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Visva-Bharati

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From the Office Desk

Dr. Nilanjana Bhattacharya

ॐ সর্বেষাং স্বস্তির্ভবতু
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ॐ শান্তিঃ শান্তিঃ শান্তিঃ

It is the time of the year when we bid farewell to a group of students and welcome a fresh group. We wish everyone the very best! May there be well-being for all, peace and fulfilment for all!

As always, we have been trying to expand our everyday teaching-learning with several other activities. We have introduced MA (NEP) programme from this year, offering multiple entries and exits to our students as per NEP 2020. Interested students are requested to check the university website for details. The Centre has successfully completed a project under the sponsorship of the Ministry of Education, Government of India. Our students have found placements in reputed universities. Within our very limited space, our green initiatives continue to grow.

In all, our journey continues. And we sincerely hope that our readers will also be a part of that journey. You may reach us at cclvbu@visva-bharati.ac.in with your queries/feedback.

Carcā: Exercise in Comparativism

Exploring the Evolution of Visual Aesthetics from Medieval to Renaissance

Prachi Tanaya Dash



The Centre for Comparative Literature, Bhasha Bhavana, held a session of Carcā on the topic “A Journey of Visual Aesthetics from Medieval to Renaissance” on 27 April, 2026. The talk was delivered by Professor Indrani Das, Professor of Italian, Centre for Modern European Languages, Literatures and Culture Studies (CMELLCS), Bhasha Bhavana, Visva-Bharati.

The speaker took the attendees on a visual journey of the aesthetics of different periods in European history using paintings, murals, sculptures and architectures of the different periods. The session started with the Greco-Roman period, and the speaker explained the social and theological factors which shaped the aesthetics of the time. She then elaborated on the gradual changes in art and aesthetics of the different periods till the revival of the Greco-Roman aesthetics during the Renaissance and their evolution due to the weakening authority of the church on Renaissance art and society, and how it led to common people being represented in art during that period.

The speaker showed and compared many famous paintings, such as, Da Vinci’s *Mona Lisa* and Botticelli’s rendition of the *Adoration of the Magi*. By showing various pictures of paintings and architectures, she analysed how these paintings and architectural monuments can be seen as the examples of coming together of the European and the “Oriental” styles. She compared the artistic techniques through which gods, people and animals got represented in different art forms. Professor Das mapped a trajectory through pictorial examples to show how the subject matter of different art forms and their evolving stylistics transformed their existence from Greco-Roman to the Renaissance period. This historiography creates an aesthetic journey where the Greco-Roman, the Byzantine and the Renaissance artistic traditions interacted with each other.

The talk eventually progressed into a question-and-answer session where the audience asked questions and provided their own observations on the aesthetics of certain periods. The speaker suggested the book *The Story of Painting: From Cave Painting to Modern Times* by H.W. Janson and Dora Jane Janson as additional reading material to deepen the understanding of European aesthetics.

Intermedial Encounters between Music and Literature

Utkrishta Sharma

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, invited Romit Roy, Associate Professor of German, Centre for Modern European Languages, Literatures and Culture Studies (CMELCS), to deliver a lecture on 26 May, 2026, on the topic “Music and Literature: Intermedial Encounters and Intersections.” The talk was primarily on Theodor Wiesengrund Adorno and his philosophy about music. He spoke about the technicalities of musical scores and demonstrated how the classical music is the basis of popular music. Romit Roy’s discussion illustrated how a listener receives a musical piece, as the words in a song are not mere words; rather, they convey meaning through their association with music. Writing the lyrics of a song can generate a creative worldview where words, rhyme, rhythm and music can establish a theoretical perspective about music and literature. The speaker elaborated this argument by describing how Thomas Mann’s *Doktor Faustus* utilises music in its literary form. Professor Romit Roy also spoke about how music itself is a language but not a system of signs. Experience of music depends on how the musician plays it and how the listener receives it. Beethoven’s Moonlight Sonata was used as an example to show what role translation plays in music. The French title *Clair de Lune* directly translates as ‘light of the moon’ in English. Deceptive translated names as titles of the music pieces are usually used and superimposed on original titles. The speaker played a musical record of *Shudh Basant Alap* by Pandit Nikhil Banerjee and analysed how a musical piece can evoke a different meaning by not conforming to erudite listeners’ expectations. It is indeed true that music is formed by human experiences, but the musical experience of the same phenomenon will invoke different emotions in its listener’s mind.



He talks about the term *derrätsalcharakter* as a phenomenon and how it is experienced when the listener is attentive to every note deeply and precisely. Creation of music is the rebuilding of one’s imagination. The technicality of music is primarily about the notes and their internal coordination and how these relations are utilised to develop the music piece. Meanwhile, a listener, through his/her intuition, can enjoy music even without understanding the original language. The speaker explained that both Indian and Western music have their own aural worldviews. Music gets performed as a coming together of words and sounds. It was explained that music cannot be restricted by technicalities of grammar; rather, it depicts the musician’s own experience. It was also discussed how a Chinese poem has been translated into German in the form of music. Romit Roy spoke about how, over time, music has been used in revolutionary activities to evoke certain sentiments such as nationalism and patriotism. Examples of songs such as *Gurre Lieder*, *Toccata Fugue* and *Für immer Frühling* were discussed as music pieces which have an immense impact on media and the consumers of that media.

