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Sculpture in Motion

Odissi is among the earliest of the classical Indian dance forms - its antiquity can be traced back to 2 B.C. Despite its decline over the centuries consequent to foreign rule, the last few decades have seen this tradition reemerge as one of the most popular dance forms in the Indian sub-continent. This dramatic resurgence from near oblivion may be attributed to the efforts of a few pioneering Gurus or masters of the art, chief amongst them being the living legend Padmavibhushan Guru Kelucharan Mohapatra and his disciples. He is the architect of the modern Odissi repertoire that is based upon insights gained from ancient manuscripts, treatises, Hindu iconography, temple rituals and folk forms.

Odissi originated as a form of ritual worship within the sanctum sanctorum of various temples in Orissa. Young women, even of royal descent, were often consecrated to the temples, "married" to the presiding deity of the temple in praise of whom they sang and danced every day. These priestesses or *maharis* never performed for the public, for the dance was essentially a form of communion with God. This divine art form evolved into a form of entertainment at the increasingly powerful imperial courts and gradually wound its way to village squares where it was performed by female impersonators.

Magnificent temples such as the world famous Konarak Sun Temple erected in the reign of Chodaganga Narasimhadeva (mid-13th c.) are testimony to the fact that Odissi was already a highly developed dance form. In the *Natyasastra*, the ancient manuscript which lays down the rules governing all forms of classical dance, Odissi dance is referred to as the *odhra magadha* style. Every temple had an elaborate *natamandapa* (dance hall) with walls covered with exquisite lifelike carvings of beautiful damsels dancing and playing musical instruments. While it is surmised that these sculptures were inspired by the dance of the *surasundaris* or celestial

nymphs, their arresting poses have in turn inspired the lexicon upon which is built the modern Odissi technique. The trident or *tribhangi* posture in classical Indian sculpture is the cornerstone of this dance style and that which gives Odissi its quality of sculpture in motion. Fascinating geometric patterns based on *tantrik* symbolism are traced out by the dancer on stage. The sinuous curves and undulations of the dancer's body imbue the dance with lyrical grace and impart to Odissi a sensuous charm surpassed by few other forms of dance.

This delightful dance of devotion is an aesthetic exposition of spiritual content rooted in the richness of the mythology and philosophy of Hinduism. A typical recital commences with an invocatory item in which the dancer offers floral tributes to Lord Jagannatha, the presiding deity of Odissi dance, and then dances in praise of any one of the pantheon of Hindu Gods and Goddesses. This is followed by a pure dance item that is comprised of a series of rhythmic lyrical movements and poses reminiscent of Indian sculpture, bringing out the innate grace and charm of the Odissi style. *Abhinaya* or expressional dance is next, usually based on poems about the sublime love of *Radha* and *Krsna* - seemingly erotic but at a deeper philosophical level, an implicit expression of the devotee's yearning to be one with God. The esoteric *bhakti* cult fosters intimate relationship and union with the divine. The final item, the dance of liberation, is a vehicle for immersing oneself in the cosmic soul, the salvation which is the ultimate goal of every art form.

Mausumi Roy

Tribhang Dance Studio
Artistic Director

[Roy, an Illinois Arts Council fellow and one of the few proponents of Odissi dance in this country, is a disciple of Guru Kelucharan Mohapatra. She may be contacted at 847- 781-1860.]



Tribhang Dance Studio Ensemble



श्रीलक्ष्मीदेवीसुन्दरीशंभु

...NEWS...news...NEWS...news...NEWS...

The DR Nagaraj Memorial Lectures, funded by COSAS, welcomed **Flavia Agnes**, an activist scholar and feminist lawyer from Mumbai, as their first Fellow. Agnes is a founding member of Majlis, an organization that supports women's access to the legal system and integrates litigation in cases of matrimonial disputes, domestic violence, economic rights and property settlements, directs campaigns protesting inadequacies of the court system, conducts paralegal training for grassroots level activists and engages in research and publication. Her most recent book is *Law and Gender Inequality: the Politics of Women's Rights in India* (Oxford University Press). She gave a series of talks at the University of Chicago and other locations.

