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Centre for Comparative Literature, Bhasha Bhavana
Visva-Bharati

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From the Office Desk

Dr. Nilanjana Bhattacharya

ॐ असतो मा सद्गमय ।
तमसो मा ज्योतिर्गमय ।
मृत्योर्मा अमृतं गमय ।
ॐ शान्तिः शान्तिः शान्तिः ॥

This hymn of the *Brihadaranyak Upanisad* – an eternal prayer to move on towards truth, towards light and towards immortality – has been central to the foundation of Visva-Bharati, as Rabindranath Thakur reminded us again and again. Today, as another 7th *pousa* arrives, it brings us another opportunity to ponder over the journey we have undertaken – a journey towards betterment of our selves, which would lead towards a better world.

Under many constraints, the Centre for Comparative Literature continues that journey. We are about to end an eventful semester, and gearing up to begin another. Recently, two of our PhD scholars have been awarded doctoral degree. We invited the students' parents – an important stakeholder in our journey – in a meeting, and we are very happy that some of them responded to our invitation. We hope in the near future many more parents will participate in this journey. We have revised the syllabi of the Minor and Multidisciplinary courses offered at the UG level, and will soon begin to work on a new MA (NEP) syllabus. We welcome feedback from our alumni, parents and all other stakeholders in this process. Besides these “academic” works, our students have also participated enthusiastically in various awareness programmes, and festivals – the concept of *mela* being a significant aspect of Visva-Bharati.

Along with Visva-Bharati, CCL now has a [new website](#). We invite all of you to check that out and, as always, please feel free to reach out to us at cclvbu@visva-bharati.ac.in.

Carcā: Exercise in Comparativism

On the ‘Translations’ of *Gitanjali* (1910)

Tushita Banerjee, Ankana Bag

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised the monthly lecture Carcā on August 27, 2025. The speaker was Ananya Dutta Gupta, Associate Professor, Department of English, Visva-Bharati. The title of her presentation was “Select Song Texts from the English *Gitanjali* and their Bangla Originals: Issues in Text, Translation and Performance.” She was accompanied by Sougata Murmu on Esraj. The discussion centered on the unique, multi-generic nature of Rabindranath Tagore’s *Gitanjali* and the complex processes involved in its global reception. The speaker began by establishing the text’s dual identity, emphasising the texts of *Song Offerings* (1912) as poems, and implying the musicality of *Gitanjali* which remains unexplored in the English translations.



The physical shape of the songs included in *Gitanjali* and those included in the *Song Offerings* are quite different from each other. According to the speaker, Tagore was consciously negotiating with the structure of his ‘translations’ as the shape of the lyric in Bengali script already goes through another level of ‘translation’ when it becomes a song in Bengali. A key point of exploration was the rhapsodic, or performative quotient of the text, particularly in light of W. B. Yeats’ editorial collaboration and influential Introduction. Yeats’ argument, the speaker highlighted, hinges on a distinction between a “glossy coffee table book” and the “anthem-like liquidity” of *Gitanjali*. This distinction helps solidify the work’s status as a ‘people’s classic’, not defined by distance or decoration, but dynamically embracing and embodying the voice and the soul of the people across generations. Stating that an immense gulf lies between thought and utterance making language itself an



approximation, the speaker further argued that the English *Gitanjali* is built upon alliteration, internal rhymes and archaic phrasing like ‘thou’ to bring out a particular cadence. In case of *Gitanjali*, the shift from Bengali to English is a ‘transformation’ that creates a new text and extends our understanding of translation proper.

During the question and answer session, issues about the continued relevance of *Gitanjali*

in contemporary literary societies were raised, posing the question of whether its status as a people’s classic is a finished project or one that presents newer challenges in our time, especially when viewed against contemporary debates over the cultural ownership and performance of Tagore’s songs and how the non-availability of the musical structures affect the reception of the text for an audience unaware of the original music. To elaborate these arguments, the presentation juxtaposed multiple translations (such as William Radiche’s translation of *Gitanjali*) and renditions of selected song texts, opening new perspectives for exploration and interpretation. The deliberation ended on a contemplative note with the song, “*Aalo Amar Aalo*” sung by the speaker herself, thus encouraging the audience to think about whether sound-memory can be historicised.

A Talk on Art, Influence and Translation

Suparna Mondal

On September 10, 2025, Soumik Nandy Majumdar, Assistant Professor in the Department of History of Art, Kala Bhavana, Visva-Bharati, delivered a lecture titled “Art Calling Art: Anxiety of Influences” at the Centre for Comparative Literature, Bhasha Bhavana, as part of the monthly *Carcā* lecture series. Dheeman Bhattacharyya, coordinator for this phase of *Carcā*, opened the event by outlining its focus—translation viewed from diverse perspectives. He suggested that this lecture would encourage reflections on the intersections of translation and the other arts, and hinted at a possible roundtable featuring all speakers from this phase.



Soumik Nandy Majumdar began by reflecting on Kala Bhavana as a space shaped by cross-cultural influences. In its early years, Kala Bhavana did not follow a conventional academic model. The classes were informal, promoting innovation and exploration. With no in-house library at the time, students relied on external resources. Mentors like Nandalal Bose played a crucial role in inspiring openness to new artistic expressions. Nature, too, served as a major source of influence.

The speaker then traced the engagement of Indian art with global artistic traditions. He discussed the concept of the “anxiety of influence,” clarifying that it is largely a concern of modern artistic practice, not of the practitioners of ancient or early modern periods from our location. He illustrated this idea with examples and noted that the act of viewing art itself can be seen as a form of translation. Using caption-less Chinese cartoons, he demonstrated how meaning is conveyed visually. He also analysed *Sahaj Path* illustrations to show how texts are visually translated, and cited *Bichitrita*, where visuals preceded poetic interpretation.



The presentation included works like Picasso's "Bull's Head"—a classic example of transforming a found object—and further explored how African masks influenced Cubism. He also highlighted Gaganendranath Tagore's unique take on Cubism. Other examples included *Patachitra*'s engagement with contemporary themes, Mughal miniature influences on Abanindranath Tagore, and the impact of Chinese scroll paintings on Binode Bihari Mukhopadhyay.

The talk concluded with a short excerpt from Ritwik Ghatak's documentary on Ramkinkar Baij, in which Ramkinkar recalls Rabindranath Tagore's advice to him on the practice of art. An engaging question and answer session with the audience followed.

Roundtable on Translation Practices in and Beyond the Literary Domain

Sinjini Ghosh, Ankana Bag

On November 25, 2025, the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati hosted a roundtable "Translation Practices in and Beyond the Literary Domain". Amartya Mukhopadhyay, Assistant Professor, Department of Rabindra Sangit, Dance and Drama, Sangit Bhavana, Ananya Dutta Gupta, Associate Professor, Department of English, and Ranjani Ramachandran, Assistant Professor, Department of Hindusthani Classical Music, Sangit Bhavana were present. The session started with an opening address by Dheeman Bhattacharyya, who briefly connected the different nuances of translation that were explored in this phase. He emphasised on the word 'curation' to state how and why curation implies knowing and searching within oneself. He also acted as the moderator for the session, beginning with the question of how is austerity practiced within the domain of translation by situating translation beyond the literary domain and exploring its journey in the field of 'other arts' practices.

Ranjani Ramachandran shared insights from her inherited tradition, showing how the remarkable rendition of the 'bandish' of a musical piece relies not only on the skill of the vocalist, but also on their translation of the ragas in their renditions. Different renditions can evoke



different emotions within a single raga. Amartya Mukhopadhyay spoke about translating from text to stage, using Rabindranath Tagore's *Raktakarabi* (1924) as an example. He discussed how performance depends on the audience, time, and context. For him, bhakti represents a form of love that builds the connection between performer and text, helping us see the deeper values and anxieties in a story. Ananya Dutta Gupta shifted the focus to the reception of *Gitanjali* (1910). She noted that Tagore tried to move away from the 'austerity' majorly present in *Gitanjali* and reshape the emotional tone of the work in *Song Offerings* (1912). This led to a broader discussion on *Gitanjali*, *Gitabitan* (1932), and their connections. Raising questions about ideas of fidelity and originality, Ananya Dutta Gupta's talk blended with Ranjani Ramachandran's



understanding of Kabir. Anurekha Ghosh, a Kathak exponent present in the audience responded to the songs of Kabir with an impromptu choreography through her gestures and movements. The session was interspersed with critical engagement of the speakers with the audience. Koushiki Bandyopadhyay, daughter of Ashoktaru Bandyopadhyay, an exponent of Rabindra Sangit and an alumni of Visva-Bharati shared her thoughts on the multi-modal translations of the songs of Tagore.