The lecture ended with an engaging discussion between students, research scholars and teachers, where participants discussed about personal musical experiences and the session ended with a vote of thanks.

OTHER ACTIVITIES

Farewell at the Centre for Comparative Literature

Archan Mukherjee

The students of the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, organised a farewell programme on 29 May, 2026, for the outgoing MA Semester II students. The programme brought together juniors, seniors, and research scholars in a warm and memorable gathering. The event opened with a musical rendition of Rabindranath Thakur's song *Purano Sei Diner Kotha* sung by Sampriti Gupta, Arpita Panda, Ankur Saha and Sangita Mondal, creating a nostalgic atmosphere. The juniors then presented farewell gifts to the seniors as a token of love and appreciation. The programme featured several self-composed poems by Prachi Tanaya Dash, Utkrishta Sharma, Shinjini Sinha, and Suparna Mondal, along with *shayari* by Ankur Saha. Prachi and Utkrishta also performed a Hindi song, *Badal Pe Paon Hain*, while Arpita presented a dance performance on the song *Sudhu Jawa Asa*.



The cultural performances created an atmosphere of interaction and bonding between junior and senior students. One of the most emotional moments of the programme came when the outgoing seniors shared their experiences and memories of the past two years at the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati. They reminisced about their academic journey, friendships, teachers, and departmental lives. The programme concluded with everyone singing the *Ashrama Sangit* together, making the farewell a heartfelt celebration of friendship, learning, and shared memories.

Shobuj Bitan

Prachi Tanaya Dash and Utkrishta Sharma



The Centre for Comparative Literature, Bhasha Bhavana, on 8 August, 2026, organised an event, *Shobuj Bitan*, as a continuation of the Centre's Green Initiative *Khola Janla* that was started in 2025 on the occasion of 22 *Shravan*, the death anniversary of Rabindranath Thakur. This year's event commenced with an opening address to the students and *Brikshyaropan* of a *Raktakarabi* plant (Red Oleander) by the Teacher in-Charge, Dr. Nilanjana Bhattacharya. This was followed by the students commemorating the event with songs “*Eso Shyamala Sundara*” and “*Morubijoyer Keton Udao.*” Creative posters about afforestation and conservation of the environment were made by the students of the Centre and were displayed at the event. Some new plants were added to the existing collection of plants this year. The students and teachers planted new saplings and watered the plants to add to the beauty of the green space. The event ended with concluding words from Ankur Saha and Sampriti Gupta of MA II, Centre for Comparative Literature, Bhasha Bhavana.

The collection of plants is as follows:

1. Pine Tree (x2)
2. *Tagar* (Crape Jasmine)
3. Rubber Plant
4. *Raktakarbi* (Red Oleander)
5. Ti Plant
6. *Ming* Tree
7. Money Plant (x2)
8. Boston Fern
9. Chrysanthemum plant
10. Peace Lily
11. *Aparajita*
12. Syngonium
13. *Tulsi*
14. Snake Plant
15. Areca Palm (x5)



Exploring Identity and Resistance: A Book Discussion on *Persepolis*

Ankur Saha

On 22 July, 2026, the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, organised a book discussion on *Persepolis* (2003-2004), the autobiographical graphic novel by Marjane Satrapi. This book discussion was part of the activities of *Grantha Carcā*, the Centre's book club.

The book is based on the experiences of the child, Marji. The session started with an introductory speech by Suparna Mondal, a senior PhD scholar at the Centre. Many undergraduate, post-graduate, and PhD students from various departments actively participated in the discussion. Through their interactive dialogues, students unveiled the historical, literary, and political contexts on which the text is based. Participants argued that the book *Persepolis* is not just an ordinary literary text; rather, it is a text which talks about gender, resistance, women's identity, exile and religious politics. Through Satrapi's deeply personal narrative, participants explored how political repression, war, displacement, and ideological conflict shape individual identity and everyday lives.

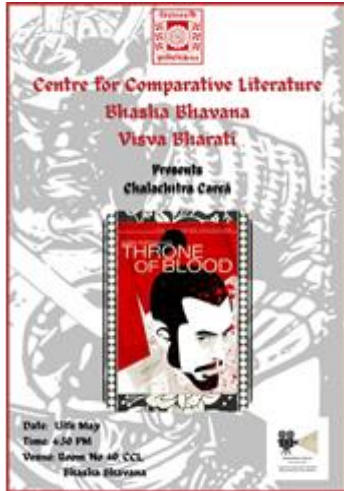


Prachi Tanaya Dash, an MA II student of CCL, spoke about the historical context of the Iran-Iraq War, the Islamic Revolution, and the feminist perspective of the text. Another MA II student from the Centre, Utkrishta Sharma, discussed how the narratorial voice of a child brought a nuanced perspective about the contemporary milieu and how Marjane Satrapi struggled to negotiate with her personal, cultural, and national identity. Later, Tinku Sen, a PhD scholar from the Department of English, Visva-Bharati, elaborated on issues such as politics of representation in graphic novels, women's resistance, and migration. Following this, Priyanshu Maurya, a final-year student from the Hindi Bhavana, offered a thoughtful analysis of the Islamic Revolution, the Iran-Iraq War, and the depiction of sexual oppression in *Persepolis*. Later, Dr. Soma Mukherjee, Assistant Professor at the Centre for Comparative Literature, presented a critical analysis of the text. She talked about the politics of creating categories, binaries and how the West constitutes stereotypical representations of the Islamic world.