Sheela Patel, a Globalization-MacArthur Fellow, is the Director of SPARC (Society for the Promotion of Area Resource Centres), an NGO component of a three-organization alliance with NSDF (National Slum Dwellers' Federation) and Mahila Milan which together seek to empower slum dwellers in India, specifically in Bombay. Presently, SPARC is in dialogue with the state government of Maharashtra to have communities directly manage and execute all rehabilitation activities for a World Bank aided project. In other cities, they are taking on contracts to build community toilets. Patel is now setting up and strengthening a global network by establishing linkages with other organizations around the world. Making contact with others who work on globalization in Chicago and elsewhere, Patel is exploring theories and conceptual frameworks which may help the organization to articulate its goals and activities. For more information, visit dialogue.org.za or sparcindia.org.

Shahid Amin, Professor and Chair, Dept. of History, University of Delhi and a member of the Subaltern Studies Collective is a Visiting Professor in History for the Spring Quarter 2000. He is offering two courses, an undergraduate course, "Knowing and Writing Colonial India" and a graduate seminar on "Muslims-Memories-Histories in South Asia." Amin has been a Fellow at Stanford University, Princeton University, Australian National University at Canberra and the Institute of Advanced Studies, Berlin. His interests are popular culture, north Indian languages and the relationship between memory and history. His publications include *Event, Metaphor, Memory, Chauri Chaura, 1922-1992* (California University Press, 1995).

Aminah Mohammad-Arif is a Fulbright fellow affiliated with the Globalization Project during the Spring Quarter 2000. She received her degree from Ecole des Hautes Etudes en Sciences Sociales (Paris) for her dissertation on South Asian Muslims in New York. She is currently working on the same segment of population in Chicago and is preparing a new project on Muslims in India.

C.M. Naim's (SALC) *Introductory Urdu*, 2 vols., Revised Third Edition, was recently reprinted by the National Council for Promotion of Urdu Language,

Ministry of Human Resource Development, Govt. of India. It is for exclusive sale in India for use in their Urdu language courses. The original revised edition is now available for purchase at the Seminary Co-op Bookstore (773-752-4381; books@semcoop.com) and not from the author or the Center.

Dipesh Chakrabarty (SALC), currently on leave and a visiting fellow at the Centre for Cross-Cultural Research at the Australian National University at Canberra, delivered the keynote address to the "We Asians: Between Pasts and Futures" conference at Singapore in February 2000. He gave a seminar at the University of Melbourne in March and a public lecture on the state of Australian aboriginal history at the University of Technology, Sydney in June 2000. In May, he will participate in a workshop on History and Anthropology in Paris and give a talk at the University of Adelaide. Chakrabarty's books, *Provincializing Europe: Postcolonial Thought and Historical Difference* and a paperback edition of *Rethinking Working-Class History: Bengal 1890-1940* (both Princeton University Press) are scheduled to be published in July 2000.

Caitanya Caritamrta of Krsnadasa Kaviraja, a translation and commentary by **Ed Dimock**, edited by Tony Stewart, was published by Harvard University Press in 1999.

Matthew Kapstein (SALC), in collaboration with colleagues at the University of Virginia, UCLA, and the University of Paris, has received a major award from the U.S. Department of Education for the development, in 2000-2003, of digital resources for the study of Tibetan language and culture. The project is designed to provide a model for the less commonly taught languages overall, and makes innovative use of multimedia programming to integrate text, speech, video and still photography to introduce a wide variety of Tibetan dialectical and literary material. Kapstein's book, *The Tibetan Assimilation of Buddhism: Conversion, Contestation and Memory*, will be released in May 2000 (Oxford University Press).

McKim Marriott (Anthro) spoke on "Congruences of Body, Person, and Morality in Hindu Culture" at the Central States Anthropological Society's meeting in Bloomington, IN and on "Women in South Asian Civilization" at the South Asian Forum of Indiana University in April. At a Humanities Colloquium of the University of California-Santa Barbara, he spoke on "Anthropologizing a Civilization: a 3-D view of India's Culture" and on "Muslims and Hindus in South Asian Society" in May. In August 2000, he will be discussing "Multidimensionality as India's Religion" at the International History of Religions Conference and visiting the University of Durban-Westville and University of Natal in South Africa.

