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Abeysekara, Ananda, Virginia Tech and State University

Postcolonial Religion and Public Criticism

In this paper, I am concerned with questions of the following sort: How might we conceive of the study of postcolonial religion as a site of criticism? In other words, how might we think of the practice of writing about postcolonial culture and religion - in this case Buddhism, monkhood and identity in Sri Lanka -- as constituting a politics of criticism? How can such a politics of criticism be construed as an ethic of intervention in the postcolonial formations of identity and difference, religion and secularism, self and other? By looking at the conjuncture of a recent debate, I will suggest that such a criticism/intervention can prove helpful to rethinking and reimagining new public spaces in which different practices of pluralistic and democratic being and belonging - albeit contingent ones - can be cultivated and sustained.

Agha, Sameetah, Pratt Institute

Representing War: Colonial Accounts and the British-Pukhtun Encounter

The North-West Frontier (a mountainous tribal area bordering Afghanistan and Pakistan) occupies a unique site in the history of British colonialism. Despite almost a hundred years (1849-1947) of bloody confrontations and continuous warfare, the British failed to conquer the region or subdue its inhabitants-the Pukhtuns. The British-Pukhtun encounter led to some of the hardest and biggest military campaigns fought in the history of colonial warfare. One of these wars, Malakand, later became famous due to the presence of a young subaltern named Winston Churchill, who went on to write his first book about it. Despite over a hundred military confrontations with the Pukhtuns, the British did not win this war. Because of the uniqueness of this colonial encounter we see the emergence of a peculiar colonial historiography. We see fragmented accounts with major gaps. We see an emphasis on isolated incidents, incidents which would reclaim the superiority of the British soldier. Even if this historiography is viewed as a one-sided colonial monologue, it leaves major questions unanswered and ends up employing a variant orientalist discourse. Providing a brief background into colonial historiography, this paper examines representations of the British-Pukhtun wars that emerge from official, confidential documents. If contemporary writings that were meant for the public do not tell the whole story, how did the British represent these wars to themselves? An accurate depiction would have necessitated confronting and justifying their failures on the Frontier. Based on archival and field research, this paper explores this question and in the process attempts to reveal the construction of a strange and particular discourse of colonial warfare.
Ahmad, Hena, Truman State University

Food as Metaphor of Class Distinction in Subcontinental Culture

While writers ranging from Anita Desai to Arundhati Roy have examined class distinction in their novels, Kamila Shamsie uses the metaphor of food as a defining characteristic of class in a unique manner. Her refreshing postmodern novel, Salt and Saffron (2000), is a marked departure, in many ways, from earlier subcontinental fiction. This paper will examine the ways in which this novel represents an ordinary occurrence, the preparation of food, with an attention to detail, encountered daily in subcontinental homes, but not brought out before in fiction. It employs the metaphor of food to frame its discourse around a family's upper-class prejudice. An examination of class distinction in the subcontinent, then, poses certain questions immediately: How is snobbery based on fear, on fear of squalor, and on fear of powerlessness? How does food serve to collapse class difference? How does the novel both underscore and undercut class division and prejudice, paradoxically? This paper will attempt to address these questions.

Ahmed, Anis, New York University

Bangladeshi Literature in the Global Tango

Recent scholars have censured the allegedly retrograde national focus of contemporary Bangladeshi literature that renders it 'stylistically noncompetitive with the spectacular experimental fiction of ... hybridity and postcoloniality'. This paper will read a recent Bangladeshi novel, Shahidul Jahir’s Shey Ratey Purnima Chhilo (1995) which on the surface can seem to be another nationally preoccupied novel. The astounding violence of the opening scene which wipes out the village patriarch Mofizuddin with his whole family has an uncanny allegorical resemblance to the murder of Bangladesh's Father of the Nation Sheikh Mujib. Yet, the story that unfolds is hardly a national allegory in any obvious way. Rather it is a meditation on the nature of an autochthonous sovereignty, and the diverse manner in which it is contested. The text foregrounds events that highlight the local community's ability to organize itself (during and after violence) in ways that resist easy definitions of tradition and modernity, local and national. But it does so to neither celebrate nor to condemn the autonomy of the local, but to reveal the deep ambiguity that lies at the heart of all agency. The purpose of this paper would be to suggest modes of reading vernacular literatures that shed light on the complexities of social change and violence in localities and perspectives that are not prominent in global or commonwealth literatures. By pointing to this politics of address this paper will hope to open up the discourses of globalization, literature, and violence in some minimal way to the plenitude of alternative modernities.

Ali, Kamran Asdar, University of Texas, Austin

Reading Pulp Fiction: Domesticity In Contemporary Pakistan
 Using an example from popular women's writings in Pakistan, the paper is an attempt to comprehend how middle and lower middle class women articulate notions of family, individuality and sexual mores in a rapidly changing social and economic milieu of contemporary Pakistan. In short, I will explore how Urdu women's magazines and digests tend to inform and represent domestic life. This is not by any means an exhaustive survey of the literature. My examples will, however, suggest ways in which popular writings for women need to be understood and analyzed beyond established reading practices of harlequin romances and popular women's writings in the West. No doubt, these writings do reflect and reinforce women's traditional roles as daughters, wives and mothers, and predominantly portray women as sexually naive, passive and submissive in their relationship to men. Yet my discussion of female narratives from a recent Pakistani Urdu digest will argue that such writings need to also be read as transgressing and challenging societal norms. I admit that such texts retain the traditional and conservative facade of the genre. Their close reading, however, illuminates how this faithfulness to idiomatic priorities may yet contain within itself a critique of social expectations.