The event concluded with an engaging question-and-answer session, where participants shared diverse interpretations of the text and appreciated its continued relevance in contemporary discussions on identity, freedom, and human rights.

Screening of *Throne of Blood*(1957)

Shinjini Sinha

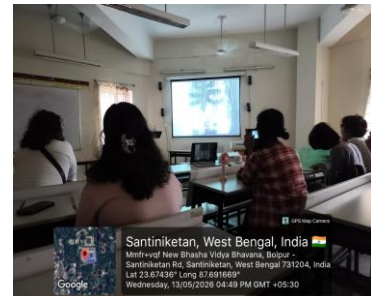


On 13 May, 2026, the film club of the Centre for Comparative Literature organised the screening of Akira Kurosawa's Japanese film *Throne of Blood* (1957) as part of the Centre's Cine-lovers' Club *Chalachitra Carcā*. The screening of this particular film was conducted in keeping with the Centre's academic engagement with reception studies. The primary focus was on cross-cultural literary interpretation. The initiative to organise the screening was undertaken by Sampri Gupta, an MA I student.

The event began with Sampri's brief introduction to the film. She spoke about her personal interpretation of the film and expressed her desire to share with her teachers and her fellow classmates the experience of engaging with one of Kurosawa's most celebrated cinematic masterpieces. The film proved to be an excellent choice for understanding the practical implications of reception methodology. Since the syllabus engages with the reception of Shakespeare across cultures, *Throne of Blood* served as an illuminating example of how a literary text can be reimagined within completely different cultural, historical, and aesthetic frameworks.

Throne of Blood, as a Japanese adaptation of *Macbeth*, demonstrated how meaning is not merely transferred but recreated through the lens of another culture. The film replaced the Scottish medieval landscape with feudal Japan, while simultaneously incorporating elements of Noh theatre, Japanese visual aesthetics, and indigenous philosophical perspectives. These transformations highlighted one of the central concerns of reception studies: that literary works continue to generate new meanings as they encounter different audiences, cultures, and historical moments.

Following the screening, an engaging discussion was held among the students and faculty members. Dr. Dheeman Bhattacharyya, the coordinator of the film club, expressed his appreciation for the thoughtful selection of the film and commended the initiative taken by the student organiser. He remarked that screenings of this nature significantly enrich classroom learning by providing students with opportunities to connect theoretical concepts with visual and cultural texts. He further encouraged the continuation of such initiatives through *Chalachitra Carcā*, noting that regular film screenings and discussions would foster greater critical engagement with literature, cinema, translation, adaptation, and reception studies.



Screening of *Children of Heaven* (1997)

Arpita Panda

On 11 August, 2026, the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, organised a film screening as an activity of the monthly *Chalachitra Carcā* series. The screening was of the acclaimed Iranian film *Children of Heaven* (1997), written and directed by Majid Majidi.



The event began with an introduction by Ayush Tamang, an MA-II student, who provided a brief overview of the film's plot and background. Students from the Centre, as well as from other departments of Visva-Bharati, were in attendance. Following the screening, Sampriti Gupta, an MA-II student at the Centre, shared her observations. She described how the film conveys genuine emotion, highlighting that cinema does not always need to depict larger-than-life characters; rather, it can also focus on everyday lives and human experiences.

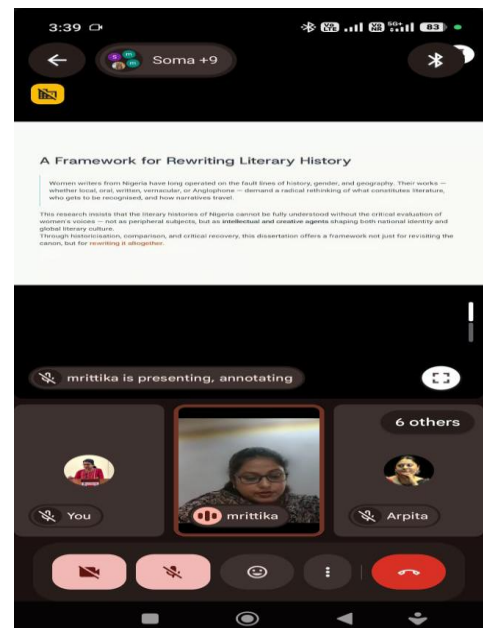
The discussion concluded with remarks from Dr. Dheeman Bhattacharyya, Assistant Professor of the Centre, who elaborated on how remarkably subtle moments were captured on camera, praising the depth of the characters and the fine performances of the child actors.

PhD Viva Report: Mrityika Ghosh

Ankana Bag

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, organised the PhD viva of Mrityika Ghosh on June 15, 2026 in hybrid mode. A research scholar under the supervision of Dr. Soma Mukherjee, Ghosh presented her doctoral project titled "Contextualising the 'Canon' and 'Periphery': Historicising the Works of Select Nigerian Women Writers (1960–2020 C.E.)". Prof. Arpita Chattaraj Mukhopadhyay, Department of English, University of Burdwan was present during the presentation (online) as the external expert.

The presentation situated the study within contemporary debates on literary canon formation, arguing that the canon is historically constructed through institutional, critical, and ideological processes rather than being a neutral repository of literary merit. Focusing on Nigeria between 1960 and 2020, the research examines how women writers have been systematically marginalised



within literary historiography despite their significant contributions to national and global literary cultures.