Present and former Fulbrighters to India, **Shankar Ramaswami** (Anthro) and **Lloyd and Susanne Rudolph** (PoliSci) attended the reception for President Clinton at Roosevelt House in New Delhi in March. Lloyd and Susanne then traveled to Korea where they gave a lecture at Korea University on "Is Civil Society the Answer?"

कृत आर्षिदन्दमेवमसुखं त्रिभर्षिदागुजरातीअत्रेअहिन

...more news...

The University of Chicago contingent was represented at the 34th Annual Bengal Studies Conference at the University of Wisconsin-Oshkosh. **Ralph Nicholas** (Anthro) gave the keynote address, "Forty Years in the Bengal Delta." **Clinton Seely** (SALC) spoke on "Humanizing Hanuman in Dutta's The Slaying of Meghanadavadha Kavya." **Emily Bloch** (SALC) discussed "Being a Foreigner in Calcutta" and **Edward Yazijian** (SALC) presented "Hasan Raja's Songs." Yazijian's *100 Songs of Hasan Raja* was published in 1999 (Pathak Shamabesh, Dhaka, Bangladesh).

Sylvia Vatuk (COSAS, University of Illinois at Chicago) is spending the month of April in London as a Distinguished Visiting Professor at the Institute of Commonwealth Studies, on a grant from the British Academy doing research on the development of Muslim personal law in India and its implications for women.

Sheheryar Hasnain's (University of Chicago) photographs are featured in Zameen (vol. 3, no. 1, Jan/Feb 2000) along with a reprint of his article for the Chicago South Asia Newsletter [Winter 1999]. Some of the photographs can also be viewed at www.zameen.com.

Awards

American Institute of Indian Studies (AIIS) Summer Language Program awardees include SALC's **Gopal Balachandran**, **Andrew Nicholson** and **Guriqbal Sahota** (all for Hindi); **Ericka Schnitzer** (Hindi) and **Kristin Bloomer** (Tamil) from the Divinity School and **Pedram Partovi** (Hindi) from History. Anthropology's **Jayson Beaster-Jones** and **James Brandon Jones** were admitted into the AIIS Academic Year Language Program in Hindi.

The U.S. Department of Education will fund the **South Asia Language and Area Center** for the next three years and continue support for Foreign Language and Area Studies (FLAS) fellowships. During the first year we will be able to provide seven full-year and five summer FLAS awards for a total of \$177,000 in fellowship aid. Their funding for the South Asia program will total \$377,000 in the next academic year. This will be matched by contributions from the University of Chicago and other funding sources in excess of three million dollars. For the first time in more than a decade, all of the area studies centers, the Center for East Asian Studies, the Center for East European and Russian/Eurasian Studies, the Center for Latin American Studies and the Center for Middle Eastern Studies at the University of Chicago received funding from the Department of Education.

Fellowships

American Institute of Indian Studies invites applications from scholars from all disciplines who wish to conduct research in India. Junior, Senior and short-term fellowships are available as well as Professional Development fellowships and Performing and Creative Arts fellowships for practitioners and artists. Eligible applicants include U.S. citizens and citizens of other countries who are students or faculty members at U.S. universities. For applications or more information, please

contact: AIIS, 1130 E. 59th St, Chicago, IL 60637, (773) 702-8638, aiis@uchicago.edu or visit: <http://humanities.uchicago.edu/orgs/aiis>. Application deadline is July 1, 2000.

Fulbright Scholar Program invites applications from interested scholars, faculty members and PhDs from a wide variety of disciplines. Application deadline: August 1, 2000. For more information contact: Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009, (202) 686-7877; scholars@cies.iie.org; or <http://www.cies.org>.

Call for Papers

Over the last eight years, the annual **Katha National Colloquium on Language, Culture, Translation** has been a national meeting place for writers, translators, scholars and critics from all over India. This year, Katha is inviting the international community to join their discussion and celebration of the short story (December 16-22, 2000) at *Words Into Worlds-Worlds Into Words: An Interdisciplinary Conference on the Short Story*. The conference will be held at Sanskriti, New Delhi, India and includes cultural events, sightseeing and meditation exercises. Panel themes feature issues in translation, teaching, literary traditions and more. The deadline for abstracts (800 words) is August 10, 2000. Papers will be due on October 1, 2000. For more information, contact: Katha, A3 Sarvodaya Enclave, New Delhi 110 017; 91-11-686-8193 (ph); 91-11-651-4373 (fax); or katha@vsnl.com.

