রামীণ কুসংস্কার ও মাস হিস্টরিয়ার বিরুদ্ধে আমিরদের সম্মিলিত প্রতিরোধ আপাত ভাবে তারুণ্যের প্রতিস্পর্ধায় প্রশংসনীয় মনে হলেও এর কিছু নেতিবাচক দিকও রয়েছে যা এই চলচ্চিত্রের মধ্যেই আমরা লক্ষ্য করি। গ্রাম ও শহরের পার্থক্য এখানে খুব প্রকট হয়ে দেখা দেয়। আমিরের নাছোড়বান্দা মনোভাব লক্ষ্মীকে বাঁচিয়ে পোয়েটিক জাস্টিস এনে দেয় ঠিকই কিন্তু লক্ষ্মীকে তার পুরোনো জায়গায় আর ফিরিয়ে দিতে পারে না। তার দীর্ঘস্থায়ী পরিণতি হিসাবে লক্ষ্মীর মাকেও আত্মহননের পথ বেছে নিতে হয়। আমির নিজেও শিকার হয় গ্রামের ক্ষমতাসীন শ্রেণির হিংসার যা তাকে শারীরিক ভাবে পঙ্গু করে দেয়।

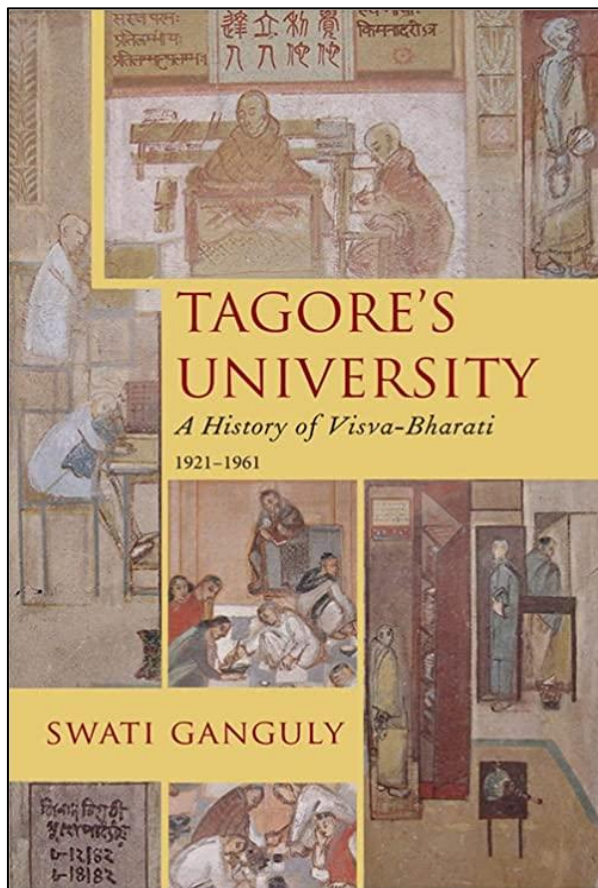
*লক্ষ্মী ছেলে* চলচ্চিত্রটির কাহিনি বেশ সম্ভাবনাময় কিন্তু কিছু কিছু বিষয় আরো সূক্ষ্মতার সঙ্গে উপস্থাপন করলে হয়তো আরো ভালো হতে পারত। আমিরকে সংলাপের মধ্য দিয়ে যতটা রোমান্টিসাইজ করা হয়েছে, তা না করে দৃশ্যকে বেশি গুরুত্ব দিলে হয়তো চলচ্চিত্রের ভাষা আরো বলিষ্ঠ হতে পারত। অভিনয়ের দিক দিয়ে দৃষ্টি আকর্ষণ করেছে হরেন খুড়োর ভূমিকায় প্রদীপ ভট্টাচার্য্য। আমির হুসেনের ভূমিকায় উজান গাঙ্গুলীর অভিনয়ও মনে রাখার মতো। ঋত্বিকা পাল গায়ত্রী চক্রবর্তীর ভূমিকায় বেশ সাবলীল অভিনয় করেছে। অম্বরীশ ভট্টাচার্য্য অভিনীত সাংবাদিক চরিত্রটি "কাহিনির সত্যমূল্য" বৃদ্ধিতে সাহায্য করেছে।