New phase of Carcā: **Nandantatwa: Aesthetics in Disciplines, Discipline in Aesthetics**

Rooted in the etymological sense of aesthetics as perception and understanding, Indian aesthetic thought—through *vikṣāśāstra*—envisions knowledge as engagement with a “poetic truth” beyond empirical historicity, grounded in *soundarya*, *ananda*, and *kalyan*. Rabindranath Tagore's Brahmacharyasrama (established in 1901) institutionalised this tripartite aesthetic within *vidyā-carcā*, emphasising plurilingual, multicultural learning. Visva-Bharati emerged as an alternative, anti-colonial knowledge system requiring new pedagogic and structural forms that were geared to focus on beauty, joy, and *aucitya*. Its organic architecture and spatial planning embodied interdisciplinary coexistence and non-teleological inquiry. Visva-Bharati sought to reconfigure global cultural interconnections through inclusive pedagogy. With Sriniketan extending university knowledge to society, critical perspectives from ‘below’ were integrated as an ongoing process.

As a concept, Visva-Bharati necessitates a dynamic framework to recognise the coexistence of several philosophies. The aesthetics of the practices in Santiniketan and Visva-Bharati offer opportunities for interdisciplinary cross-pollination. In order to comprehend the concept of a ‘*samaja*,’ which Rabindranath Tagore had envisioned, where austerity became the ethics of our aesthetics, the Carca lectures for this phase, beginning from 2026 will attempt to locate ‘aesthetics’ in its various ramifications and manifestations in individual, collective, and disciplinary practices in and around Visva-Bharati and Santiniketan.

Workshops, Lecture Demonstrations, Symposiums

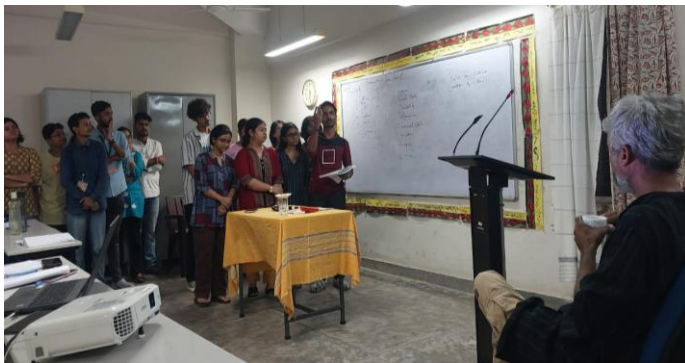
Workshop on Script Writing

Sinjini Ghosh, Soumojit Ghosh

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a workshop on script writing on September 19, 2025. Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature, welcomed the speaker, Debasish Sen Sharma, HOD, Writing for EDM, Satyajit Ray Film & Television Institute. He reminded the



audience of the connection between the workshop and the courses on script writing that are being offered to the students of the Centre. The workshop was divided into two segments. In the first segment, the workshop initiated a discussion on the types of Indian films that are popular with the audiences. The speaker explained that a script needs to justify itself to be able to be translated into a good movie. He noted that every story encounters a crisis, which leads to what he called a ‘Narrative knot’ with multiple possibilities. He also pointed out that the complications within a plot usually come from outside situations rather than conflicts between characters as stories rarely progress in a linear manner. Emphasising the importance of the beginning of a script to captivate the audience’s mind, he used Satyajit Ray’s *Charulata* (1964) as an example to show how literary elements and ‘literariness’ enrich a film, blending reel time with real time. He stressed the significance of structure, character arcs, and connected scenes to build up a good script. The first segment gave students a deeper understanding of storytelling and the art of crafting narratives in cinema.



In the second segment, Debasish Sen Sharma guided students in analysing the first four scenes of the script of his own directed web series, *Shob Choritro* (2022), focusing on scene detailing and character development. He highlighted the writer’s responsibility in engaging the audience through strong character construction and coherent sequencing. The idea of a ‘*Script Bible*’ and

‘*Predicament of Function*’ in writing was introduced to help students understand continuity and consistency in storytelling. The discussion extended to the structure of film and web series scripts, covering key elements such as introduction, development, climax, and resolution. Further,

the speaker elaborated on ‘Mise-En-Scèn,’ explaining how setting, costume, lighting, and character placement contribute to the visual storytelling without relying solely on dialogue. Students were taught how to write a scene using international scriptwriting standards that included scene headers, dialogue placement, and audio-visual indication charts. The workshop also emphasised on the role of conflict and twist in maintaining the narrative momentum. Sen Sharma concluded by encouraging students to observe their surroundings and translate real-life experiences into cinematic language. The workshop ended with an interactive session, leaving students inspired to develop their skills in writing scripts.

Lecture Demonstration on Performing Traditions in Early Modern South India

Sampriti Gupta

The Centre for Comparative Literature organised a lecture-demonstration titled “Courting Cultures: The Multicultural Past of Performing Traditions in Early Modern South India” on October 28, 2025 by Swarnamalya Ganesh, a distinguished dance historian, performer, educator and the Director of the Ranga Mandira Academy of World Dance/Performance and Indic Studies, as well as Associate Professor of Practice, Global Arts at the KREA University. The session was chaired by Aishika Chakraborty, Professor and Director at the School of Women’s Studies, Jadavpur University.



The event began with a felicitation of the guests followed by a welcome speech by Dheeman Bhattacharyya from the Centre of Comparative Literature. Swarnamalya began her lecture by addressing the eight Indian dance forms that are recognised as ‘classical’. She questioned the common Indian myth of one shared identity, inviting the audience to think critically about the plurality of India’s performing traditions. Drawing from her own *gurus* and personal experiences, she traced the late colonial history of Bharatanatyam, formerly known as *Sadir*. In her presentation, Swarnamalya shared slides and live demonstrations of gestures and movements such as the *katakamukha mudra* and *agratalasanchara*, linking them to textual sources like Śārngadeva’s *Sangita Ratnakara* and the Persian text *Javahir al-Musiqat-i Muhammadi*. She emphasised the multicultural exchanges that shaped early modern South Indian performances by highlighting the influences of Islamic, Persian and the vernaculars.

She discussed the *Jakkini*, an example of cross-cultural influence, and lamented that “all such influences have been carefully filtered away over the years.” In the same spirit, she elaborated on the genre of *Javali*, describing it as a form that blends colloquial love songs with

Compliments

playful, witty banter and dialogue between characters. To illustrate this, the speaker delivered a vibrant performance of a *Javali* set to the song “O My Lovely Lalana” demonstrating how everyday vernacular expression once coexisted naturally within the classical repertoire. She was accompanied by her four disciples— Pavitra, Padmasani, Smrithika and Rajita who performed together, demonstrating the continuity of the tradition through the *guru-shishya parampara*.



Following the performance, the Chair, Aishika Chakraborty responded to the session and spoke about the Indo-Islamic roots of Kathak which are presently being wilfully forgotten, and reflected on how such erasures have contributed to the homogenisation of certain art forms and their practitioners. The event then moved into an intense discussion in which



Dheeman Bhattacharya contributed further insights, particularly on the Odissi dance form and its cultural entanglements. He urged the audience to “critically engage with its historicism,” reminding everyone that “the language of diplomacy is not always verbal, it can be and often is performative.” The session concluded with an engaging discussion.

Syllabus Revision Workshop

Ankana Bag

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a two-day Syllabus Revision Workshop on November 19-20, 2025. The workshop was attended by the faculties of the Centre, Nilanjana Bhattacharya, Soma Mukhopadhyay, Dheeman Bhattacharyya as well as two Ph. D. students — Ankana Bag and Suparna Mondal.



The syllabus and assessment structure of Minor in Comparative Literature and Multidisciplinary course were revised during the workshop with emphasis on IKS (Indian Knowledge System) and skill-development.

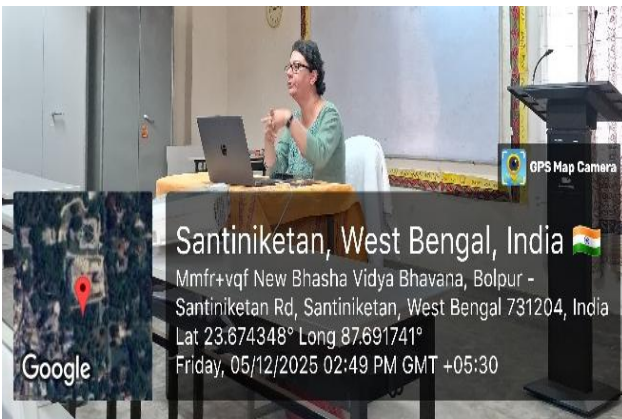
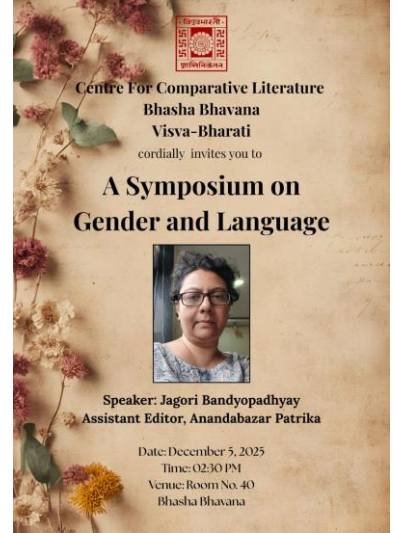
Symposium on Gender and Language