Workshop

South Asia Outreach will be conducting a workshop, *Maps, Identity and World Studies*, for high school and college teachers in collaboration with the East Asia, Middle East, Latin America and Africa outreaches and centers at the University of Chicago and the Newberry Library. This six-day workshop (June 19-30, 2000) will give teachers key tools for discussing and examining maps and their relevance to world studies and will incorporate digital map-making technology. The course will introduce the relationships between maps, map-making and how map design has affected and continues to affect self-perception and world-view. For more information, contact south-asia-outreach@uchicago.edu or 773-702-8635.

Readers, please note: The last paragraph of David Lawrence's response to Jeffery Gore's review of his book, *Rediscovering God with Transcendental Argument* [Winter 2000], should have read, "What I most object to about Gore's review is that he criticizes the book for not addressing the issues that he thinks it should have addressed, without addressing or even mentioning the chief arguments of the book. My book does not propound deconstructionism, scientific theories of unknowability or Rabbinic hermeneutics, and there are innumerable problems in the world that it does not resolve. I invite Gore, in the spirit of friendly debate, and in the interest of the interpretive modesty which we both advocate, to adduce those or any other matters in directly responding to the arguments in my book."

மின்மொழி அறிவியல் ராஜஸ்தானி தேசம் இன்றி உண்டாகாது

to find enduring exclusive markers of Tamil cultural identity ("Several modern politicians and movie stars have been treated like ancient kings") to be overdrawn.

But a translation should not be judged for its introduction. Hart and Heifitz are scrupulously careful in their translations and meticulous in their notes. In the most famous sections of the *Purananuru* - for example, the poetess *Auvaiyar's* eulogies to *Atiyaman Netuman Anci* (poems 87-104) or *Kapilar's* songs of *Vel Pari* and his daughters (poems 105-120) - their labors are evident in their beautiful results. As a translation of the South Asian classic, *Four Hundred Songs of War and Wisdom* might best be compared to J.A.B. van Buitenen's work on the *Mahabharata* in its ambition, its attention to detail and what is sure to be its lasting place as an impetus for study and appreciation.

Whitney Cox

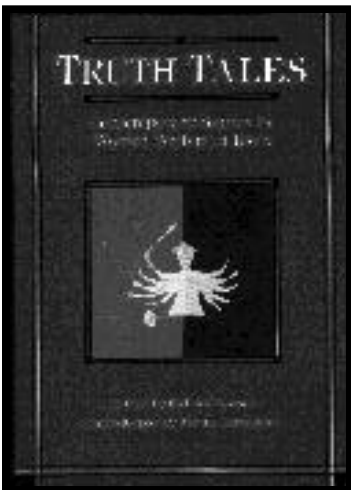
University of Chicago



Truth Tales: Contemporary Stories by Women Writers of India. edited by Kali for Women. Feminist Press of the City University of New York, 1990.

Originally published by Kali for Women, *Truth Tales* is an inaugural anthology of Indian women's writings, and serves as a fitting prelude to the two-volume collection *Women Writing in India: 600 B.C. to the Present* (Feminist Press, 1991). The seven short stories in the ensemble - six in English translations from regional languages and the seventh an English original - provide a miniature spectrum of modern fiction by several distinguished writers.

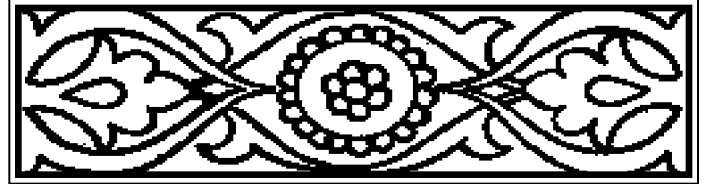
Cutting across lines of class, religion and generation, the plots revolve around women negotiating their survival in a difficult world. The deep feminist engagement of the writings derives from the authors' inquiries into diverse topical issues of social injustice, sexuality, mandates of culture, and the material struggle to stay alive for many living on the frayed edges of society. Jashoda's only pledge, in *Mahasweta*



Devi's "The Wet Nurse," is her body. Her story maps the intersection of sexuality and survival in a context outside of prostitution; her entire body advances her career as a wet nurse and eventually ruptures under protracted abuse. Whether victims or survivors, the women labor to expand their life-chances. In Suniti Aphale's "The Dolls," Shakun's financial resources and solitude draw her into a vortex of parasitic relations; while her usefulness sustains her sense of self-worth and compensates her want of social contact, it also authorizes her control over those dependent lives.