## Book Review

### *Tagore's University: A History of Visva-Bharati*

By Dr. Swati Ganguly  
(Permanent Black, 2022)

Ankana Bag



Navigating the history of Visva-Bharati is like trying to comprehend an immense plethora of events with a number of changing dynamics. There are as many official records as there are personal recollections and lore about the university from former employees, students and 'friends'. Dr. Swati Ganguly's *Tagore's University: A History of Visva-Bharati* accords each of them the status of 'history' on

an equal basis. The author emphasises how Visva-Bharati was at its core not only a cosmopolitan, and international idea of research-oriented education of a visionary poet, but also a rejection of xenophobic and insular nationalism by an activist who had spearheaded the *Rakhibandhan utsav* in 1905 as retaliation against communalism. This is true throughout the book's nine chapters.

This magnum opus makes some crucial points that sets it distinct from other texts. For example, the general tendency to see Visva-Bharati as a continuation of the *Brahmacharyashram* (the school which was founded in 1901) is argued against by the author. She notes that although there were many faculty members who taught at both the school and the 'world centre' of Visva-Bharati and both locations were geographically the same, the conceptual differences between the two were fundamentally different. They pointed more toward multilayered evolution of Rabindranath Tagore's ideas rather than a one-track continuity. After its establishment, he wanted to see the university as a space of hospitality not bound by the limits of nationalism and not engaged in commodified exchange of learning or knowledge.

There was a debate about the methodology of running the university as well as regarding the

nomenclature of the establishment as a 'university' and also regarding the different roles the individuals had to play within it. The author used the debate over registering Visva-Bharati as a Society rather than an 'institution' to demonstrate this; the latter term was favoured because it was thought to mirror Rabindranath Tagore's concept of the "Swadeshi samaj." His demise in 1941 was followed by a period of adversity for the university due to a number of issues ranging from choosing a suitable successor, acquiring funds keep the centre running, receiving a scathing critique from Vidhushekhar Shastri that pointed out the 'neglect' that the Centre of Asian Studies was facing from the authorities, to ideological contestations over the idea of Visva-Bharati itself. An epitome of this contestation was seen in Visva-Bharati's path toward becoming a centrally chartered university in 1951 and the discussions over preserving its basic essence that took place both before and after it. Soon, the university had to witness its (possibly) inevitable transformation into an apparatus of the state in the hands of those who had vowed to conserve its unique nature.

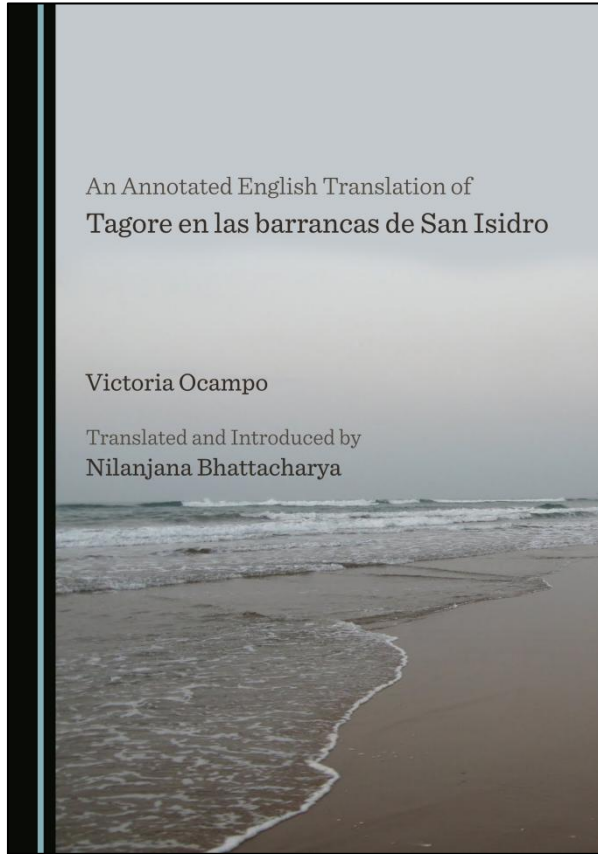
"Orienting Research Studies" is a fascinating chapter in this book that discusses in length Rabindranath Tagore's aim of building a 'study of the East' which would be pointedly different from the idea of 'the study of the Orient', whereas the "Visual and Performing Arts" chapter demonstrates how the ideas of nature, discipline, space, and visual and performing art all come to complement one another in Visva-Bharati and in Santiniketan. The mission of rural reconstruction in Sriniketan entailed learning to consider one's personal development in the broader perspective of a community's cooperative well-being. All these different parts and innumerable individuals from all over the world made up the corpus of 'Tagore's university'.