ভাষা, পরিচয় ও লিঙ্গ-অভিব্যক্তি

রাজেশ্বরী দাঁ

গত ৫ ডিসেম্বর, ২০২৫ বিশ্বভারতীর তুলনামূলক সাহিত্য কেন্দ্রের উদ্যোগে 'লিঙ্গ এবং ভাষা' বিষয়ক একটি আলোচনাচক্র বা সিম্পোজিয়াম অনুষ্ঠিত হয়। আলোচনাচক্রটির বক্তা ছিলেন সাংবাদিক জাগরী বন্দ্যোপাধ্যায়। তুলনামূলক সাহিত্য কেন্দ্রের ভারপ্রাপ্ত অধ্যাপিকা নীলাঞ্জনা ভট্টাচার্য্য শ্রোতাদের স্বাগত সম্বাষণ করেন এবং তুলনামূলক সাহিত্য কেন্দ্রের অধ্যাপিকা সোমা মুখোপাধ্যায় এই আলোচনাচক্রটি আয়োজন করার উদ্দেশ্য সম্বন্ধে শ্রোতাদের জানান।

জাগরী বন্দ্যোপাধ্যায় প্রথমত যে ধারণাটি তুলে ধরেন তা হল লিঙ্গ কিভাবে ভাষা, 'পপুলার কালচার' এবং সামাজিক গণমাধ্যমের সঙ্গে সম্পৃক্ত। তিনি বলেন যে দৈনন্দিন ব্যবহারের ক্ষেত্রে অনেকেই 'পিতৃতন্ত্র', 'বিসমকামিতা', 'সেক্স', 'জেন্ডার' প্রভৃতি শব্দগুলির সঠিক ব্যবহার করেন না। শ্রোতাদের সাথে আলোচনার মাধ্যমে তিনি উপরিউক্ত শব্দগুলিকে সংজ্ঞায়িত করেন এবং এর সাথে তিনি যুক্ত করেন 'পৌরুষ', 'নারীত্ব', নারীবিদ্বেষ ও সেক্সিজমের ধারণাও। সমাজে সরকারি এবং সামাজিকভাবে পুরুষতন্ত্র ভাষার সঙ্গে লিঙ্গের সম্পর্কে প্রতিনিয়ত কি ভাবে নির্ণয় করে চলেছে তার উদাহরণ দেন। বক্তা *হ্যান্ডবুক অন কনস্ট্রাক্টিং জেন্ডার স্ট্রিগিওটাইপ* নিয়ে বিস্তারে আলোচনা করেন। আলোচনাচক্রটির পরবর্তী অংশে জাগরী বন্দ্যোপাধ্যায় সামাজিক গণমাধ্যমে বা সোশ্যাল মিডিয়াতে লিঙ্গের ধারণা কি ভাবে বিবিধ ভাষার মধ্য দিয়ে উপস্থাপিত হয় তা নিয়ে শ্রোতাদের প্রশ্ন করেন। একাধিক উত্তরের মাধ্যমে উঠে আসে সামাজিক মাধ্যমে বহুল প্রচলিত জোকস, মিম ও নানা ধরণের 'কনটেন্ট-মেকিং'য়ের কথা যেখানে ভাষা শুধুমাত্র উচ্চারিত ভাষার মধ্যেই সীমাবদ্ধ থাকে না, উপরন্তু ক্যামেরার ভাষা, উপস্থাপনার ভাষা, ছবির ভাষা, শরীরী ভাষা, ইত্যাদির মধ্যে দিয়েও বাধুয় হয়ে ওঠে। সামাজিক



মাধ্যমে যদিও দেখা যায় যে অধিকাংশ ক্ষেত্রেই দীর্ঘকাল ধরে চলে আসা লিঙ্গের ধারণারই পুনঃ-অবতারণা করা হচ্ছে, তবুও অনেক ক্ষেত্রে সামাজিক মাধ্যম এবং আন্তর্জালের জগৎ 'নিজ'কে প্রকাশ করারও একটি স্থান হয়ে উঠছে, বিশেষভাবে যারা নিজেদের কুইয়ার স্পেকট্রামের (Queer spectrum) অন্তর্গত হিসাবে পরিগণিত করেন, তাদের জন্য। সর্বশেষে তিনি নারীবাদের চতুর্থ ডেউয়ের কথা বলেন যার একটি মূল প্রতিপাদ্য হল 'ডিজিটাল এন্টিভিজমের' মাধ্যমে বিভিন্ন

চিরাচরিত লিঙ্গভিত্তিক ধারণার পরিবর্তন ও সংশোধনের দাবি তোলা। একটি প্রশ্নোত্তর পর্বের সঙ্গে আলোচনাচক্রটি শেষ হয়।

Masterclass on Unpacking Indigeneity

Prachi Tanaya Dash



The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a masterclass on “Unpacking Indigeneity” conducted by Nishant Upadhyay, Associate Professor, Department of Ethnic Studies, affiliate faculty of Women and Gender Studies, LGBTQ, Studies at Center for Asian Studies, Center for Indigenous and Native American Studies in the University of Colorado Boulder, on October 29, 2025.

The session started by defining ‘Indigeneity’ and how it is framed within the academic space. The speaker covered topics of appropriation and erasure of Indigenous communities and cultures by settler colonies, focusing on the problematics of generalising the idea of ‘Indigeneity’ across the world. They suggested that Indigeneity should be discussed on their relationship with the land they inhabit.

The speaker mentioned that the Article 342 of the Constitution of India uses the phrases ‘backwardness’, possessing of ‘primitive traits’ and ‘shyness’ to define the ‘Scheduled Tribes’. They referred to a study by Virginius Xaxa in 1999 to talk about the powerlessness of the Adivasis in the face of institutionalised discrimination, while pointing out how Mabel Gergan talked about the discriminations that existed against the Indigenous communities even before British colonial rule was in place. They discussed about how a map identified as the map of a mythical ‘United India’ was being distributed among diasporic Indians in Canada to depict ‘India’ before the European contact and the subsequent Partition narrative. This version of ‘Indigeneity’ claimed all the lands of ‘Undivided India’ belonging to them, victimising certain groups in this process. On the other hand, during the signing of the treaty to recognise Indigenous communities in the UN, India strategically decided to recognise that all the citizens of India including the Indigenous communities of an area had a claim to all lands of India to prevent potential conflict over Indigenous lands.

While particularly focusing on the issue of displacement of Indigenous people in Canada and the United States, the speaker also talked about genocide in several parts of the world. The session ended with a question and answer session.

Activities of ‘Granth Carcā’: The CCL Book Club

“দেশ ভাগ হয়, মানুষ নয়”

শিলাজিৎ মণ্ডল

সেপ্টেম্বর ২৩, ২০২৫, বিশ্বভারতীর তুলনামূলক সাহিত্য কেন্দ্রে ‘দেশভাগ সাহিত্য’ নিয়ে অনুষ্ঠিত হয় ‘গ্রন্থ চর্চা’র একটি বিশেষ আলোচনা সভা। প্রথমে তুলনামূলক সাহিত্য কেন্দ্রের ছাত্রী সাদিয়া আফরিন মোহনা আলোচনা করেন হাসান আজিজুল হকের গল্প “আত্মজা ও একটি করবী গাছ” নিয়ে, যেখানে দেশভাগের পটভূমিতে দাঁড়িয়ে এক মানুষের পরিচয় হারানোর যন্ত্রণা উঠে এসেছে তীব্রভাবে। ঘর, পরিবার, ধর্ম, সব হারিয়ে নতুন দেশে এসে সে খোঁজে নিজের অস্তিত্ব। বক্তার মতে, গল্পটি শুধু রাজনৈতিক বিভাজনের ইতিহাস নয়, এটি মানুষের মনের মানচিত্রে টানা এক অনির্বচনীয় দাগ। দ্বিতীয় বক্তা হিসাবে অর্পিতা পান্ডা বলেন, বিশ্বজ্যোতি ঘোষের গ্রাফিক সংকলন *This Side That Side: Restoring Partition: Graphic Narratives from Pakistan, India, Bangladesh* বিষয়ে। গ্রাফিক সংকলনটিতে ভারত, পাকিস্তান ও বাংলাদেশের শিল্পীরা চিত্রের মাধ্যমে দেশভাগের ইতিহাসকে নতুনভাবে বলেছেন। আঁকা ছবি ও সংলাপ মিলিয়ে গড়ে ওঠে এক ভিন্ন ভাষা, যা তরুণ প্রজন্মের কাছে দেশভাগের ভয়াবহতা ও মানবিক দিকটিকে জীবন্ত করে তোলে। সৌম্যজিৎ ঘোষ কৃষ্ণ চান্দের লেখা “পেশাওয়ার এক্সপ্রেস” নিয়ে আলোচনা করেন। একজন সাধারণ ডাকপিয়নের চোখ দিয়েই দেখা যায় দেশভাগের অস্থির সময়ের রুঢ় বাস্তবতা। বাংলা সাহিত্যের আলোচনায় উঠে আসে দেশভাগ-পরবর্তী সমাজে নারীর ভূমিকা ও সংগ্রামের প্রতিচ্ছবি। কোনো কোনো পাঠে দেখা যায় কীভাবে ভাষা ও বর্ণনার গঠনই দেশভাগের আঘাতকে আরও স্পষ্ট করে তোলে।