The presentation traced the evolving representation of Nigerian women, including early Anglophone authors such as Flora Nwapa and Buchi Emecheta, who were discussed in relation to their marginalisation through the label of "women's fiction." The first chapter of the thesis demonstrates how authors like Buchi Emecheta challenged dominant romanticised portrayal of women in Nigerian literature written by male authors. The chapter also talks about how Onitsha Market literature complicates the idea of literary values by relying on only pamphlets as literary publishing products.

The research highlights the contributions of Hausa-language writers in the second chapter, such as Hafsat Abdulwaheed and Bilkisu Ahmed Funtuwa, whose works engage with themes of marriage, education, religion, and women's rights, bringing in the ideas of oral traditions in Hausa language, Ajami literature, and Kano Market literature. The speaker also emphasised the complex role of translation in expanding readership while potentially diminishing linguistic and cultural specificity.

The third chapter investigates the changing conditions under which the contemporary Nigerian writers are achieving literary visibility, taking into account the ever-increasing aspect of literary commodification and the demands of the global literary market. Contemporary writers such as Chimamanda Ngozi Adichie and Lola Shoneyin are examined for their engagement with migration, trauma, gender, and queer identity, alongside the growing importance of digital platforms such as Cassava Republic and Brittle Paper in enhancing the visibility of women writers beyond conventional publishing networks.

Through her thesis, the speaker posits that Nigerian women's writing provides an alternative framework for understanding literary history by challenging dominant canonical traditions established through figures such as Chinua Achebe, Ngũgĩ wa Thiong'o, and Wole Soyinka. By expounding that the issue in the Nigerian literary scenario is a lack of recognition, and not lack of presence, the research demonstrates that women writers have been central contributors to Nigerian literary culture rather than peripheral voices. The presentation concluded with comments and suggestions from Prof. Arpita Chattaraj Mukhopadhyay, followed by an engaging question-and-answer session.

Student-Teacher Meeting

Paushali Das

The Student-Teacher meeting was held on 31 July 2026 in the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati. It was conducted by Dr. Nilanjana Bhattacharaya, the Teacher in-Charge, along with Dr. Soma Mukherjee and Dr. Dheeman Bhattacharaya, who welcomed the newcomers into the Centre. New members were recruited to the existing departmental student committees, and some new committees were formed. Faculty members informed students about upcoming events and the activities of the Centre.



Centre's Participation in University

তুলনামূলক সাহিত্য বিভাগে ছাত্র শিক্ষক পরিচিতি সভা (ওরিয়েন্টেশন)

মোবাসিয়াম মনিরা

গত ২০ জুলাই , ২০২৬ তারিখে বিশ্বভারতী , ভাষা ভবনের অন্তর্গত তুলনামূলক সাহিত্য কেন্দ্র নবীন শিক্ষার্থীদের বিশ্ববিদ্যালয়ের সংস্কৃতির সঙ্গে যুক্ত করে নেওয়ার উদ্দেশ্যে একটি পরিচয় সভার আয়োজন করে। এই বিশেষ অনুষ্ঠানটির মূল উদ্দেশ্য ছিল নবীন পড়ুয়াদের কেন্দ্রের অধ্যাপক , পাঠ্যক্রম এবং বিশ্ববিদ্যালয়ের রবীন্দ্র ঐতিহ্য ও পরিবেশের সঙ্গে পরিচয় করিয়ে দেওয়া।

১২:৩০ মিনিটে অনুষ্ঠানটির সূচনা হয়। অধ্যাপক নীলাঞ্জনা ভট্টাচার্য্য স্বাগত ভাষণের মাধ্যমে বিশ্ব কবির বিশ্বসাহিত্যের ভাবনার আলোকে তুলনামূলক সাহিত্যের প্রাসঙ্গিকতা কে তুলে ধরেন।

দ্বিতীয় পর্বে বিভাগের অধ্যাপক ধীমান ভট্টাচার্য্য ও সোমা মুখার্জি নিজেদের পরিচয় দিয়ে পাঠ্যক্রমের নতুন নিয়ম নিয়ে বক্তব্য রাখেন। নতুন NEP সিস্টেম অনুযায়ী পাঠ্যক্রম , সেমিস্টার , বিশ্বসাহিত্য , অনুবাদ চর্চা ও মূল মূল্যায়ন পদ্ধতি সম্পর্কে বিস্তারিত আলোচনা করেন।

অনুষ্ঠানটির পরবর্তী পর্যায়ে, নবীন শিক্ষার্থীরা লাইব্রেরি , ক্লাসের সময়সূচী , হোস্টেল এবং একাডেমিক সুবিধা নিয়ে বিভিন্ন প্রশ্ন করে। এবং সিনিয়র দাদা ও দিদিরা তাঁদের পরিচয় ও অভিজ্ঞতা নবীন শিক্ষার্থীদের সঙ্গে ভাগ করে নেয়। এরপর তারা বিভিন্ন সেমিনার , চর্চা গুলিতে ও বিশ্ববিদ্যালয় দ্বারা অনুষ্ঠিত অনুষ্ঠানে নতুন ছাত্রদের যোগ দিতে উৎসাহিত করেন। যেমন - আনন্দবাজার , সাপ্তাহিক উপাসনা , ২২ শ্রাবণ , ৭ পৌষ , বর্ষামঙ্গল ইত্যাদি। এই পরিচয় সভা নবশিক্ষার্থীদের মধ্যে আত্মবিশ্বাস বাড়াতে এবং বিশ্বভারতীর শিক্ষায়তনিক ক্ষেত্রে তাদের সহজভাবে মানিয়ে নিতে বিশেষ ভাবে সাহায্য করেছে।