Truth Tales offers a series of memorable footages on women's lives narrated with simplicity, sometimes with humor, and with sympathy and sadness but without a surplus of sentiment. There are no morals attached to the ends and despite the palpable anger suffusing some of them, the socio-political critique seldom interferes with the pleasure of reading a good story. Most, but not all the stories are of a uniformly superior caliber. Whether the exceptions are due to the untranslatability of systems of meaning, regional particularities or something else is difficult to assess. Meena Alexander's introduction provides a crisp but somewhat simplistic contour of the social and cultural contexts germane to the stories for unfamiliar readers. Together with its sequel *Slate of Life*, *Truth Tales* is a valuable addition to the archives of women's writings.

Debali Mookerjee, University of Chicago.

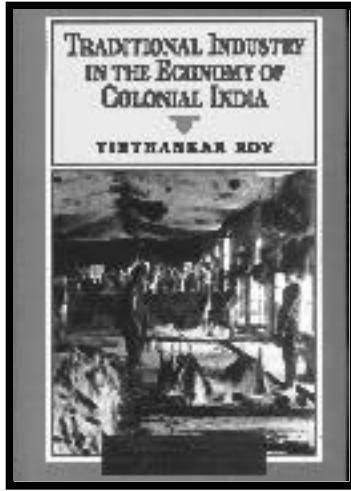


Traditional Industry in the Economy of Colonial India. by Tirthankar Roy. Cambridge University Press, 1999.

In this study of traditional manufacturing in the Indian colonial economy, Tirthankar Roy contests established notions of the evolution of industry in India. Challenging the Marxist notion that the destructive impact of the colonial encounter severely outweighed any possible benefits to the manufacturing sector, Roy shows the ways in which the experience of colonialism had a positive impact on these industries. Based on an in-depth study of handloom weaving, leather, brassware, carpets and gold thread from the 1870s to the 1930s, Roy's study is far more involved than any that Marx or many other subsequent theorists on the colonial economy have carried out. He manages to show the ways in which traditional industry was sustained throughout the colonial encounter and how it played an important role in industrialization.

In five chapters devoted to handloom weaving, gold thread, brassware, leather and carpets respectively, Roy

draws out three main points. He shows how the “commercialization” of traditional industry leads to changes in its organization and consequently an improvement in its capability. Secondly, he seeks to show that the trajectory of industrial development in India was not significantly different from that of Western Europe or Japan. Rather than identifying the roots of underdevelopment in the specific nature of the colonial experience, Roy argues that these lie in conditions such as population growth or “social backwardness” that are specific to the South Asian context. Thirdly, he presents the argument that the description of pre-colonial and colonial industries as “traditional” and “modern” is fundamentally misconceived; that many of the current-day industries such as leather and textiles are based on older artisanal forms.



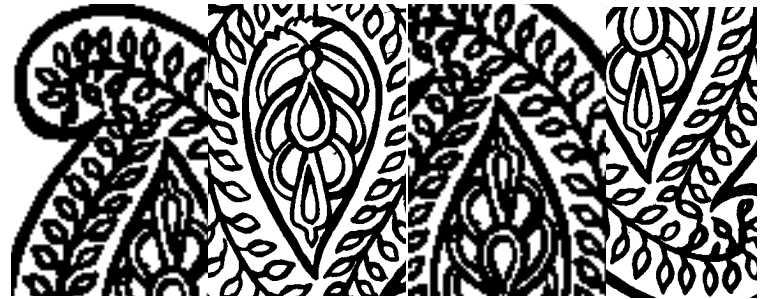
Roy fills a lacuna in the literature on industry in colonial India and his arguments for the autonomy and endurance of traditional crafts displaces a Eurocentric account of industrial development that has marked most prior scholarship on the subject. His argument is subtle, well supported by source material and goes beyond both Marxist and non-Marxist positions, both of which he identifies as too simple. His thesis, that the increase of productivity within the crafts during the colonial encounter stimulated industrial development, is provocative and well documented. The implications for those studying traditional industry are important because if traditional industry does not disappear, but directs the process of industrialization, then there is cause to see a much greater role for artisans as creators of history rather than as wiped out by stronger forces or passively accepting of change. This suggests even further implications for the way we conceive of colonial history and the manner in which we understand issues of development and underdevelopment.