সবশেষে কেন্দ্রের গবেষক সুপর্ণা মন্ডল পাঠ করেন বেনু দত্ত রায়ের কবিতা “মা ভাগ হয় না”। ‘দেশভাগ সাহিত্য’ কেবল ইতিহাসের একটি অধ্যায় নয়, এটি মানুষের বেঁচে থাকা, হারানো আর মমতার গল্প, যা আজও আমাদের গভীরভাবে ভাবায়।

Indians on Indian Lands

Utkrishta Sharma

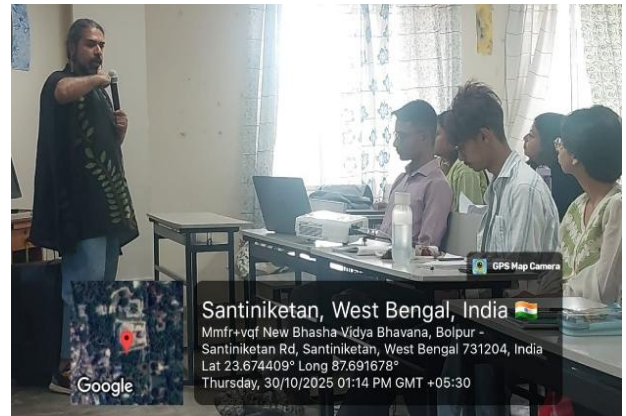


The Centre for Comparative Literature, Bhasha Bhavan, Visva Bharati, organised a book discussion *Indians on Indian Lands* by Nishant Upadhyay on October 30, 2025. Nishant Upadhyay is an Associate Professor, Department of Ethnic Studies, Affiliate Faculty, Department of Women and Gender Studies, LGBTQ Studies, Centre for Asian Studies, Centre for Indigenous and Native American Studies at the University of Colorado Boulder. Their book was published in 2024 by the University of Illinois Press. They introduced their book by interconnecting

it with the discussion on ‘*Unpacking Indigeneity*,’ where they spoke about mobilising identities and battling against nuances of racism and authoritarianism.

The speaker began the discussion by noting the impact of migration on diasporic Indians in foreign lands. Demonstrating how capitalism and colonialism work hand in hand to supposedly ‘authorise’ the encroachment of the Indigenous lands by settlers across the years, they relate the discussion to the mass pogrom in Palestine and Gaza and connected the claim to Indigenous lands as the determining factor in this process. Capitalism as a mode of exploitation ensures that the ‘underprivileged’ and the Indigenous peoples would be consistently losing their possessions, lands and livelihoods under the guise of development. Canada, being a home to a mix of cultures and societies from all over the world, Indigeneity is related to ideas of ‘Indigenous sovereignty’.

In the section “Our identities are in relationship to that of the others,” they referred to ‘settler’ Indians being confused about their identities in a place like Canada which is considered to be a space of development. In Canada, some Asian nationalities like Korean, Japanese, and Chinese are seen as cultures with certain privileges despite being minorities. They referred to the idea of minorities in relation to the ideas of ‘workforce’ and how that had been gradually developed in Canada in the last three decades. Unlike Indians who face racism even within other Asian communities, and practice caste-based discrimination within their own communities. Nishant concluded the discussion by speaking about societies being



shaped by ideologies of a ‘dominant’ culture. They spoke in detail about the interviews they conducted with Indians settled in Canada and their hostile approach towards the Indigenous populace of Canada. The presentation concluded with an exchange of perspectives and observations made by students as well as the faculty members, that made the event engaging and academically enriching.

Revisiting Children’s Literature

Arpita Panda



On November 20, 2025 Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a book discussion on Children’s Literature. This book discussion is part of the activities of the ‘Grantha Carcā’, the book club of the Centre.

The discussion began with the thought-provoking question of what should be the basis of categorising certain literary texts under specific classifications

and how could this issue be looked at critically. Prachi Tanaya Dash from M.A. first year talked about how the perception of ‘children’s literature’ might change with time through the texts of *The Little Prince* (1943), written by Antoine De Saint-Exupery and *The Tale of Princess Kaguya* which is generally considered as a Japanese ‘fairy tale’. She pointed out how texts that are considered ‘children’s literature’ can also give glimpses of the world politics as well as the socio-economic conditions to an ‘adult’ reader. Suparna Mondal, a PhD student of the Centre discussed “Bimalar Oviman”, a Bengali poem by Nabakrishna Bhattacharya. She explained that this poem depicts a story of a girl child named Bimala who complains to her mother about the privileges her brother is being given over her, noting how children are expected to conform to specific gender-roles from a very young age. Shinjini Shinha talked about the novel *Binnir Khoi Lal Batasa*, by Atin Bandopadhyay. She explained her understanding of the book and how she perceived the book as a child and how it has changed as an adult. The other students also engaged in a lively discussion about the implications of the ‘didactic’ aspects of children’s literature, and the representation of ‘underprivileged’ children in literature, namely gypsy children in Enid Blyton’s works. “The Story of the Match Girl” by Hans Andersen was brought up to encourage the students to think about the role of religious ‘faith’ in children’s literature as well.

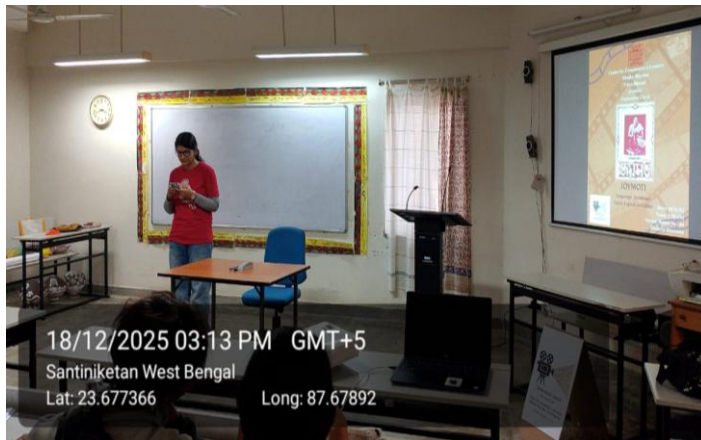


Activities of 'Chalachitra Carcā': The CCL Cine-Lovers' Club

Screening of *Joymoti* (1935)

Arpita Panda

On December 18, 2025 the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a screening of the Assamese film *Joymoti* (1935) as part of the Centre's Cine-lovers' Club 'Chalachitra Carcā'. Dheeman Bhattacharyya addressed the audience as the coordinator of the club, noting that a lack of audio-visual infrastructure had become an obstacle in carrying out the regular activities of the club. However, it had been resolved and he hoped that the new members of the club will be able to conduct more frequent activities. He reminded the audience of the importance of being able to cultivate a sense of criticality while watching cinema. As scriptwriting is being offered to the post-graduate students of the Centre as a skill-development course, he hoped that the film club would become a space for building dialogues between the industry and academia with plans for inviting individuals deeply connected with the industry and the art of films and film-making in the future. After that Ankana Bag, a PhD candidate of the Centre welcomed six new members of the Film Club from the M.A. first year. Suparna Mondal, another PhD candidate of the Centre introduced the film *Joymoti*, directed by Jyoti Prasad Agarwala by sharing information about the play *Joymoti Konwari* by Lakshminath Bezbaroa, on which the film is based, the shooting-process, the actors and other certain aspects about the film. The restored version of the film was screened.



The film is set in seventeenth century Assam, focusing on the sacrifice of Joymoti, an Ahom princess. The screening was followed by a discussion among the audiences which included Arpita Panda from M.A. first year deliberating upon how the lyrics of the songs used in the film reflect the ups and downs of the protagonist's life and Suparna Mondal pointing out the use of natural sounds in the film shaping the ambience of the narrative.

PhD Viva of Edu Sherpa

Tushita Banerjee

The PhD viva voce of Edu Sherpa, a doctoral candidate at the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, was held on November 11, 2025 in the hybrid mode. Her thesis, titled “The Rise of the Indian Nepali Periodicals: A Historiography from 1900 to 1950” was done under the co-supervision of Nilanjana Bhattacharya, Teacher in Charge and Assistant Professor, Centre for Comparative Literature and Dewchandra Subba, Assistant Professor, Sikkim University. Lipi Ghosh, Professor and Head of the Department of South and South East Asian Studies, University of Calcutta was present online as the external examiner of the viva. Edu Sherpa’s dissertation employed the methodological framework of Comparative Literature to examine the historical and conceptual development of prose in Indian Nepali literature, focusing on the publication of the Nepali periodical *Chandrika* as a critical literary event. She proposed a classification of Nepali literary evolution into pre- and post-*Chandrika* phases, arguing that this periodical, edited by Paras Mani Pradhan from 1918 onwards, significantly reshaped literary sensibilities, readership patterns, and the introduction of new genres in Indian Nepali cultural discourse.