Amarakeerthi, Liyanage, UW-Madison

Poetics of Storytelling in Ummagga Jataka and its Use of Substories

Ummagga Jataka is the longest tale in Book of Sinhala Jataka, which contains five hundred forty some stories of Buddha's former lives. Jataka stories are exceptional in that they tell two similar stories within a single 'story'. This twin-story structure holds one story from Buddha's present life and another story from one of his former lives. These stories are similar to each other in their theme and events and sometimes, in their size. Ummagga Jataka follows the same structure but differs from others with its many substories. In this paper, I analyze the complex narrative structure of this Jataka, treating it as a sophisticated literary work that signifies a certain fully developed narratology, which is not available to us today. Unlike classical Sinhala poetry, the classical prose narratives do not have extant theoretical works on their craft. Therefore, in order to unveil the poetics of storytelling we have to carefully analyze the extant stories themselves. Ummagga Jataka provides us with a paradigm for such a study. Since narrative structures of South Asian classics have not been adequately studied, those texts have not gained enough attention from the rich scholarship on narratives of other cultures. My paper will be an attempt to remind ourselves once more of that needed attention.

Aryasinha, Ravinatha, School of International Service, American University

War and Peace in Sri Lanka: The Scope and Limits of International Action in Conflict Resolution

The protracted armed struggle waged against the Sri Lanka government by the Liberation Tigers of Tamil Eelam (LTTE) which seeks the creation of a separate state in north-
eastern Sri Lanka, is presently enjoying its most stable ceasefire in over a quarter century, and preparations are underway for preliminary direct talks in May, 2002 in Bangkok. The Norwegian Government, with support from other powerful Western states and India, has played a crucial role in bringing about the truce. In the context of previous unsuccessful attempts at finding a settlement, this paper will assess as to what extent the present peace process is a result of international action, in contrast to other domestic and regional circumstances. Issues including, recent political and economic developments in Sri Lanka, the loss of image and proscription faced by the LTTE from several governments following its spate of atrocities, the international climate resulting from the campaign against terrorism since of 9-11 and the increased influence the diaspora wield on aspects of the struggle, will be analyzed in depth. It will also consider possible limitations international actors are likely to encounter, in keeping the peace process on track, and suggest ways as to how they can remain engaged and help in an eventual resolution of the problem. The current Sri Lankan peace process provides useful pointers that would be applicable in dealing with similar conflict situations, where transformation and reconciliation is sought not only between majoritarian governments and terrorist groups, but also involving the diaspora.

Asher, Catherine, University of Minnesota

Title: Royal Fantasies: Architectural Construction in Jaipur, 1750-1940

With the founding of Jaipur by Sawai Jai Singh (r.1700 - 1743) a radically new temple type modeled on a haveli or mansion came into existence and remained the standard type in Jaipur State until the abolishment of the princely states. While externally this temple type saw little change from its inception in the early 18th-century through the mid-20th century, imperially sponsored ones in the early-20th century began to bear on their interiors richly painted imagery of the rulers and important architectural landmarks of Jaipur interspersed with scenes from the life of Krishna. This paper seeks to explore the implications and meaning of this imagery, especially when viewed in the context of the concurrent widespread imperial patronage of secular architecture whose style was decidedly European in flavor and often actually designed by British architects. I will address why radically different styles are found on imperially sponsored temple and secular architecture, as well as consider the varied images of royalty the patronage of such structures projects.

Banerjee, Ishita, El Colegio de Mexico

Blurred Boundaries: Religion and Politics in Eastern India

In this paper, I will critically assess the contradictory consequences of the uses of the category of "religion", as first deployed by the colonial regime and later developed by the independent Indian nation-state. Focusing on the temple of Jagannath in Puri, Orissa - a "religious" institution of "national" importance - I will argue that the assiduous attempts of the colonial state to separate "religion" and "politics" and to ensure "efficiency" in the "affairs" of the temple had rather particular outcomes. On the one hand, they led to the
erosion of the ritually constituted authority of the indigenous king, a point also asserted in other South Asian contexts. On the other, the temple itself stood divested of its ritual significance and symbolic salience as the abode of the reigning deity, transformed instead into a "public trust" now efficiently managed by a protector state. The ambiguities and contradictions of colonial apprehensions of India notwithstanding, the rules and policies framed on the grounds of such knowledge acquired definition through constant application. It followed that the independent Indian state drew upon, refined, and enlarged this knowledge, especially once this state took over the "management" of the temple. Ceaselessly mixing together prior notions of "improvement" and statist renderings of "dharma", moral duty, the independent Indian state itself elaborated newer forms of "religious" and "political" control. Today, such overlaying of "religion" and "dharma" opens spaces for the Hindu right to invoke "faith" and "progress" in order to articulate a strong/intolerant, modern/Hindu nation.