However, some of the distinctions that Roy draws out are perhaps oversimplified, in particular his characterization of the Marxist position. Although Marx's writings on India were mainly journalistic pieces and not based on any in-depth empirical research of the kind Roy has engaged in, they were much more nuanced with regards to the kind of change induced by colonialism than Roy would concede. Marx and subsequent Marxist writers have not focused exclusively

on the negative impact of colonialism on traditional industry; indeed, several critics have argued conversely that Marx overestimates the benefits of colonial rule for the Indian economy. Also, in his argument about the “special” conditions of South Asia that led to a situation of underdevelopment, Roy employs certain terms such as “social backwardness” that presuppose the very traditional/modern dichotomy he wishes to destabilize. Grounding his analysis of Indian underdevelopment in notions of social backwardness reproduces the Eurocentrism that Roy wishes to challenge in Marxist and other accounts. But these problems with Roy's theoretical framework do not detract from the impressiveness of his empirical research in this powerful study of economic history.

Sujatha Fernandes

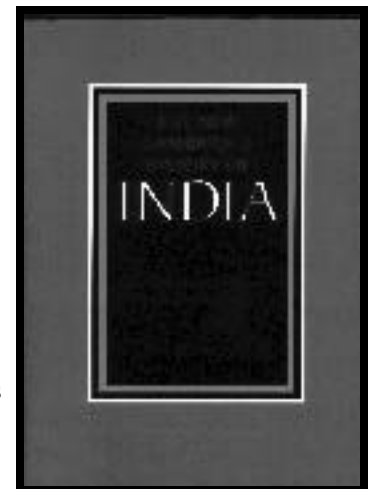
University of Chicago



An Agrarian History of South Asia (The New Cambridge History of India IV:4). by David Ludden. Cambridge University Press, 1999.

In this admirable book, David Ludden expands on a historical treatment of agrarian regions and diversities in South Asia that was earlier developed in his valuable 1985 publication, *Peasant History in South India*. Ludden's command of the empirical data is impressively evident, as is his ability to artfully engage it within a historical continuum extending from pre-history until the modern era. Indeed, the careful articulation of empirical evidence marshaled in equipoise with Ludden's theoretical concerns regarding modernity and nationalism contributes to this work a breadth and sophistication that make it a valuable resource to students of the modern and the pre-modern alike.

Ludden delineates a portrait of a South Asia that never exhibited a stable agrarian past. Although the modernization of agriculture in South Asia is often described as a static agrarian regime that is



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RECENT EVENTS

design by Julie Patel



SASA (South Asian Students Association) presented the Thirteenth Annual Cultural Show “A Flight Through South Asia” on April 1. The show was delightfully lively and showed moments of great creativity. The exuberance of the performers was matched by the non-thespian SASA members cheering in the balconies. The group numbers, such as the one ending the evening, were enchanting high-energy performances. It was hard not to jump up and join in the fun. The performances ranged from professional quality to amateur talent show caliber, but they all shared a palpable and infectious joy. There was an attempt to show different styles of India as with the Thiruvadira folk dance of Kerala, bhangra, Hindustani classical vocal, Kuchipudi dance and so on, but the show, despite its title, was Indo-centric. The whole show was a bit too Bollywood for my taste but I think I’m in the minority. Another incongruity was that these students, many of them born and raised in America, all but ignored this aspect of their Indian heritage. The exceptions were Julie Patel’s narrative exploration of her relationship to her grandfather and Shekhar Karnik’s outstanding stand-up routine about growing up Indian-American in an Indian family.