In her research, the speaker discussed the deep influence of Sanskrit and Sanskritised Nepali on literary productions highlighting the ongoing Indo-Nepali linguistic tension that shaped literary identities and aesthetic norms. She investigated the development of genres in Nepali literature in relation to other literary cultures, demonstrating how Indian literary traditions share forms, borrowed structures, and locally adapted expressions. The dissertation also emphasised the role of translation practices and periodicals in mediating cultural knowledge, expanding readership, and bringing wider social concerns such as women’s education and access to literary culture into public debate. She demonstrated that the spread of English education, print culture, and imposition administrative language politics influenced Indian Nepali linguistic identity, literary productions, and the formation of a modern reading public.

The viva proceedings were marked by rigorous academic discussion by Dheeman Bhattacharyya, Soma Mukherjee, and Lipi Ghosh with Edu Sherpa on the theoretical foundations of situating the literary events and the socio-linguistic frameworks identified by her in the thesis. The session concluded with a question and answer session with the audience.

PhD Viva of Sounak Dutta

Sampriti Gupta



The PhD viva of Sounak Dutta was conducted on November 19, 2025 at the Centre for Comparative Literature. His thesis, titled “From *Pravda* to *Prabasi*: Translation-Based Reception of the Soviet in Bengali Literature in the Post–World War II Era (1945–1965)”, was carried out under the co-supervision of Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature and Sajal Dey, Assistant Professor

at Department of Russian Studies, EFLU, Shillong. Ranjana Banerjee, Professor at Centre of Russian Studies, JNU was the external examiner for this viva.

The session began with a brief introduction, after which Sounak Dutta outlined the conceptual framework of his study, highlighting how the intersections of literary history and political history in the reception of Soviet Literature within Bengal during the post–World War II period can be analysed with the tools of Comparative Literature. He clarified that both *Pravda* and *Prabasi*, central to his study are periodicals whose textual cultures facilitated cross-regional literary interactions. He discussed the role of translation in the Soviet context, tracing how *Pravda*, literally meaning ‘truth’ evolved from being a vehicle of the voices of workers, peasants, and ordinary citizens to a more regulated medium shaped by state agencies and policies. The speaker described his engagement with Russian language learning and emphasised on the multilingual movements of texts between 1945 and 1965 through understanding the policies of translations. He examined Soviet translation policies, editorial guidelines and their relationship with the broader literary and cultural history of the USSR.

He mapped representations of Russian culture in selected Bengali periodicals such as *Prabasi*, *Parichay*, *Soviet Desh*, and *Harkara*, and discussed contributions of Bengali translators including Nani Bhowmick, Prabodh Kumar Sanyal, Satyen Majumdar, Rekha Chattopadhyay, Tarashankar Bandopadhyay, and Arun Som, among others. He also examined the influence of socialist realism, the mechanisms of Soviet censorship, and theoretical reflections on translation, including Walter Benjamin on the translations of Russian texts in Bengali. Sounak Dutta focused on lesser-discussed genres like short stories, and articles in his thesis. He later outlined the four chapters of his thesis: “Literary Tradition in the Soviet and the Nature of Translation”;

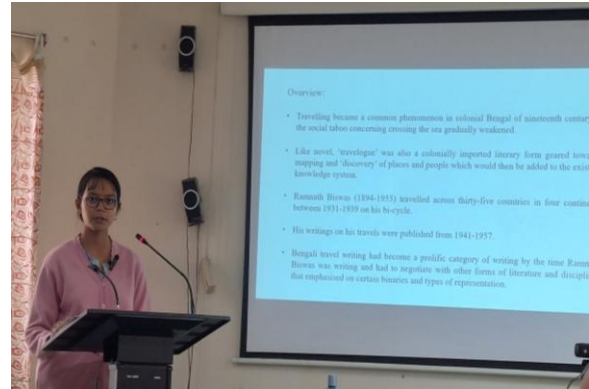
“Translation Projects in Soviet Periodicals and the Process of Selection”; “Inclusion and Reception of Russian Literature in Selected Bengali Periodicals”; and “Published Bengali Translations in the Soviet (1945–1965) and the Search for an Alternate Translation Theory” which were explained with examples from the research findings.

A comprehensive discussion followed, addressing issues on institutional and individual histories and Rabindranath Tagore’s idea of *Vishwasahitya* and the relevance of the thesis in the field of Comparative Literature. The session concluded with a vote of thanks to all panel members and attendees.

Pre-PhD Seminar of Ankana Bag

Sampriti Gupta

The pre-PhD seminar of Ankana Bag was held on December 3, 2025 at the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati where she presented her research titled “Exploring Cosmopolitanism and Nationalism: Travel Writings of Ramnath Biswas (1942–1952)”, carried out under the supervision of Soma Mukherjee, Assistant Professor, Centre for Comparative Literature. Sumit Chakrabarti, Professor, Department of English, Presidency University was present for the session as the external examiner.



The speaker began with an overview of her research, situating the life and writings of Ramnath Biswas, a Bengali traveller who journeyed through thirty-five countries across four continents between 1931 and 1939 on a bicycle. She highlighted the socio-cultural climate of early twentieth-century Bengal, contextualising travel writing as a colonial tool, historically used by European writers to frame colonised spaces as inferior and thereby reinforcing colonial superiority. She discussed the emergence of globetrotting narratives in both Bengali and English literature, examining fiction and non-fiction works that shaped early twentieth-century travel discourse providing an extensive overview of the texts used in her review of existing literature in the field, including “Bangali Mohilar Prithibi Bhraman” (1925) by Abala Bose, *Du Chakay Duniya* (1986) by Bimal Mukherjee, as well as works by Nellie Bly and Richard Burton, among others. She also noted Ramnath Biswas’s associations with revolutionary groups such as Yugantar and Anushilan Samiti, which influenced his worldview and writings.

Ankana articulated the key research questions guiding her thesis, focusing on Ramnath Biswas’ literary map-making as a way of negotiating colonial modernity and power struggles, the intersection of literature and travel as modes of identity formation and Ramnath’s attitudes toward the various cultural, racial, and political differences he encountered during his journey.



Next, she presented a structured outline of her four dissertation chapters that trace a trajectory of literature containing the presence of travel from pre-colonial times to Ramnath Biswas' contemporary times to posit his literary corpus within that context. During her presentation, she also examined specific works by Biswas, such as *Germany ebong Moddho Europe* (1948), *Mau Mau er Deshe* (1953), and *Sarba-swadhin Shyam* (1949), demonstrating how these texts articulate both cosmopolitan and nationalist impulses.

After the presentation, constructive feedback and valuable suggestions were provided by the committee members and the expert. The session concluded with a vote of thanks extended to the examiners, panel members, faculty and attendees.

Centre's Participation in University Activities

Upasana

Ankana Bag

Nilanjana Bhattacharya, Teacher in Charge and Assistant Professor at the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati conducted the weekly Upasana of the university at the Upasana Griha as the Acharya on August 27, 2025. The Upasana was also graced by the hon'ble Vice-Chancellor, Prabir Kumar Ghosh.

The Upasana began with the song "Jani jani kon adikal hote" by the students of Sangit Bhavana followed by the Prarthana (prayer). "Tumi kamon kore gaan koro he guni" was the second song of the Upasana. Nilanjana Bhattacharya read excerpts from Rabindranath Tagore's *Pather Sanchay* (1939) highlighting the portion reflecting about an individual becoming 'truth' itself, and thereby, realising the limitless and eternal within the bounds of something that is finite and mundane.

The Upasana ended with the song "Amar sakal raser dhara".



Awareness Programme by ICC-PSHWW

Soumojit Ghosh



On August 27, 2025, the Internal Complaints Committee for the Prevention of Sexual Harassment Against Women at Workplace (ICC-PSHWW) organised an awareness programme in the ICT Room, 1st Floor, Bhasha Bhavana. The Chairperson of ICC-PSHWW Sakuntala Misra, spoke about different initiatives to prevent harassment in the university and encouraged anyone needing counselling to contact the committee. Paramita Roy,

Department of Social Work, PSV, reflected on *The Sexual Harassment Act of 2013*, and how complaints can be registered and investigated.

The Chief Guest, Bhavana Khajuria Basumatary, Department of Ceramics & Glass Design, Kala Bhavana, highlighted the importance of a safe campus, respect, dignity, and the responsibilities of teachers, staff, and students. This was followed by an interactive session conducted by the members of ICC-PSHWW with the students of the Bhasha Bhavana.