Meeting with the Principal, Bhasha Bhavana

Paushali Das

A meeting with Prof. Mrinal Kanti Mandal, Principal of Bhasha Bhavana, Visva-Bharati, was conducted on 27 July 2026, at Yogayog (ICT Hall) Bhavana, Visva-Bharati. He addressed all the students of undergraduate, post-graduate and the research scholars and welcomed all the new students to Bhasha Bhavana, Visva-Bharati. He also discussed several departmental issues with the older students. This was followed by the address of the Vice Principal, Bhasha Bhavana, who gave a brief introduction about the NEP Syllabus and its marking system to the new

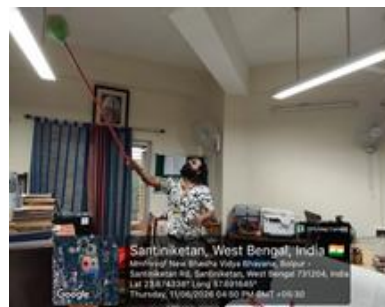
students. New students enquired about the rules of the University, and the Principal and the Vice Principal explained various regulations to them in a lucid manner.

Swachhata Abhiyan at CCL

Sangita Mondal

The Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati organised a *Swachhata Abhiyan* on 11 June, 2026, to support the cleanliness campaign spearheaded by the authority. The main objective of the programme was to clean the departmental premises and to instil a sense of responsibility among students, teachers, and staff members.

The activities started with the energetic participation of students and PhD scholars, along with the faculty members. Using brooms, rags, and other equipments, everyone cleaned the office, staff room, and surrounding areas of the department. Everyone worked together sincerely and completed the task successfully. The programme ended with a message that cleanliness should be maintained regularly and that the spirit of the *Swachhata Abhiyan* should continue beyond a single day.



Book Review

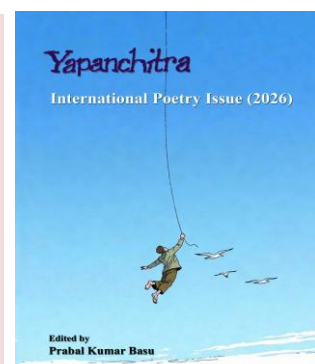
Yapanchitra: International Poetry Issue(2026)

Edited by Prabal Kumar Basu

Yapanchitra Foundation, 2026

Price: 600/-

Sampriti Gupta



In an increasingly interconnected yet fragmented world, poetry remains a space for meaningful cross-cultural engagement. *Yapanchitra: International Poetry Issue 2026*, edited by Prabal Kumar Basu and Barnali Roy, embraces this possibility by assembling poets from diverse linguistic, cultural and geographical backgrounds within a single volume. In his introductory note, Prabal Basu emphasises, “it’s the role of poetry and literature to speak out and raise voices against all atrocities while spreading the necessity of empathy and peace.” Rather than presenting international poetry as a homogeneous category, the anthology upholds the multiplicity of voices

that negotiate questions of identity, memory, displacement, love and belonging in their own ways.

The architecture of *Yapanchitra* resembles a carefully curated voyage across different continents, languages and literary traditions. The volume opens with a diverse selection of international poetry, bringing together voices from the United States, Wales, Afghanistan, Italy and Croatia, thus inviting readers into a conversation that transcends national and linguistic borders. Following this, the volume turns to Egypt, Iraq, and Russia, where poetry is complemented by critical and reflective prose. Particularly noteworthy are the two interviews with the Egyptian poet Ahmad Al Shahawy and the Russian poet Vadim Terekhin. These conversations offer the readers a glimpse of the philosophies and cultural contexts that shape the contemporary poetic practice.

Having traversed various global landscapes, the volume returns to the multilingual richness of India. We find Indian poetry in Bengali, English, Hindi, Gujarati, Konkani, and there are separate sections devoted to Hindi, Kannada, Malayalam, Nepali (India), Punjabi, Santali and Telugu poetry. Rather than presenting Indian poetry as a singular literary and linguistic tradition, the anthology foregrounds its various voices, rhythms and sensibilities. In doing so, *Yapanchitra* transforms the act of reading into an experience of literary and cultural exploration.

Given the issue's vast geographical and linguistic range, it would be difficult to identify a single dominant theme. Instead, its strength lies in the coexistence of diverse poetic concerns that collectively reflect the simplicities and complexities of contemporary life. There are intensely personal and introspective works as the speaker confesses, "My fame as a poet grows. / I crave for more— / more fame, more applause" (Abhijit Bera), exposing the anxieties and desires that accompany artistic creation. Memory and mortality also emerge as recurring concerns, particularly in poems where recollection becomes inseparable from suffering and conscience. Despite their thematic differences, many of the poems employ free verse, sparse diction and vivid metaphorical imagery, allowing individual voices to retain their distinctiveness while participating in a larger conversation about identity, loss, hope, resistance and the search for meaning. The anthology successfully fulfils one of *Yapanchitra's* longstanding commitments to foreground contemporary voices, particularly those of young writers, and to create a space where readers can engage with the anxieties, aspirations and different possibilities that shape the present.