**Banerjee, Payal, Syracuse University**


This paper examines how director Deepa Mehta casts and represents Chinese immigrant minorities in India in her film, 'Fire' (1996). I argue that the Chinese woman character, Julie, serves as a prop in the film, which raises but fails to adequately address issues of citizenship and oppression of Chinese minorities in India. The representation of Julie's sexuality reinforces Chinese immigrant women as internal and external 'others', whose foreign bodies and sexuality threaten the normative heterosexual family required for India's nation-building project. On the one hand, Mehta strategically intervenes in the hegemonic hetero-patriarchal norms enforced by the Indian state by centering the homoerotic relationship between two sisters-in-law in an urban middleclass extended family. Yet, on the other, she fails to challenge the marginalization of the Chinese minority by the same Indian state, which forged a particular nationalist image of itself by portraying the Chinese as its treacherous, back-stabbing, and irrational other during the Sino-Indian war of 1962. The intersections between the Indian state's larger projects, specifically the construction of normative hetero-patriarchal nationalism, with its socio-legal acts marginalization of the Chinese since the war, are rendered invisible in the film's narrative. In the film, the Chinese residents' predicament in India is individualized and accessorized. Through an analysis of several Indian government documents about the Sino-Indian war and responses to the film, I articulate the missing links among nation-building, gate-keeping and ideal citizenship, and in doing so, I foreground Chinese voices and images in 'Fire'. By examining intersections of citizenship and anti-Chinese nationalism with the constellation of gender, sexuality, ethnicity, and the Sino-India war, I depart from the existing analyses of the film, which focus on Mehta's treatment of lesbianism in Indian society.

**Banerjee, Sukanya, University of Wisconsin-Milwaukee**

Race, Science, and the "Indian" Subject
While the category of "race" remained an unstable signifier throughout the nineteenth century, the incorporation of debates about race within a scientific paradigm, however, led to an increasingly rigid stance toward England's colonial "others." This paper traces the emergence of the racialized Indian subject in the metropolitan scientific discourse of the mid-late nineteenth century, but in doing so, it also points out the ways in which the presence of Indians in England recast certain parameters of scientific study. Through a study of Dadabhai Naoroji's exchanges with the Ethnological Society of London, particularly his long-forgotten essay, "The European and Asiatic Races (which he presented before the Society in 1866), the paper examines Naoroji's alternative conceptions of an "Indian" identity, foregrounding his attempts at introducing Indians as subjects in the realm of scientific discourse, rather than objects of academic analysis. By highlighting the emergence of a scientific racial discourse, however, the paper also emphasizes how the legitimacy of such a discourse was informed both by professional anxieties regarding the status of science, as well as political ambivalences regarding England's imperial role. It is at the confluence of these various strands of metropolitan anxieties that this paper locates not only the racialization of the Indian subject, but also the ways in which Indians themselves reinforced or challenged its underlying paradoxes.

**Bangdel, Dina**, Western Michigan University

City, Kingship, and Sacred Center: Goddess Taleju in Medieval Nepal

As the Tantric manifestation of Durga and located in the center of the palace compound, Taleju served royal istadevata to the Malla kings of medieval Nepal. The dominant political goddess of the three cities of the Kathmandu Valley, Taleju was, and still today remains, key to the symbolic construction of the cities as sacred mandala. Through the symbolic re-enactments of annual festivals and Tantric pujas that focuses on her temple, Taleju embodies the centrality of Tantrism and royal power in medieval Nepal. Within the context of Tantra as defining paradigms of kingship and sacred space, this paper will examine the iconography and ritual functions of Mul Chowk, the Tantric temple of Taleju located at the center of the royal palaces. Specifically, I will focus on visual imagery of two temple courtyards Mul Chowks of the cities of Kathmandu and Bhaktapur, both of which are restricted to non-Hindus and have not been discussed extensively in previous scholarship. Furthermore, the paper explores Taleju's relationship with two significant Tantric goddesses of the Valley, specifically Tripurasundari and Manesvari, who also served as fountainhead of kingship and state protection in medieval Nepal.

**Barber, Anthony W.**, University of Calgary

The Krishna River Area: Birthplace of the Tathagatagarbha

Tathagatagarbha is one of the most important concepts in Mahayana Buddhism that has intrigued western scholars for many decades. Although there are several monographs and many articles that investigate this concept on philosophical grounds, there are almost no works that investigate it on historic grounds. The present paper utilizing material preserved in Chinese and Tibetan will endeavor to establish the various lineages that are
connected with the idea of Tathgatagarbha and geographically locate their origin in the Krishna River area. This paper will be based on primary research in the Tathgatagarbha sutras (e.g. Tathagatagarbha Sutra, Sri Mahadevisimhanada Sutra) sutra commentarial texts (e.g. Ratnagotravibhaga Sastra, Budhatva Sastra) the various Mahasandhi Sutras (e.g. Rig pa ngo sprod gcer mthong rang grol), the various Mahamudra texts (e.g. rNal 'byor bzhi'inges pa rab tu dbye ba phyag rgya chen po'i bshad pa thams chad kyi bla ma), and early Chan texts (e.g. Erh ju ssu hsing lun). In addition, various historic works in both Tibetan and Chinese will also be utilized. This paper will show how the Krishna River area acted as a geographic center for the Indian tradition associated with the Tathagatagarbha concept and how this tradition was transferred to China and Tibet. In particular, it will demonstrate how the Chinese Chan and Indo Tibetan Mahasanshi and Mahamudra had their birth along the river.