আনন্দবাজারে তুলনামূলক সাহিত্যকেন্দ্রের অংশগ্রহণ

সাদিয়া আফরিন মোহনা

বিশ্বভারতীতে প্রতিবছরের মতো এবারও এক অনন্য উৎসবের আবহে ২১শে সেপ্টেম্বর অনুষ্ঠিত হয় আনন্দবাজার। যা শুধু একটি মেলা নয় বরং শিক্ষার্থী, শিক্ষক ও স্থানীয় মানুষের মিলিত সৃজন ও সহযোগিতার এক সুন্দর উদযাপন। এবছরও তুলনামূলক সাহিত্যকেন্দ্র ‘তুলনামূলক বিপণি’ নিয়ে আনন্দবাজারে অংশগ্রহণ করে। এই বছর তুলনামূলক সাহিত্য কেন্দ্রের শিক্ষার্থীরা তাঁদের সৃজনশীল দক্ষতা ও নান্দনিক রুচির প্রকাশ ঘটিয়েছেন নিজেদের হাতে তৈরি নানা দ্রব্য প্রদর্শন ও বিক্রির মাধ্যমে। হাতে বোনা উলের তৈরি জিনিস, রঙিন ব্রেসলেট, ঘরে তৈরি



বিভিন্ন সুস্বাদু খাবারের সমারোহে ভরে উঠেছিল স্টল। শিক্ষার্থীরা পরিশ্রম ও আনন্দকে একত্র করে এই মেলাকে আরো প্রাণবন্ত করে তুলেছিলেন।

প্রতিবছরের মতো এবারও প্রকাশিত হয়েছে তুলনামূলক সাহিত্য কেন্দ্রের ছাত্রছাত্রীদের বার্ষিক পত্রিকা তু.মু.লায়ন। এবারের সংখ্যার মূল বিষয় ছিল “খাদ্য”। বিভিন্ন দৃষ্টিকোণ থেকে পর্যালোচনায় বিবিধ রচনা, প্রবন্ধ, কবিতা ও শিল্পকর্মের মাধ্যমে বিষয় হিসাবে খাদ্যকে নতুনভাবে বিশ্লেষিত করা হয়েছে। ‘খাদ্য’ এখানে কেবল রসনাবিলাস নয়, তার চাইতে বেশি সংস্কৃতি, স্মৃতি, ইতিহাস ও পরিচয়ের এক গভীর প্রতীক হয়ে উঠেছে। এ বছর তু.মু.লায়নের সম্পাদনা করেন পিএইচডি গবেষক সুপর্ণা মন্ডল।



Other Activities of the Centre

তুলনামূলক সাহিত্যকেন্দ্রে শিক্ষক দিবস উদযাপন

রাজেশ্বরী দাঁ

৪ সেপ্টেম্বর, ২০২৫, তুলনামূলক সাহিত্যকেন্দ্রে উদযাপিত হয় শিক্ষক দিবস। ছাত্রছাত্রীদের উদ্যোগে আয়োজিত এই অনুষ্ঠান শিক্ষার্থী, অধ্যাপক-অধ্যাপিকা এবং পিএইচডি গবেষকদের উপস্থিতিতে সমৃদ্ধ হয়ে ওঠে। প্রথম বর্ষের ছাত্রী গরিমা সেন এবং দ্বিতীয় বর্ষের ছাত্র সৌম্যজিৎ ঘোষ অনুষ্ঠানটি পরিচালনা করেন। অনুষ্ঠানের সূচনা হয় “প্রাণ ভরিয়ে তুষা হরিয়ে” উদ্বোধনী সংগীতের মাধ্যমে। ছাত্রছাত্রীদের পক্ষ থেকে সশ্রদ্ধ নিবেদনরূপে অধ্যাপক-অধ্যাপিকাদের হাতে তুলে দেওয়া হয় সাহিত্যকেন্দ্রে ব্যবহারের জন্য কাঁচের জলের বোতল যা

সাহিত্যকেন্দ্রের সবুজায়ন এবং প্লাস্টিক-বর্জন উদ্যোগ “খোলা জানালা”র একটি অংশ হয়ে উঠবে বলে ছাত্রছাত্রীরা অঙ্গীকার করেন। স্নাতকোত্তর দ্বিতীয় বর্ষের ছাত্র শিলাজিৎ মন্ডল ক্যানভাস কাপড়ের উপর স্বহস্তকৃত আলপনা উপহার দেন। উপস্থিত অধ্যাপক-অধ্যাপিকারা সংক্ষিপ্ত অথচ আন্তরিক বক্তব্য রাখেন এবং অধ্যাপক ধীমান ভট্টাচার্যের গানের মাধ্যমে অনুষ্ঠানটি আরও তাৎপর্যপূর্ণ হয়ে ওঠে।



নবীনবরণের উচ্ছ্বাসে মুখরিত তুলনামূলক সাহিত্যকেন্দ্র

রাজেশ্বরী দাঁ

৪ সেপ্টেম্বর, ২০২৫, তুলনামূলক সাহিত্যকেন্দ্রে শিক্ষক দিবসের পাশাপাশি নবীনবরণ উৎসবও অনুষ্ঠিত হয়। শিক্ষক দিবসের অনুষ্ঠান শেষ হতে নবীনবরণ উৎসব শুরু হয়। এই অনুষ্ঠানটিও পরিচালনা করেন প্রথম বর্ষের ছাত্রী গরিমা সেন এবং দ্বিতীয় বর্ষের ছাত্র সৌম্যজিৎ ঘোষ। নবাগত স্নাতকোত্তর প্রথম বর্ষের ছাত্রছাত্রীদের বরণ করে নেওয়া হয় অভিনব সাংস্কৃতিক পরিবেশনার মাধ্যমে। প্রীতির নিদর্শনস্বরূপ তাঁদের হাতে তুলে দেওয়া হয় কিছু ছোট উপহারও। সমবেত সঙ্গীত, স্বরচিত কবিতাপাঠ, প্রথম বর্ষের ছাত্রী প্রাচী তনয়া দাশের গান ও অর্পিতা পন্ডার নৃত্য, গবেষক সুপর্ণা মন্ডল ও অঙ্কনা বাগের আবৃত্তি ইত্যাদির



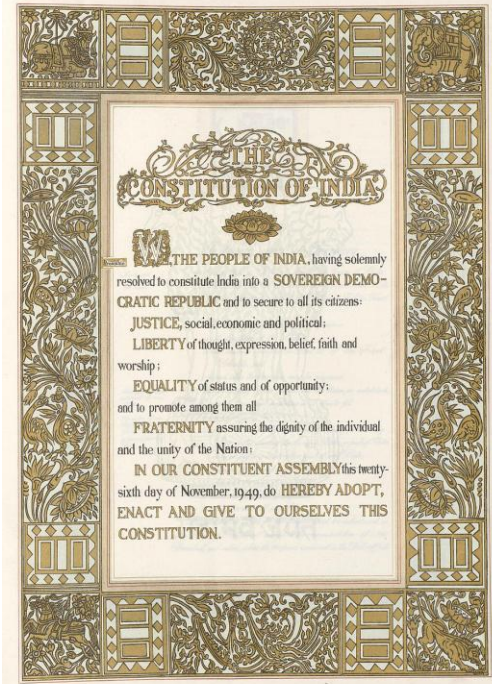
মধ্য দিয়ে অনুষ্ঠানে এক অনন্য রঙের ছোঁয়া লাগে। ছাত্রছাত্রীদের মিলিত অংশগ্রহণে এই বিভাগে সৌহার্দ্যপূর্ণ পরিবেশ তৈরি হয়। নবীনদের জন্য এটি হয়ে উঠে এক নতুন যাত্রার আনন্দময় সূচনা। অবশেষে আশ্রম সংগীতের মাধ্যমে অনুষ্ঠানটি সমাপ্ত হয়।

Observation of the Constitution Day at the Centre for Comparative Literature

Sangita Mondal

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a special session on Constitution Day on November 26, 2025. The session was coordinated by Nilanjana Bhattacharya, Teacher in Charge and Assistant Professor, Centre for Comparative Literature, who briefly introduced the purpose of observing Constitution Day every year. This event aimed to highlight the artistic and historical significance of Nandalal Bose's artworks in the Constitution of India.

Arpita Panda, in her presentation historicised how around 1950, Nandalal Bose, a globally renowned artist and the first principal of Kala Bhavana enriched the original, handcrafted manuscript of the Constitution by leading an efficient team of artists who created illustrations and decorated the borders of every page. Nandalal Bose's contributions went far beyond artistic decoration. These artworks illustrating the Constitution depicted India's rich cultural and historical heritage, connecting its ancient vigour with its democratic aspirations. The presenter also elaborated upon how Bose thoughtfully adapted several figures and stylistic elements from the Ajanta Cave paintings, transforming the Constitution into a visual representation of the identity, spirit, and heritage of the new nation. Nilanjana Bhattacharya addressed the students and reiterated the significance of analysing the content and the design of the Constitution and explored the possibility of integrating that knowledge in our curriculum.