Emily K. Bloch

In April, a one-day conference at the Center for Gender Studies, “The Language of ‘Crisis,’ The State of the Field: South Asia, Sexuality, Violence,” brought together activists and scholars for paper presentations, discussions, and workshops. The conference examined, through cases set both in South Asia and the U.S., the intersections between politics, power, and violence, and their imprint on the lives of women. Prior to the conference day proper, the Center screened Grace Poore’s award-winning documentary, *Voices Heard, Sisters Unseen*. Combining testimonies with artistic performances, the film set the context for and added a feel of social exigency to the issues raised in the presentations and the workshops the following day.

Lauren Berlant, Director, Center for Gender Studies opened the conference by underlining questions of the politics of knowledge-production in and outside the academy, challenging the academic/activism duality for feminists and others who do politically engaged work. Kamala Visweswaran’s paper focused on issues of transnationalism and gender-asylum in the context of racialized immigration laws, while Malathi de Alwis discussed the Motherist Movement in Sri Lanka, and the possibilities of democratic feminist politics. The afternoon panel focused on activist work outside the university: Ruksana Ayyub addressed issues of domestic violence in the lives of immigrant Muslim women settled in the U.S., Rahul Sharma discussed the role of men in stopping violence directed at women, and Esther Pandian reviewed the problems confronting women’s shelters and social service providers and drew attention to the necessity for building coalitions. The panel discussions were followed by three participatory workshops on the “Representation of Violence in the Arts,” “Domestic Violence/ Legislation,” and “Pedagogy.” Combining social and cultural perspectives on issues of gender and violence both in South Asia and in the South Asian immigrant community in the U.S., the paper presentations and workshop opened cross-border discussions among participants.

The conference was co-sponsored by COSAS, the Center for Gender Studies, South Asia Watch, the Human Rights Program, Resources for Sexual Violence prevention, the Department of English Students of Color, the Muslim Students Association, and the South Asian Students Association. For more information, visit: humanities.uchicago.edu/cgs/southasia.html
Debali Mookerjia



नरिंकन ढ-अंग्रिअर ENGLISH संस्कृतइंग्लिशशर्पनाधी व

through the glass, clearly

The Macmillan Modern Indian Novels in Translation is a project in English that represents just a fraction of the original literatures of the ethnographic and linguistic museum that is India. The country has such a bewilderingly vast and elaborate past and has lived with pluralisms for so many centuries that its literature is a literary historian's despair. Yet India's capacity to assimilate alien linguistic and literary elements is a unique and essential feature of cultural tradition. From among the 1000 odd languages and dialects in the country, 22 have been recognized by the Sahitya (literary) Akademi of India, including English, and 16 by the constitution of India, including English. Among the oldest Indian languages, Tamil has a continuous history of 3000 years. The youngest is English with a history, within the Indian context, of a little over 200 years and the others range in between.

Thanks to the Orientalists who romanticized India and were responsible for circulating a static image in the west, and the British imperialists who had their own axe to grind, both the sacred and classical literatures of India have been translated and studied by the West quite thoroughly and even repetitively. However the more recent literature of the country, the products of post-independent India, by writers trying to forge a modern nation from hundreds of years of internal dissension and foreign domination, has not received enough attention.

The goal of this project is to bring the post-independence Indian novel to both the multilingual market at home and to the Anglophone one that lies abroad. At the center of translation theory is the question of audience. With this in mind, we've chosen to drop the conventional italicising of Indian words while still preserving certain terms, like *ayya* (lord), and including footnotes in order to retain both regional character and clarity.

The first eleven books were published in 1996 and some of them have been reprinted twice since then. Another seven were published in 1997. A third lot of six books were completed in 1998 and four in 1999. By 2005 we hope to finish not only our project of five novels from each of the chosen eleven languages but also our five-volume Kalki centenary edition *Ponniyin Selvan* (from Tamil), a collection of Dalit works and compilations of short stories from the subcontinent. Our aim is to paint a vivid and general picture of Indian life as revealed by serious fiction in eleven different regional languages: Telugu, Tamil, Kannada, Malayalam, Gujarati, Oriya, Marathi, Punjabi, Urdu, Bengali and Hindi. Every language represented in the series, and we hope to include others in the next phase, carries with it a sense of community or place or of being 'located' in a unique sensibility. We have made an attempt to focus on representative and realistic fiction that is rarely available in English.