Students from any stream of studies and in particular, students of Rabindracarica who wish to comprehend the complex levels of the concretisation of Rabindranath Tagore's ideas will find this book valuable. It will be helpful to academicians and people who want to understand more about the university on a profound level. Despite a few minor misprints, some paragraphs nearly give the impression that one is reading a novel while the writing style is dense with information, back and forth allusions, and fluidly connecting strands of thought throughout chapters and subsections. A substantial number of carefully curated photographs, the most of which come from the Rabindra Bhavana photo archives, are interspersed throughout the book and correspond well with the pertinent passages.

The book ends with 1961. It was the birth centenary of Rabindranath Tagore and the year of Rathindranath Tagore's demise which was symbolic of the end of an era. It also marked ten years since the transformation of Visva-Bharati into a central university, and a time when Cheena Bhavana and Hindi Bhavana had somewhat veered away from their original objective, while simultaneously gaining a stronger foothold as centres of 'Eastern' studies. The author began the book with the statement that in Visva-Bharati and in Santiniketan as its extension, the divide between the 'insider' and the 'outsider' is very strong. However, being an insider or outsider, it seems, doesn't matter in the end; what matters is the effort and capacity for forming *human connections*.

***An Annotated English Translation of Tagore en las barrancas de San Isidro***  
**By Dr. Nilanjana Bhattacharya**  
**(Cambridge Scholar's Publishing, 2021)**

*Sounak Dutta*



Nilanjana Bhattacharya's most recent book is an important instance of how to retain an idea of a literary stalwart through the eyes of another woman of letters by the means of translation. Rabindranath Tagore would pass by Buenos Aires on his way to Lima in 1924, during which he stayed at the villa of Victoria Ocampo in San Isidro. *Tagore en las barrancas de San Isidro* (1961) is Ocampo's experience of that period in her own words. In the current book, Ocampo's words get directly translated into English for a larger audience.

The translator is precise in her stance from the beginning; she hints at her training in Comparative Literature and Translation Studies when she quotes Claudio Guillén and Lawrence Venuti in the 'critical introduction' section. The author mentions, "I have also retained her (Ocampo's) sentence structure and paragraph division as much as feasible". (Bhattacharya xxiv).

Tagore's writings, especially poetry, helped Ocampo to understand the bridging of the Orient and the Occident. Tagore was a humanitarian throughout his life, and Ocampo tried to match his philosophy with the translated poetry she had read. The present translator acts as a witness to Ocampo's account and facilitates factuality wherever she feels necessary. The translator keeps it concise and crisp and provides only relevant anecdotes about Tagore-Ocampo's philosophical understanding. She does not sensationalise their relationship, which is a unique feature of a book with Rabindranath Tagore and Victoria Ocampo at its centre.

As an annotated text with a critical introduction, this narrative required a technically sound literary structure. The translator makes it imminent, even risking the fact that a larger readership might feel alienated due to the logistics and technicalities. The detailed bibliography towards the end appears as a part of the whole narrative. Once the foreword and introduction parts are over, the translator remains 'invisible' and not



awestruck by the aura of Tagore and Ocampo.