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Wednesday, 26/11/2025 03:44 PM GMT +05:30



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Wednesday, 26/11/2025 03:47 PM GMT +05:30

Book Review

Make Up Your Mind: 25 poems about choice**Nabaneeta Dev Sen****Translated by Nandana Sen****iUniverse****2016****Price: USD 9.95***Suparna Mondal*

নবনীতা দেবসেনের *Make Up Your Mind: 25 poems about choice* গ্রন্থটি একটি দ্বিভাষিক কবিতা সংকলন। এই সংকলনের অধিকাংশ কবিতাই নবনীতা দেবসেনের *তুমি মনস্থির করো* কাব্যগ্রন্থ থেকে গৃহীত। গ্রন্থটির ইংরেজি ভাষান্তর-সহ সার্বিক পরিকল্পনা করেছেন কবিকন্যা নন্দনা সেন। একদিক দিয়ে এই সংকলনটি মা-মেয়ের সম্পর্কের উদযাপন। ১৬ এপ্রিল, ২০১৬ তারিখে *দ্য টেলিগ্রাফ*-কে দেওয়া একটি সাক্ষাৎকারে নন্দনা জানান মায়ের জন্মদিনে উপহার দেওয়ার জন্য তিনি গোপনে এই কবিতাগুলির ইংরেজি ভাষান্তর করেন। গ্রন্থের শুরুতে “Daughtering Beauty” শিরোনামে একটি সংক্ষিপ্ত লেখা যোগ করেছেন নন্দনা যেখানে মা নবনীতার প্রতি তাঁর ভালোবাসার অপরূপ বহিঃপ্রকাশ লক্ষ করা যায়।

কবিতাগুলির বিন্যাসের ক্ষেত্রে এক পৃষ্ঠায় বাংলা কবিতা এবং অপর পৃষ্ঠায় ইংরেজি ভাষান্তর এইভাবে সাজানো হয়েছে। ইংরেজি ভাষান্তরগুলি অত্যন্ত সুখপাঠ্য, স্বতন্ত্র কবিতা হিসাবেও পাঠযোগ্য হয়ে উঠেছে। পঙ্ক্তির বিন্যাসের ক্ষেত্রে প্রয়োজন অনুযায়ী হেরফের হয়েছে তবে ছন্দ মিল যুক্ত কবিতাগুলির ক্ষেত্রে ভাষান্তরেও ছন্দমিল বজায় রাখার চেষ্টা করেছেন নন্দনা। কিছু কিছু কবিতার প্রসঙ্গ এখানে আলাদা করে উল্লেখ করা যায়। প্রথমেই যে কবিতাটির নাম করা যায় তা হল “জীয়েল।” জীয়েল শব্দটির মধ্যে যে ব্যঞ্জনা নিহিত আছে ইংরেজি ভাষান্তরে তা প্রকাশ করতে হলে অনেকটা বিস্তারিতভাবে বলতে হয়। তবে নন্দনা খুব সহজেই তা প্রকাশ করেছেন ইংরেজি ভাষার পাঠকের উপযুক্ত করে। নাম দিয়েছেন “Catch of the Day।” তবে কিছু কিছু ক্ষেত্রে মনে হয় এই ধরনের ভাষান্তরে বাংলা কবিতাগুলির সাংস্কৃতিক নিজস্বতা হারিয়ে গেছে। দৃষ্টান্তস্বরূপ “রথের মেলায়” কবিতাটির কথা বলা যায়। এখানে নন্দনা রথের মেলার অনুসঙ্গকে সম্পূর্ণ বিলুপ্ত করে “The Great Fair” নামকরণ করেছেন। তবে এই ধরনের সাংস্কৃতিক নিজস্বতাগুলি বজায় রাখতে হলে হয়তো অনেক টীকা যুক্ত করতে হত যা পাঠকের সহজ ছন্দকে বিঘ্নিত করত। সেদিক দিয়ে বলা যায় ভাষান্তরকারী যা পরিবর্তন করেছেন তা অত্যন্ত সচেতনভাবেই করেছেন।

আলোচ্য গ্রন্থের উপ-শিরোনাম *25 poems about choice*। একটি গ্রন্থনির্মাণের প্রতিটি ধাপেই এমন বহু choice বা নির্বাচন থাকে। এই গ্রন্থের কবিতাগুলি, তার ভাষান্তর সবই এই নির্বাচনের ফলপ্রসূত। বইটির প্রচ্ছদে

Make Up Your Mind
25 poems about choice



Nabaneeta Dev Sen
Translated by Nandana Sen

রবীন্দ্রনাথ ঠাকুরের আঁকা একটি ছবি ব্যবহৃত হয়েছে। প্রসঙ্গত উল্লেখ্য “নবনীতা” নামটিও কিন্তু রবীন্দ্রনাথই দিয়েছিলেন। ফলে প্রচ্ছদ হিসাবে এই নির্বাচনও আকস্মিক নয়। আধুনিক বাংলা কবিতার একটি গুরুত্বপূর্ণ সংকলন হিসাবে এই গ্রন্থটি পাঠকের স্মৃতিতে উজ্জ্বল হয়ে থাকবে।

Indians on Indian Lands: Intersections of Race, Caste, and Indigeneity

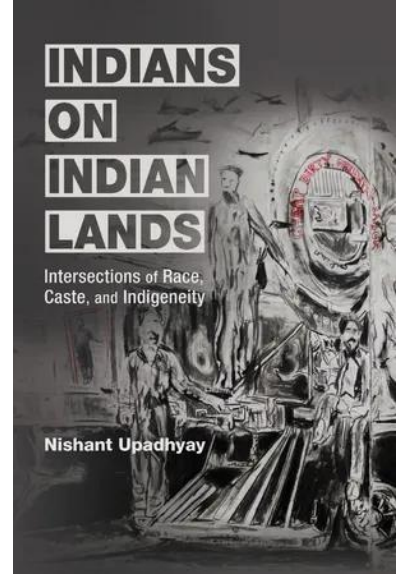
Nishant Upadhyay

University of Illinois Press

2024

Price: 2288/-

Ankana Bag



Indians on Indian Lands by Nishant Upadhyay presents a compelling and necessary intervention in the fields of Indigenous studies, diaspora studies, and settler colonial critique. The author weaves a sophisticated analysis that bridges colonial histories across continents, foregrounds the complexities of race and caste, and challenges complacent multicultural narratives in Canada’s settler colonial landscape.

The book offers an incisive examination of the tangled relationships between Indigenous peoples and diasporic Indian communities, unpacking colonial legacies and racialised complicities with nuance and urgency. A central point of the book lies in its introduction of the concept of “colonial and racial entanglements.” By tracing the colonial histories embedded in place names like Tkarón:to—known to many simply as Toronto—and linking British imperialism in South Asia with the settler colonial project in Turtle Island, the author illuminates how these seemingly distant geographies are deeply interconnected through the machinery of empire. This ‘trans-imperial’ lens breaks open the conventional spatial imaginaries and forces readers to confront the enduring impact of colonial expansion and racial capitalism across borders. Significantly, the author’s reflexive use of positionality—as a “brahmin Indian hindu” and “uninvited settler”—adds a critical layer. This self-awareness intertwines with the broader analysis to unpack how racialised migrants from India complicate settler identities and relations on Indigenous lands. The book’s critique of settler colonialism runs deep, targeting the complicity born from racialised migration, especially among dominant caste Indians.

The author dismantles liberal multicultural rhetoric, revealing how terms like ‘reconciliation’ and ‘peace’ often serve to mask ongoing colonial dispossession rather than redress it. By introducing the figure of the ‘casted-settler,’ the book makes a novel theoretical contribution. This concept captures how caste status, combined with racial mobility and capital, shapes diasporic Indians’ roles within settler colonialism. It pushes beyond generic critiques of ‘settlers’ to specify the complex intersections of caste, class, and race that condition complicity and resistance.

One of the book’s most compelling sections is its exploration of relationalities—between Indigenous peoples and diasporic Indians—categorised as intimacies, complicities, and solidarities. The author’s examination of ‘material intimacies’ is offered through various examples, working-class Sikh immigrants in British Columbia historically shared spaces and labour conditions with Indigenous workers, fostering everyday connections, whereas highly skilled Indian professionals in Alberta’s tar sands remain spatially and socially distant, reflecting disparate capitalist logics.

The author argues that ignoring brahminism renders any understanding of Indian diasporic communities incomplete at best. The ways dominant caste Indian Hindus construct Indigenous peoples as ‘caste Others’ by using both colonial and caste frameworks, illuminates a transnational logic of exclusion. Moreover, the book situates diasporic Hindu nationalism (Hindutva) within global settler colonial and white supremacist projects, revealing disturbing alignments that complicate conventional diasporic solidarity narratives.

Methodologically, the book’s “sociology of the trace” offers a powerful way to uncover what dominant archives and narratives have erased. By focusing on silences, embodied experiences, and the elusive “traces of Indianness,” the author unsettles traditional academic canons and invites readers to engage with stories and subjectivities often rendered invisible.