Bard, Amy, Columbia University

Turning Karbala Inside Out: Regional Stereotypes, Humor, and Popular Shi’ism Among Women

My paper focuses on humorous linguistic and regional stereotypes in Lahori women's commentaries on Muharram rites, and especially on the majlis (Shi’i mourning assembly). The colorful oral lore related to the South Asian majlis points up tensions, oppositions, and a variegated emotional texture in Shi’i Muslim piety. The Pakistani Shi’i women with whom I worked sometimes parody respected, even sacred, Urdu poetic traditions. Their tales and jokes problematize the conventional idea that Shi’i mourning rituals are most authentic or evolved when they are male-dominated, unrelentingly somber, and literary-minded. My data also show that while literature produced in Lucknow, India, carries enormous explanatory power in Muharram rites throughout South Asia, Shiahs from other regions often chafe under the dominance of Lucknow's language and performance styles. Anecdotes often express this tension, and can play a role in heightening or diffusing friction amongst groups defined by gender, sectarian affiliation, or linguistic heritage. In presenting this work, I draw on two and a half years of fieldwork in Pakistan and India, and several years of research on majlis poetry.

Barlow, Charles W., University of Copenhagen

Anarchy Prevails in Bihar State India

On 5 October 2001; the Supreme Court transferred 52 of the 64 fodder scam related cases to the newly formed Jharkhand state and almost immediately the Babulal Marandi Government set up special courts in Ranchi, Dumka and Chiabasa to speed up the trail. The CBI too began filling charge/sheets in quick succession, especially in the cases where Laloo’s name figured as a conspirator. Basically, the construct of this paper is to demonstrate the fact that there has been a consistent state of total anarchy prevailing in the Government and in the streets after the incarceration Laloo Prasad. Ever since he resigned in July 1997 from the post of chief minister and handed over charge to his wife following the Rs 950-crore fodder scam, he has been in jail six times on the charge of
“conspiracy”. The first time was on 30 July 1997 in connection with the fodder scam case when he spent 134 days at the Bihar Military Police guesthouse in Patna. The second time he was hauled in the same guesthouse for 73 days beginning 28 October 1998 but was shifted to the Beur Model Jail after the Supreme Court’s objection. The third incarceration lasted 11 days from 5 April 2000 in connection with the assets case, when he was sent to Beur Jail along with his wife who managed to secure bail. The next imprisonment lasted one day on 28 November 2000. Whatever was being done in the law and order situation has collapsed. Furthermore, exposed RJD leaders and local party men workers were confronted by party association with physical altercations. Even though his wife current Chief Minister Rabri Devi was suppose to be in charge of the Bihar’s law and order state-wide. Simply put, chaos gave way to order and as a result the people have taken matters into their own hands. Direct illustrations shall be demonstrated as well as a vivid account shall illustrate this extremely violent situation.

Baruah, Sanjib, Bard College

Differentiated Citizenship and the Political Economy of Change in Northeast India

The institutions of tribal self-governance in northeast India -- prescribed in the Constitution's Sixth Schedule and the small tribal-majority states that were formed subsequently - permit exclusive political control of territories by particular scheduled tribes. The majority of seats in the state legislatures of the historically tribal-majority states of the region are reserved for the scheduled tribes. The rights of non-tribals to hold and exchange landed property and business and trade licenses are restricted. On the other hand, economic transformation and emerging class differentiation attract many non-tribal immigrants to these areas. In what were once shifting cultivation areas, there are now plantation-owners, absentee landlords, peasants, sharecroppers and landless workers. The share of the scheduled tribes in the total population is in decline. The paper examines the implications of the growing dissonance between the actually existing political economy of the tribal areas and the differentiated citizenship regime, especially for ethnic relations. While policy-makers so far have tried to manage the political fallout of this dissonance by freezing the balance between reserved and unreserved seats in the legislative assemblies, the regime of differentiated citizenship is not viable in the long run. The paper explores policy options for responding to this dissonance.

Bass, Daniel, University of Michigan

Inside the Public and Outside the Private: Gendered Spaces at Up-country Tamil Religious Festivals in Sri Lanka

In this paper, I draw upon traditional Tamil notions of exterior and interior places, rooted in classical poetry, to discuss how Up-country Tamils have made gendered places for themselves amidst the tea plantations of Sri Lanka's central highlands. I demonstrate the inapplicability of the concept of the "public sphere" (Habermas 1989) in the Up-country, and build on Sandria Freitag's (1989) notion of "public arenas" that are gendered and spatially organized on interior and exterior, not public and private, lines. While Western
ideas of public and private deal with established understandings of physical spaces, Tamil senses of interior and exterior describe processes of making meaningful places. These Tamil spatial concepts are inherently relational since they rest more on the activities taking place and their meaningful orientation to a space rather than the absolute location of spaces themselves. I reveal the inadequacy of applying Western views of public and private space in South Asia through an examination of the varied gendered participation at Skanda-Shashti, a Hindu festival I observed in Sri Lanka in November 1999. The communities formed through such festivals are not framed around "public" ethnic identification as Up-country Tamils, but around local gendered identifications of exterior masculinity and interior femininity.