Each in another language is carefully undertaken and involves many steps from choosing the novel to the final product. As the series editor, I consult language experts in the selection of novels though there have been some that suggested themselves. Others are works whose publishing history in their original languages I've watched with interest and made offers for. Some of the books were proposed by the translators themselves occasionally in consultation with the chief editors and well-wishers of the project. I have chosen a mix of extremely well-known writers (though not necessarily their best known works), writers who have never been translated into English before, works that might be important for sociological or historical reasons and lastly, for purely commercial reasons, novels that are short enough to not strain the budget and that won't frighten off the growing readership for translation who are just beginning to buy them.

Two points about English in India are worth bearing in mind. The most recent Concise Oxford dictionary has a special 30,000 word section of the Indian words that have come to be accepted in English (for eg., *mantra*, *coolie*, *guru*, *karma*, *puja*) and India has the second largest English-speaking population in the world. An extension of this is the fact that Indian writers in English have set standards and trends in world publishing that no one can ignore and it is a particular brand of Indo-English, capable of rendering Indian experience, that we are using in our translations as we attempt to create a pan-Indian field of literary study.

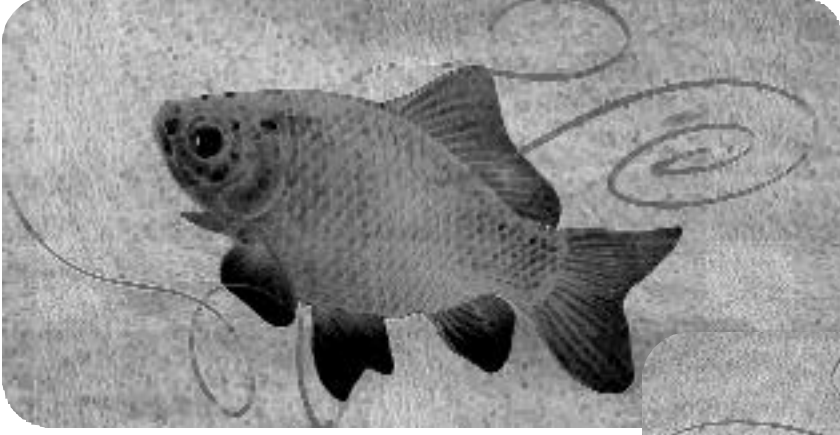
This project would not have been possible without the generosity of the trustees of the MR AR Educational Society, Madras, a private charitable trust committed to education, literacy, health and developmental activities. They have set aside 7 million rupees (approx. \$160,000) for the program.

Mini Krishnan

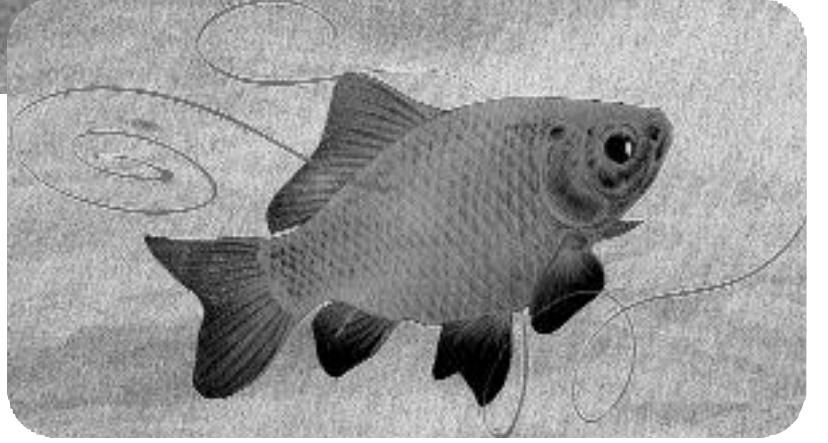
MacMillan India Limited

कृत आर्षद्वय-मेषा-सु-श्री-मर्दना-उ-ज-र-ती-अ-त्रे-अ-हिन

You can stop a cheque,
You can stop a leak or three,
You can stop traffic, but
You can't stop me!



You can chop a flower-bush,
You can chop a tree,
You can chop liver, but
You can't chop me!
You can chop and change,
You can chop in ka-ra-tee,
You can chop suey, but
You can't chop me!



-Mali, the Floating Gardener
in Haroun and the Sea of Stories,
by Salman Rushdie

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