Ongoing Research Works

- Mrittika Ghosh: Contextualising the ‘Canon’ and ‘Periphery’: Historicising the Works of Select Nigerian Women Writers (1960 - 2020) [Thesis submitted]
- Ankana Bag: Exploring Cosmopolitanism and Nationalism: The ‘Travel Writings’ (1942-52) of Ramnath Biswas
- Arjyarishi Paul: Assessing the Idea of the Juvenile in India with Respect to Selected Bangla Illustrated Texts (1947-1991)
- Suparna Mondal: বাংলা বিদ্যাচর্চায় ভারতীয় সাহিত্যের প্রতিগ্রহণ: প্রসঙ্গ ‘সাহিত্যিক ইতিহাস’ নির্মাণ (১৯৫০-১৯৯৯) [The Construction of ‘Literary History’: Indian Literature as Received in Bangla Literary Studies (1950-1999)]

Students’ Achievements

- Edu Sherpa has been awarded the degree of Doctor in Philosophy for her research work: “The Rise of the Indian Nepali Periodicals: A Historiography from 1900 to 1950”. The research was done under the co-supervision of Nilanjana Bhattacharya, Teacher-in-Charge and Assistant Professor, Centre for Comparative Literature, Visva-Bharati and Dewchandra Subba, Assistant Professor, Sikkim University.

- Sounak Dutta has been awarded the degree of Doctor in Philosophy for her research work: “From *Pravda* to *Prabasi*: Translation-Based Reception of the Soviet in Bengali Literature in the Post–World War II Era (1945–1965),” The research was done under the supervision of Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature and was co-supervised by Sajal Dey, Assistant Professor at Department of Russian Studies, EFLU, Shillong.
- Suparna Mondal was invited to present her poems at the Bardhaman Little Magazine Mela on November 30, 2025.
- Soumojit Ghosh came in fourth position for the essay competition on the occasion of National Anti-Ragging Day/Week 2025 observed at Visva-Bharati during August 12-18, 2025.

Faculty Members’ Achievements

- Soma Mukhopadhyay, Assistant Professor, Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, has completed Rashtriya Karmayogi Large Scale Jan Seva Programme provided by the Capacity Building Commission with Knowledge Partner-Illuminate Knowledge Resources on August 26, 2025.
- Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, has completed Rashtriya Karmayogi Large Scale Jan Seva Programme provided by the Capacity Building Commission with Knowledge Partner-Illuminate Knowledge Resources on August 26, 2025.

Students’ Publications

- Mondal, Suparna. “Literary Historiography of the “Neighbouring Literatures”: An Alternative Model for Writing Indian Literary History.” *Aitihya The Heritage*, Vol. 16, Issue 2, Sept.-Oct. 2025, pp. 53-60.
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Project of the Centre

Inter-departmental and Inter-Institute Collaborative Project on AI and Mental Health in HeIs

Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature

Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature Visva-Bharati, Santiniketan is working as the PI for a project on “Role of AI in Mental Health and Inclusion in Higher Academic Institutions.” The project is sponsored by the Ministry of Education and is being carried out across various academic institutions in the country by IIT Kanpur and Wadhvani AI. Mausumi Bhattacharyya, Associate Professor, Centre for Journalism and Mass Communication, Visva-Bharati, Santiniketan is the Co PI and collaborator in conducting the survey at Visva-Bharati.

This collaborative effort will generate valuable insights into challenges faced by academic institutions across the country, and contribute towards developing AI models that can better address these issues.



Skill-Development Project by the Students of CCL

Shinjini Sinha

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati offers special courses that are meant to complement the students' academic training, one of which is a skill-based course on Script Writing. As a part of this course, the M.A. I students who opted for Script Writing were assigned the project 'Festivals of Santiniketan', which involves making five individual documentaries of three minutes each, and a fifteen-minute compilation documentary bringing all of them together.

The project focuses on documenting five specific events organised by different Bhavanas under Visva-Bharati. The initial phase required students to look into the historical and cultural background of each occasion, and prepare a presentation that outlined the basic structure of the film, the names of possible interviewees, the questionnaire and an overall idea of how the documentary would be shaped. The assignment for the course 'Literary Skill: Script Writing' was taken up under the supervision of Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature. Once the formal letters requesting permission for shooting and interviews were drafted and approved, the students received confirmation on the schedule, following which the department provided the necessary equipment to start filming.

Fieldwork began with Rathindra Mela, held annually on November 26 and 27 at Silpa Sadana, Sriniketan, in honour of Rathindranath Tagore. Three more events, Shatoi Poush (৭ পৌষ), Khristotsab, and Poush Mela, are yet to be covered. After the shoot, scripts for the individual films, as well as for the compilation documentary, will be developed. Research, planning, and the preparation of questionnaires for the remaining melas are currently in progress, alongside the coordination required to complete filming within the given timeframe.



Upcoming Events

- International Masterclass on “Camera Stylo: The Film Art of Satyajit Ray” by Mr. Suman Ghosh.
Date: 9th January, 2026.
- Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, in collaboration with the Department of Yogic Art and Science, Vinaya Bhavana, Visva-Bharati presents “Of Clay and Dust”, a six days-long extensive body movement workshop, including Body awareness, narrative based movements, body conditioning, introduction to Odissi with marshal arts like Mayurbhanj Chhau and Kalaripayattu, introduction to basic Abhinaya, how to work with musicians and script, and how to develop performance, facilitated by Monami Nandy.

Dates: February 16-21, 2026

Venue: Dhyana Kutir, Yoga Village Premises, Vinaya Bhavana, Visva-Bharati




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 Bhasha Bhavana
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 How to work with musicians and script
 How to develop performance*

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 This International Workshop on Body Movement is an IKS initiative of the Centre for
 Comparative Literature, Bhasha Bhavana, Visva-Bharati

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A maximum of 20 participants will be selected based on their application. Anyone above the age of 18 can join the workshop, with or without any formal training in dance. The

sessions will be designed each day based on the philosophy and movements from each art form, watching, listening and discussion over different performance pieces to understand the aspects of different styles of art practices.

For Indian Participants: 4000 INR

For International Participants: 50 USD

(The registration fee includes a workshop kit and working lunch for six days. Accommodation is not included in the registration fee but we can facilitate the process of reservation if requested by the participants.)

Please fill in the Google form to apply for the workshop:

<https://forms.gle/spL6wjn2AZ1y156PA>

Limited seats will be available for students of Visva-Bharati to audit select slots. To apply, click here: https://docs.google.com/forms/d/e/1FAIpQLSeCuyYrOaZtLqO8y2vdf-z7_1DTNUDuIKbml6_U6V5sWk0piQ/viewform. No fees required.

Deadline for application: January 27, 2026



Maximum 20 participants will be selected based on their application. Anyone above the age of 18 can join the workshop, with or without any formal training in dance. The sessions will be designed each day based on the philosophy and movements from each art form, watching, listening and discussion over different performance pieces to understand the aspects of different styles of art practices.

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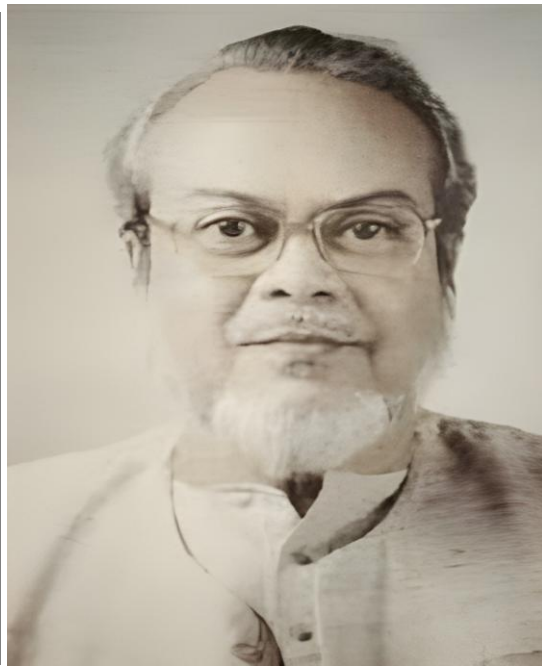
Detailed programme schedule will be shared closer to the scheduled event dates.

For any queries, please contact us at cclvbiksworkshop@gmail.com

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Milinda Majumdar, son of Late Swapan Majumdar, Professor, Department of Comparative Literature, Jadavpur University, retired as Director of Culture and Cultural Relations of Visva – Bharati, and Chairman of Rabindra Bhavan, has generously gifted one thousand two hundred fifty-seven (1257) books to the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati. The books are added to the Centre’s Swapan Majumder Gift Collection located in Room no. 41.



For Prospective Students

CCL offers MA and PhD programmes in Comparative Literature as well as Minor and Multidisciplinary courses at the undergraduate level. Details about admissions and all syllabi can be found in the Visva-Bharati website. Any academic query may be directed to cclvbu@visva-bharati.ac.in



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