Basu, Srimati, DePauw University

Bleeps in Court: Delineating Sex in Family Law

Since Indian Family Law deals with marriage and divorce, adoption, custody and inheritance, sex forms the implicit yet highly invisible subtext of Family Law. Typically, court proceedings skirt elaborately around questions pertaining to sex, but sometimes the nature of legal issues make direct analysis of sexual practices, sex education, even definitions of sex necessary. Using both texts of appellate cases and ethnographic data on courts, I present some such moments of "sex talk" in courtrooms dealing with Family Law issues. The paper will focus on the ways in which these moments reveal discourses through which Family Law is constituted: evocations of the differentiation between sexual and reproductive functions and references to pleasure and competence, for example, undergird rights and entitlements related to divorce and maintenance.

Batra, Kanika, Loyola University, Chicago

The Importance of Being South Asian and Lesbian: Subcultural Sexuality in Zadie Smith's White Teeth

Marginality sells, and multiple marginality sells even more. When a writer deems it obligatory to present all possible forms of marginality in just the perfect combination of racial and sexual difference in the interests of a chic sense of diversity, what kind of a reading does the work call for? In an attempt to find a tentative answer to this question, this paper reads Zadie Smith's novel White Teeth (2001) in connection with the writings of Hanif Kureishi, which are marked by a consistent exploration of non-normative South Asian sexual identities and subcultures. In contrast, Smith depicts non-normative sexuality only nominally--and in a marginal character--and merely nods towards its potential challenge to the patriarchal religious and heterosexual norms of the South Asian diasporic community. In tracing the dissimilar representation of a black gay and lesbian identity in the work of Kureishi and Smith, the paper also focuses on the connections between the movement for homosexual rights and leftist politics in Britain. Such a theoretical focus is useful for analyzing Kureishi's central and Smith's peripheral attention to the "subcultural sexuality" of the black gay and lesbian community in Britain. While Smith gestures towards an acknowledgement of this tradition, this paper argues that her
attempt to encompass a plethora of subcultures in her novel leaves little space for the depiction of non-normative, South Asian sexuality as a subculture in its own right.

**Beaster-Jones, Jayson, University of Chicago**

In Search of the International Audience: The Production and Distribution of Lagaan

"The world has begun to realize that Indian cinema is not only about song and dance but more. The gold rush has begun." In this statement at the Indian International Film Awards, Amitabh Bachchan echoed the sentiments of many Indian film producers, actors, and actresses: Lagaan marks a turning point for Hindi films. With an Oscar nomination, it is widely believed that Bollywood films will now capture the attention of international "crossover" audiences, that is, audiences that are not wholly of South Asian descent. Indeed, this appeared to be the case as Lagaan debuted at number 15 in the U.S. and in the top 10 in the U.K. markets. What did the producers of Lagaan do differently that would capture this international attention? Second, an issue frequently overlooked in the heady days leading up to the Oscars was that Sony, a multinational media conglomerate, was the international distributor of the film. What impact did this fact of distribution have on the reception of the film outside of India? This paper will address these two questions in the context of production and distribution practices of Bollywood films more generally.

**Berkwitz, Stephen, Southwest Missouri State University**

Soma Hamduruwo and the Rhetoric of Buddhist Reform

This paper will examine the representations of "Buddhism" and "Buddhists" in the discourse of Ven. Gangodawila Soma, a charismatic and controversial monk residing in suburban Colombo. Ven. Soma's outspoken views on the current state of Buddhism are well-known around the urban communities of the island. Yet his program for reforming Buddhist practice does not fit easily within existing scholarly categories of religious reform. Rather then trying to locate Ven. Soma within a specific type of reform, we will examine how he envisions an ideal form of Buddhism and distinguishes what he considers appropriate and inappropriate expressions of it. Ven. Soma's representations of religion and community are rhetorically loaded to construct and oppose ethical identities from unethical ones. And the various media he employs to promote his views - television, pamphlets, newspaper editorials, sermons, etc., transforms his rhetoric into a politically charged message that attempts to alter the ways an urban community thinks about Buddhist identity and practice.

**Bernier, Ronald, University of Colorado, Boulder**

Temple Art in Kerala with Comparison to Nepal

Kerala temple art is one of the most colorful traditions in India, a southern vision that remains little known and neglected in survey texts, partly because many of its major
monuments are strongholds of orthodox Hinduism and therefore off-limits to foreign investigators. The basic elements of South Asian temple design are there—from porches to assembly halls to flagstaffs to sanctum enclosures—but they take special forms and they are put together with, for example, remarkable geometric variety. They also display international influences that are to be expected in this coastal strip that has attracted trade from the times of King Solomon to St. Thomas the Apostle to St. Francis Xavier and later. At the same time, there is local Kerala invention in intense mural painting and animated sculpture that is found especially in wood that is used for wall reliefs, open screens, and roof-supporting brackets. Comparison to theatrical arts including Kathakali is called for as the dramatic impact of temple visuals is examined. One of the few cultures that can compete with Kerala for the primacy of wooden art is Nepal with its own remarkable temple tradition, and this paper will seek to show how this is true.