Beyond its literary merits, *Yapanchitra* International Poetry Issue remains a testament to the collaborative effort that brought together diverse voices from across the world, with the successful coordination of poets, translators, and contributors. Special mention should be made of Suparna Mondal and Ishani Dutta, research scholars of the Centre for Comparative Literature at Bhasha Bhavana, Visva-Bharati, for their valuable contributions to this issue. Ishani Dutta translated some Indian Nepali poems featured in the volume, while Suparna Mondal coordinated with the translators of contemporary Indian poetry and assisted in editing portions of the translations. The issue is complemented by a thoughtfully designed cover by Armaan Singh.

Alumni Corner

Beyond the Thesis: Lessons in Becoming

Ishani Dutta (PhD 2025)



People often imagine that a PhD is about reading, writing, and chasing deadlines. It is all of that, of course. But what a PhD doesn't tell you is how much it quietly changes the person writing it.

My doctoral research took me to the Darjeeling Hills and Sikkim (and to several remote corners of the region). If someone had told my pre-2018 self that I would spend years travelling through the hills, calling strangers, requesting interviews, and sitting across from poets, performers, and scholars listening to their stories, I would probably have laughed nervously and declined on my own behalf. I was reserved to a fault, uncomfortable with conversations that stretched beyond necessity. Fieldwork has a curious way of negotiating with your fears. Mine did not disappear overnight, but somewhere between one interview and the next, they became smaller than the stories waiting to be told.

Comparative Literature gave me a different way of meeting the world. We often say that texts travel across languages, cultures, and boundaries, gathering new meanings along the way. Looking back, I wonder if people do the same. I certainly did. Perhaps that is what drew me to the discipline in the first place, and what has stayed with me long after the thesis was submitted. I learnt to conduct research in Nepali, a language that was completely unfamiliar to me before I began studying Comparative Literature. I learnt that patience is not an abstract virtue but something built quietly, through revisions, unanswered questions, and the willingness to begin again.

Life, of course, rarely pauses for a thesis. While working full-time in the corporate learning space, I found myself moving constantly between two worlds that seemed very different but were, in many ways, asking the same thing of me: to listen carefully, to understand deeply, and to communicate with purpose. There were also moments when life demanded attention in ways I had not anticipated. The thesis waited when it had to, and so did I. Somehow each time, we both found our way back to each other.

And then there was Santiniketan. Long after I left, it remains one of the places I miss the most. It was there that independence stopped being an idea and became an everyday practice. Somewhere between PhD deadlines, a full-time job, burnt rice, frequent power cuts, and a house that often felt more unsettling than comforting, I learnt how to take care of myself. Research happened in archives, on mountain roads, and in conversations, but growing up happened in Santiniketan.

Today, I work as an instructional designer, far from the path I had once imagined for myself. Yet Comparative Literature continues to shape the way I think. It reminds me that nothing exists in isolation—not texts, not ideas, not people. Every place we inhabit, every

language we learn, and every conversation we have leaves us slightly transformed. That may be the most enduring lesson CCL, Visva-Bharati gave me.

তুলনামূলকসাহিত্য পাঠ : ব্যাপ্তি ও পরিসর

রাকেশকৈবর্ত



পর্ব এক.