Translating Tagore is a difficult task because there is a philosophy behind every writing of his. One of the anecdotes in the book suggests that even Andre Gide's French translation of *Gitanjali* was not widely accepted in the European literary world. Ocampo, in her original book, transcends the limitations of the translations she had read and tried to internalise Tagore's spiritual inclination towards 'intangible beauty'. He was sick during the visit; some physical description of his condition balances Ocampo's transcendental feeling with a caring attitude towards the 'Great Poet'. The translator

replicates the feeling of Ocampo, which confronts the sixty-three years old Tagore as a human despite his literary genius.

The present book might be difficult to process for a reader who has just been introduced to Tagore, if not Ocampo. Also, an outline of Tagore-Ocampo's literary timeframe is a precursor to formulate the best possible reading. The translator thus sets a certain structural horizon with subtle mediation in her project. The complete narrative is a definitive example of modern-day translation. It shows the non-negotiable aspects of annotation and translation in a scholarly and literary circle. The book is available both online and in-store.

## Students' Achievements

Suparna Mondal was invited to present her poems in a cultural program jointly organized by Adda Ebong, Kalinath Angan and Da Frame Kolkata on 3 December, 2022 at Shantiniketan Gurukul.

## Ongoing Research Work at CCL

Anita Gua Hembrom: Contemporary Santali Literature: A Historiography from "Below"

Rakesh Kaibartya: উপস্থাপন-শিল্পে লিঙ্গবয়ান ও 'প্রান্তিক' শিল্পীর শরীর: আলকাপ, বহুরূপী ও গভীর শিল্পমাধ্যমগুলির একটি বহুমাত্রিক পাঠ

Ishani Dutta: Of Recitals and Performances: Reading New Literary Trends and Genres in Contemporary Indian Nepali Poetry in the Darjeeling Hills and Sikkim (1980-Present)

Sounak Dutta: Translation-based Reception of the 'Soviet' in Bengali Literature in the Post-World War II Era (1945-1965)

Mrittika Ghosh: Contextualising the 'Canon' and 'Periphery': Historicising the Works of Select Nigerian Women Writers (1960 - 2020)

Ankana Bag: Exploring Cosmopolitanism and Nationalism: The 'Travel Writings' (1942-52) of Ramnath Biswas

Edu Sherpa: The Rise of the Indian Nepali Periodicals: A Historiography from 1900-1950

Subham Bhaumik: Intermedial and Audiovisual Translation in Literary Studies: English Subtitles in Satyajit Rays film adaptations of Rabindranath's *Noshto Nirh* and *Ghare Baire*

Arnab Das: Reading Interactive Fiction: Production and Reception

## Students' Publications

মণ্ডল, সুপর্ণা। "পথ।" *উতল হাওয়ার দিনে*, সম্পা. জ্যোতির্ময় বিশ্বাস, পত্রপাঠ প্রকাশনী, সেপ্টেম্বর, ২০২২, পৃ. ১৪।

মণ্ডল, সুপর্ণা। "বৃষ্টি ছোঁয়ার মতো" ('Like the Touch of Rains' by Edward Thomas)। *IPPL Journal*, Issue 3, September, 2022, [ippljournal.org/issue-3-september-2022/suparna-mondal/](http://ippljournal.org/issue-3-september-2022/suparna-mondal/)।

মণ্ডল, সুপর্ণা। "তিনটি কবিতা।" *উত্তরের কবিমন্ডল*, সংখ্যা ১৭, দশম বর্ষ, ডিসেম্বর, ২০২২।

Mustafi, Ashok. "Gandhiji and Subhash Chandra." Translated by Ishani Dutta. *Mahatma Gandhi in Bangla: Gandhi Inspired Creative and Critical Writings in English Translation*, Bharatiya Vidya Bhavan, 2022, pp. 479-500

## Faculty Publications

Bhattacharyya, Dheeman. "Of Influences, reception and encounters..." *Faltering Repose*, edited by Mahjabin Imam Majumdar, Ganges Art Gallery, 2022, pp. 28-29

Bandyopdadyay, Bireshwar. "Gandhiji in Heto verses and poems and the *Charka*." Translated by Dheeman Bhattacharyya. *Mahatma Gandhi in Bangla: Gandhi Inspired Creative and Critical Writings in English Translation*, Bharatiya Vidya Bhavan, 2022, pp. 247-256



by Subham Bhaumik

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