**Bigelow, Anna**, University of California, Santa Barbara

**Practicing Pluralism: The Case of the Guru ki Maseet**

This paper presents a case study of an agreement forged between Muslims and Sikhs to jointly manage a shared sacred site in Punjab. The site is a mosque built by the sixth Sikh Guru Hargobind early in the 17th century known as the Guru ki Maseet or 'the Guru's Mosque.' This presentation will explore the ways in which the Guru ki Maseet became a point of contention and how the potentially volatile situation was defused and a productive and peaceful solution generated. In this case a complaint was lodged with the United Nations High Commission for Human Rights opposing Sikh management of a mosque in an area devoid of Muslims since Partition in 1947. In response, after a police investigation and intervention by several quasi-Governmental organizations, the interested parties convened. Through a complex process of social, cultural, and especially religious negotiations, a shared management scheme was reached. This presentation tracks this process and elucidates the strategies employed with particular regard to the religious doctrine and rhetoric employed by the concerned parties. The study of this process will illuminate overlapping issues of shared sacred space, minority rights, and plural society, which are usually addressed separately by policy makers as well as religious studies.

**Bird, Diane**, University of Toronto

**War! Bollywood Projections of Women on the Silver Screen Part I**

There is a war currently being played out on the Bollywood film screen. Most are not aware of this struggle. The status of the Indian woman is up for grabs. Is she modern or is she traditional? What exactly is traditional? What exactly is modern? Can a South Asian woman be both? In the past decade, the subject matter of Hindi film has changed drastically. No longer are women passive objects of desire, or idealizations of the perfect ‘pativrata.’ Women are taking control of their lives and the choices they make. Recent films like "Astitva" and "Lajja" challenge cultural perceptions of women's roles. Yet, films like "Lagaan" and "Kabhi Kushi Kabhi Gham" present us with the epitome of the
traditional woman, project the Western world as a negative influence, and reach the top of box office sales. By examining the changing roles of women on the Bollywood screen, we can observe the changing ideals of a nation, the struggles with 'modernity,' and look at the gender issues that currently challenge the South Asian mind. This paper is in two parts. Part one will be presented by Diane Bird, and part two will be presented by Kabita Chakraborty. (See proposal 68)

**Bose, Brinda**, Hindu College, Delhi University

**Sex at the Cineplex: Representation and Censorship in Contemporary India**

In the right-wing dominated political climate of India today, the dilemmas caught up at the fraught intersection of sexuality, representation and censorship are inordinately complex, entangled as they are in questions of societal ethics, human and women's rights, the state and NGOs' developmental agendas as well as contemporary cultural politics. The terrain has become particularly embattled as interpretations of the guarantee of freedom of speech and expression have been influenced by various applications of the restrictive acts upon it. In particular, the area of representations of sexuality has been targeted, and the use of the term 'obscenity' has increased in order to justify the condemnation of freedom to create and express oneself in this area. Religion and religious sentiments are invoked to justify such curbs and restrictions today. This paper examines the politics of obscenity by focusing on the Indecent Representation of Women (Prohibition) Act of 1986, particularly the uproar caused by the controversial 1998 film Fire, which brought to the fore the simmering tensions about representations of female sexuality that were being covertly nursed through the 90's in India. Fire fails to deliver exactly that sense of freedom and possibility in the articulation of female sexual desires that it is condemned for, yet is hailed as an icon for liberal/radical protest against state-inspired censorship and oppression. I consider the politics of feminist critique in this context: the questions of what lies outside criticism, what gets snagged within other political agendas, and what may be debated under the rubric of obscenity.

**Bose, Purnima**, Indiana University

**Colonialism Play Back: Cold Warriors, Environmental Crusaders and Jonny**

The paper investigates the historical continuities and the discontinuities between Hanna-Berbera's 1964 Jonny Quest animated series and its recent manifestation in a 1996 tv series. Both series feature the intrepid youngster, Jonny Quest, journeying to what are, according to the logic of the programs, the far reaches of the world. In the 1964 series, this world is mapped through the geopolitics of the Cold War and the US policy of containing the spread of communism, elements of which informed the struggles for national liberation in some parts of the Third World. The series uncritically rehearses these US foreign policy objectives through the actions of the Quest team. In episode after episode, the two adults, who are both CIA operatives, are summoned to different Third World locations to aid friends in distress. Generally disclosed as secular nationalists or socialists, the villains manipulate elements of native superstition to
terrorize local populations and further their political agendas. In spite of being informed by the contingencies of a post-Cold War world, the 1996 series offers a similar ideological construction of the Third World. Yet the 1996 series crucially transforms the villains from secular nationalists and socialists into greedy profiteers who prey on endangered species. The Quest team has metamorphosed into liberal environmentalists who help their Third World brethren repulse the incursion of poachers into their territories. Here, nineteenth and twentieth century colonial narratives are played back through the program's fetishization of commodities, such as ivory, that were so central to imperial trade and expansion. The paper focuses on the representation of Indian masculinity signified through the character of Hadji, the orphaned boy. In both the 1964 and 1996 series, Hadji--whose name literally means "one who has made the pilgrimage to Mecca"--sports a Sikh turban, charms snakes, and spouts trite Hindu aphorisms as the occasion demands…