তুলনামূলক সাহিত্যের অধ্যয়ন ও গবেষণার ইতিহাস আসলে চিন্তাবিকাশের ইতিবৃত্ত । এই বিভাগে পাঠ গ্রহণ ও গবেষণা করার সচেতন প্রস্তুতিপর্ব ছিল না। প্রাথমিকভাবে পথ চলা একেবারে সহজ ছিল না। বেশ কিছু সাহিত্যিক পরিসর অজানা থাকলেও ভিতরে ভিতরে একটা গবেষণার তাগিদ তৈরি হয়েছিল। এই তাগিদকে ধারাবাহিকভাবে যিনি ইতিবাচক মান্যতা দিয়ে নতুন পথ দেখালেন তিনি এই বিভাগেরই অধ্যাপক ধীমান ভট্টাচার্য মহাশয়। অনিবার্যভাবে গবেষণায় আমার আগ্রহকে বাড়িয়ে দিয়ে অধ্যয়নের সমস্ত রকম রসদ তিনি জুগিয়েছেন। পাশাপাশি গবেষণা সম্পর্কে সঠিক পরামর্শ, দিকনির্দেশ ও সার্বিক ভাবে সহযোগিতা করে গবেষণার ধাপে ধাপে এগিয়ে দিয়েছেন অধ্যাপিকা নীলাঞ্জনা ভট্টাচার্য ও সোমা মুখার্জী মহাশয়া। নিছক পাঠ্যপুস্তক নির্ভর অধ্যয়ন ও একমুখী পাঠ সম্পন্ন করা নয়, তুলনামূলক সাহিত্যের পঠন পদ্ধতি থেকে শিখলাম কীভাবে তথাকথিত “প্রান্তিক” মানুষের শিল্পকর্ম ও জীবনযাপন গবেষণার এক গুরুত্বপূর্ণ দিক হিসেবে অনায়াসে বিবেচনা করা যায়। নিরন্তর চর্চা, প্রশ্ন, প্রতি-প্রশ্ন, শিল্পীদের সঙ্গে আলাপচারিতার মাধ্যমে ক্রমে গবেষণায় জন্ম নিল লিখিত সাহিত্য ও মৌখিক সাহিত্যের মধ্যে উপস্থিত ভিন্ন পরিসর ও বিকল্প বয়ান সম্পর্কে সচেতনতাবোধ। বৃহৎ অর্থে, তুলনামূলক সাহিত্যের পাঠ ও পঠন পদ্ধতি থেকে আমি শিখলাম যে বিভিন্ন বর্ণের মধ্যে সাহিত্যিক উপাদানের আদানপ্রদান, আন্তঃযোগ, বিকল্প ইতিহাস লিখনের ধারণাগুলিকে। একান্ত চেনা ছকে বাঁধা দৃষ্টিভঙ্গি, বিষয় ও বৃত্তের বাইরে গিয়েও সাহিত্যের ভিন্ন চেহারা, কাঠামো ও অন্য বিন্যাস নিয়ে যে গবেষণা করা সম্ভব তা এই তুলনামূলক পঠন পদ্ধতি থেকে শিখলাম। এখানে গবেষণা করার সুবাদে বেশ কিছু বিশিষ্ট শিক্ষাবিদ, লেখক ও অধ্যাপক, অধ্যাপিকাদের সান্নিধ্যে আসতে পেরেছি। তাঁদের ফলপ্রসূ পরামর্শ আমার সাহিত্য চিন্তা ও সাহিত্যবোধকে সঠিক মাত্রা দিয়েছিল। তাঁরা হলেন ঈশ্বিতা চন্দ, রামবহাল তেওয়ারী, ইন্দ্রনাথ চৌধুরী, মৃণ্ময় প্রামাণিক, সুজিত কুমার মন্ডল প্রমুখ গুণীজনেরা।

পর্ব দুই.

ধীরে ধীরে এই বিষয়টি স্পষ্ট হল যে, তুলনামূলক সাহিত্যের পঠন পদ্ধতি বলয় ও পরিসর একটি নির্দিষ্ট ভাষা বা সাহিত্যের মধ্যে সীমাবদ্ধভাবে নয়, বরং এই পঠন পদ্ধতি বিশ্বসাহিত্যকে একটি বৃহত্তর সাংস্কৃতিক ও বৌদ্ধিক পরিসরের মধ্যে রেখে বোঝার সুযোগ দেয়। তুলনামূলক সাহিত্যের পাঠ্যক্রম ভারতীয় সাহিত্য সম্পর্কে বহুত্বের ধারণাকে মজবুত করেছে। তুলনামূলক সাহিত্য শিখিয়েছে বিভিন্ন ভাষা, সাহিত্য, সংস্কৃতি এবং তত্ত্বের মধ্যে সংযোগ ও পার্থক্যকে অনুধাবন করতে। এই আন্তঃবিষয়ক দৃষ্টিভঙ্গি আমার গবেষণার প্রতি আগ্রহ এবং

সমালোচনামূলক চিন্তাশক্তিকে সমৃদ্ধ করেছে। তুলনামূলক সাহিত্যের পরিধি অত্যন্ত বিস্তৃত। বিভিন্ন দেশের সাহিত্য পাঠ, বহুধারার সাহিত্য পাঠ, প্রাদেশিক ও আঞ্চলিক ভাষায় রচিত সাহিত্য, অনুবাদ-অধ্যয়ন, সাংস্কৃতিক অধ্যয়ন, সাহিত্যতত্ত্ব, চলচ্চিত্র, লোকসংস্কৃতি, পরিবেশন অধ্যয়ন, বিভিন্ন ঔপনিবেশিক অভিজ্ঞতার অধ্যয়ন, লিঙ্গ অধ্যয়ন এবং বিশ্বসাহিত্যের মতো বিষয়গুলি তুলনামূলক সাহিত্য চর্চার গুরুত্বপূর্ণ অঙ্গ। তুলনামূলক সাহিত্যের দৃষ্টিভঙ্গি হল আন্তঃভাষিক, আন্তঃসাংস্কৃতিক এবং আন্তঃবিষয়ক, যা সাহিত্যকে একটি বৃহত্তর বিশ্বপারিসরের মধ্যে রেখে বিশ্লেষণ করতে সাহায্য করে। আমাকে প্রশ্ন করতে, যুক্তি দিয়ে ভাবতে এবং বিভিন্ন সাহিত্য ও সংস্কৃতির মধ্যে সংযোগ খুঁজে বের করতে উৎসাহিত করেছে তুলনামূলক সাহিত্য। আমার বিশ্বাস, কেবলমাত্র বর্তমানে নয়, ভবিষ্যতেও, তুলনামূলক সাহিত্য থেকে শেখা এই দৃষ্টিভঙ্গি আমাকে একজন কার্যকর শিক্ষক ও গবেষকের দায়িত্ব পালনে বিশেষভাবে সাহায্য করবে। আমি মনে করি, একজন শিক্ষক হিসেবে এই অভিজ্ঞতা আমার শিক্ষার্থীদেরও মধ্যে ছড়িয়ে দিতে পারবো যে, সাহিত্য কেবলমাত্র পরীক্ষার বিষয় নয় বরং সমাজ, ইতিহাস ও সংস্কৃতির সঙ্গে যুক্ত একটি জীবন্ত মানবিক চর্চা। সারকথা হল, তুলনামূলক সাহিত্য বিভাগে পড়ার অভিজ্ঞতা অত্যন্ত সমৃদ্ধ ও বহুমাত্রিক।

Faculty Members' Publications

- Bhattacharya, Nilanjana. "Travel as a Trope: Gender, Colonialism and the Global South." *Lands, Real and Imagined: A Colloquium*, edited by Patricia Frick and Ananya Dutta Gupta, The Frank Museum of Art, Otterbein University, in collaboration with Visva-Bharati University, 2026, pp. 49-57.