Bright, Kristin, Stanford University

From Banyan to Bonzai: Miniature Nature and the Specter of Tradition in Bangalore's Gardens

From a patio garden of tiny bonzai trees, to the Nurserymen's Cooperative where workers tend houseplants for collective sale, Bangalore's gardens are seeded with myriad imaginations of nature and tradition. In considering recent attempts to transform gardens (and the trees and herbs they contain) into spaces of environmental and medicinal value, this paper considers what magical interventions must take place to accommodate nature to an urban patio or kitchen garden. What traditions must be revised and then deployed to train a towering banyan into the tiny orb of a bonzai? Through an analysis of representations of gardens as contained and diminutive (and therefore useful), the paper also points to the broader historical and political scaffolding of ideologies of conservation, retreat, sanctity, and utility that underpin and define cultural meanings of gardens today. Are these sites for populist expression or enclaves for the retreat of the rich? In the context of industrialization of this Garden City, the paper considers the accumulation of capital in the miniaturization of nature. What meanings of nature are created and what are lost, as the specter of tradition takes the shape of a tree barely tall enough to give a locust shade?

Brodnicka, Monika, SUNY, Binghamton University

Myth: Brushed Aside as a Simple Fairy Tale

The myth has been underestimated in our society for too long, especially in the tradition of Western philosophy. Brushed aside as a simple fairy tale for children, or from time to time seen as a useful tool to control the masses, and still more rarely treated as a step on the ladder of reflection leading towards true philosophy, the myth isn't respected in itself, especially in the western gaze. This paper will examine Indian myths, how the myth by the enclosing on itself-by complete identification with the storyteller, the story, and the
audience-allows us to understand the function of philosophy in the folds of its own narration. The myth gives sense to reason; it puts it in the appropriate context. Incidentally, the myth can be divided according to three levels of initiation: as a source of entertainment, as a tool, and as a revelation. In this scheme, the myth is not an instrument used upon the masses or as a devolution of philosophy. It is rather used by the masses to access the important information that allows us to survive in the world—the school of life and the seemingly three separate dimensions coexist together, within both society and the person.

**Brown, Rebecca, St. Mary's College of Maryland**

Art in Post-1947 India: Looking to Folk and Tantric Imagery

This paper focuses on the works of P.T. Reddy, an artist who spanned the crucial transition from colonial rule to an Independent India, and situates him within a broader movement in post-1947 India to look to folk art and tantric imagery for an "Indian" modern artistic identity. Questions of what it means to be modern and Asian arise here, and Reddy (along with others in his circle) addresses this through two separate modes. On the one hand, this work reclaims a folk painting past, reminiscent of western Indian performance paintings of mythological subjects. Reddy's works include many examples of Shiva and Parvati, scenes from the Mahabharata (Bhima seems to be a favorite) and Krishna imagery. At first glance these seem like awkwardly conscious "naive" paintings. Seen in the context of Reddy's neo-tantric works, however, these folk-based paintings demonstrate a struggle to define what it means to be Indian after 1947. Many of the same struggles of the nationalist movement earlier in the century are echoed in this art (essential Indian core versus internationalist modern style), but Reddy incorporates both in his tantric works, walking the line between universalist abstraction and complex symbolic systems (systems reminiscent of the Hindu and Buddhist Tantric painting of earlier Indian art). Reddy wasn't always successful in his attempts to solve these conundrums very much at the forefront of artistic discussions and writing in the 1960s and 1970s. His project offers insight into the struggle for modernism within Indian art making of this period, and the less successful works are extremely useful in illustrating the difficulties inherent in this problem. Thus, in this paper I mine Reddy's work for an understanding of how he articulated these multiple modes of Indian art in the post-independence decades, concluding that his work presents us with a particular solution—a visual language—which addresses the conundrums facing artists at this crucial time in India's cultural history.

**Brueck, Laura, The University of Texas at Austin**

Refiguring the Feminine: Mapping the Social and Cultural Lives of Women in Dalit Literature

In their 1972 manifesto, the Dalit Panthers include the category of women under their definition of the word “Dalit,” widening the connotation of the term to include anyone
oppressed under the rubric of caste, religion, or gender. This was a symbolic shift widely heralded by women’s organizations across India. In recent years, however, many Dalit women authors and activists have been careful to point out the need to represent the unique social position of Dalit women as one subjected to the multi-valent hierarchies of caste and gender. In an effort to explore this re-positioning of Dalit women in the sphere of cultural representation, I will utilize extensive material from the life and career of Kusum Meghval. Dr. Meghval is a Dalit activist, founder of the Rajasthan Dalit Literature Academy, and the author of works of poetry, fiction, and research in Hindi. Using her fiction and poetry, as well as interviews conducted with her on the topics of creative writing and social reform, I will delineate certain themes in the depiction of Dalit women’s identities. What is the nature of women’s resistance to caste oppression? How are Dalit women’s experiences rendered poetically? What makes the poetic representation of resistance revolutionary?