Faculty Members' Achievements

- Dheeman Bhattacharyya, Assistant Professor, Centre for Comparative Literature, Visva-Bharati, completed a project on "Role of AI in Mental Health and Inclusion in Higher Academic Institutions." The project was sponsored by the Ministry of Education.

Students' Publications

- মণ্ডল, সুপর্ণা। "বৈষ্ণব পদাবলির তামিল অনুবাদ: জাতীয়স্তরের কর্মশালা।" *কৃতিবাস*, ১ জুলাই ২০২৬, পৃ. ৯৭।

Students' Achievements

- Edu Sherpa joined as a Guest Faculty in the Department of English at Darjeeling Hills University, Mungpoo, on August, 2026.
- Mrityika Ghosh has been awarded the Degree of Doctor of Philosophy (PhD) for her research work. "Contextualising the 'Canon' and 'Periphery': Historicising the Works of Select Nigerian Women Writers (1960-2020)". The research was done under the supervision of Dr. Soma Mukherjee, Centre for Comparative Literature, Visva-Bharati.
- Suparna Mondal joined as an Assistant Professor (Contractual) at Rajkiya Degree Mahavidyalaya, Hussainganj, Bihar in August, 2026.

Ongoing Research Works

- Ankana Bag: Exploring Cosmopolitanism and Nationalism: 'The Travel Writings' (1942-52) of Ramnath Biswas (Submitted)
- Suparna Mondal: বাংলাবিদ্যাচর্চায় ভারতীয় সাহিত্যের প্রতিগ্রহণ: প্রসঙ্গ 'সাহিত্যিক ইতিহাস' নির্মাণ (১৯৫০-১৯৯৯) [The Construction of 'Literary History': Indian Literature as Received in Bangla Literary Studies (1950-1999)]

Tumulayan: Call for Submissions

Childhood is an inherent part of everyone's life, humans and animals alike. Some childhoods are veiled in sweet nostalgia; some are shrouded in unspoken pain. The whims of a child's mind bring forth imaginary friends, strange narratives, and innocent truths that vaporise with the flow of time as one grows into adulthood. What remains are the experiences, memories and fragments of magic which one can revisit and gaze upon through another lens. One can create stories or retell lived experiences of good and bad relating to childhood. Remembering our childhood is about realising how far we have come in life. Though one must grow, little unfulfilled wishes, fragmented memories of mischief and magic, and the recollections of granny's fairytales do not let the child inside a person die. Childhoods today are shifting from those of yesteryears, with the introduction of screens into the everyday lives of kids as young as toddlers. Do screens filter out the childhood magic of the past, or does the magic still find a way to creep into childhoods? It is something to ponder. One is shaped by the experiences one has in their childhood. The upcoming issue of *Tumulayan*, the annual literary magazine of the students of the Centre for Comparative Literature, Bhasha Bhavana, Visva-Bharati, will engage with the

theme “Childhood.” We encourage you to tap into the child in you and create creative pieces and observations about childhood for the upcoming edition of *Tumulayan*.

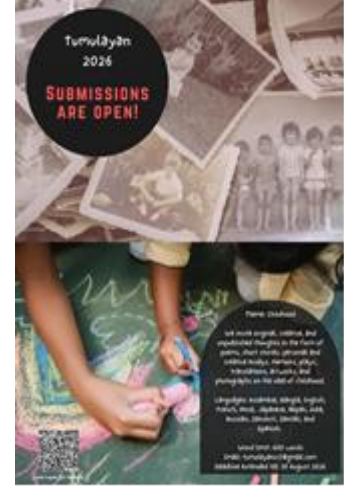
The sub-themes can explore the following areas (but are not limited to):

- Childhood and Nostalgia
- Lost Childhoods
- Inner Child
- Childhood and Imagination
- Children’s Literature
- Childhood and Play
- Childhood and Creativity
- Childhood on Screen

We invite original, creative, and unpublished thoughts in the form of poems, short stories, personal and creative essays, memoirs, plays, translations, artworks, and photographs on the idea of childhood. You may write in any of the following languages: Assamese, Bangla, English, French, Hindi, Japanese, Nepali, Odia, Russian, Sanskrit, Santali, and Spanish. The word limit should not exceed 600 words. Please submit a short bio within 50 words along with the submission. Publication of the works is subject to the review committee’s selection. If selected, authors will be contacted.

Please send your contributions along with a short bio-note and your contact number in a single word document to **tumulayancccl@gmail.com**. The last date of submission is **30 August 2026**.

(Please note that we have a strict policy against AI-generated content. If a submission is found to contain more than 10% AI-generated text, it will be summarily rejected.)



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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