Bühnemann, Gudrun, University of Wisconsin, Madison

Ganesha as a Tantric Deity

Icons of Ganesha are found in all parts of India and have been worshipped by Hindus, Buddhist and Jains. As part of Indian culture and especially with the spread of Buddhism, the worship of the deity reached Central, Southeast and East Asia. This paper traces the development of Ganesha's position in the Indian pantheon, until, under the influence of Tantrism, he attained the position of a supreme deity. While general aspects of Ganesha's iconography have been dealt with by scholars, this paper draws attention to the less studied Tantric forms. With the spread of Tantrism a sect of Ganesha worshippers and a variety of iconographic forms came into being. Important forms discussed in the paper are Ganesh's icons accompanied by or in sexual union with a consort (shakti). Finally, attention is drawn to Ganesha's micro-cosmic form in the first and lowest energy center (chakra) of the human body.

Bussolini, Jeffrey, CUNY Graduate Center and EHESS, Paris

Nuclearism and Nuclear Movements in South Asia

Responses to the India and Pakistan nuclear tests indicate much about the status of the international nuclear regime and attitudes about these two nations. Discussions in Western nuclear powers like France, Great Britain and the United States have by and large demonstrated a hysterical reaction despite the fact that India has had nuclear weapons since 1974 and Pakistan has long conducted nuclear research. While failing to critique the underlying flaws in the deterrence model of the Cold War, Western commentators have tended to assume that the rational self-interest which undergirds it does not characterize South Asian decision makers. Lurking in the background is the prominent issue of the possible control or ownership of certain technologies and knowledge by individual states. Both the Indian and Pakistani nuclear programs drew heavily from nuclear research facilities in other countries (and from widely-circulated knowledge in physics and engineering). South Asian scientists who worked abroad then
contributed to nuclear research at home have been couched as subversives or technological thieves who stole the proprietary knowledge of the West. As South Asia has moved into the nuclear club, anti-nuclear activists who often face heavy repression and resistance are challenging the vision of security and nationhood which nuclear advocates have invoked.

**Caron, Cynthia**, Cornell University

Ritual, Legitimacy, and Power Generation in Sri Lanka

Several scholars (i.e., Kapferer and Tennekoon) have demonstrated how state officials integrate religious ritual into planning exercises in order to construct state hegemony. Thus, one way to examine the logic of infrastructure development in Sri Lanka is to examine how projects promote a Sinhala-Buddhist idea of state and nation. In this paper, I argue two specific points that amplify disjunctures in the process of consolidating hegemony. First, I use an ethnography of the Ceylon Electricity Board (CEB) to illustrate that the use of ritual by CEB officials should not be understood as only buttressing the ruling party's state project. Rather the use of religious ritual by officials suggests that the state as ruling party and the state as a set of bureaucratic institutions should be seen as relatively autonomous, even when they deploy similar strategies for legitimation. Second, in-depth interviews with Colombo residents on specific rituals performed by CEB officials highlight the ways in which citizens interpret and offer alternative readings of these performances. Combining ethnography of a state institution with citizen interpretations enables a more thorough understanding of hegemony and legitimacy as open-ended and negotiated.

**Chakrabarti, Arindam**, University of Hawaii at Manoa

Hideous Objects, Beautiful Representations: Towards an Indian Aesthetic Theory of the Ugly

Such European prophets of "cosmopolitanism" as Immanuel Kant were convinced that "the Asian mind", creative and emotional as it is, is incapable of abstract thinking or "pure theory." While admiring exotic (and erotic) Indian sculpture and literature, therefore, Indologists presumed the absence of any Indian theory of art or poetry. The tendency to import European theory to explain South Asian literary or artistic practice persists even in postmodern times. This paper challenges this presumption by first reporting and then developing a powerful theory of how the disgustingly ugly becomes the subject of attractive verbal or visual representation. Derived from the complex aesthetic of Abhinavagupta (11th century Kashmiri philosopher), the theory can be successfully applied to the work of 20th century South Asian as well as modern European artists' and writers' treatment of the hideous in the human.

**Chakraborty, Kabita**, University of Toronto

War! Bollywood Projections of Women on the Silver Screen
This paper will be presented in two parts: Diane Bird will present part one, and Kabita Chakraborty will present part two. (See proposal 40) There is a war currently being played out on the Bollywood film screen; most are not aware of this struggle. The status of the South Asian woman is up for grabs. Is she modern or is she traditional? What exactly is traditional? What exactly is modern? Can a South Asian woman be both? In the past decade, the subject matter of Hindi film has changed drastically. No longer are women the passive objects of desire, or idealizations of the perfect pativrata. Women are taking control of their lives and the choices they make. Recent films like Astitva (2000) and Lajja (2001) challenge cultural perceptions of traditional women's roles. Yet films like Lagaan (2001) and Kabhi Kushi Kabhie Gham (2001), which depict the epitome of traditional South Asian women and project the Western world as a negative influence, reach the top of the box office. By examining the changing roles of women in Bollywood films we can observe the changing ideals of a nation, India's struggles with "modernity," and analyze gender issues that are currently challenging the South Asian community.

**Chander, Manu Samriti,** Brown University

**Approaching the Untouchable: Dalit Poetry and Poetics**

In *The Hybrid Muse*, Jahan Ramazani identifies a problem significant to contemporary discussions of postcolonial literature, namely the relative absence of consideration of "third world" poetry. Answering his own call for critics to engage with poetic texts, Ramazani attempts to identify those tropes, structures, etc. specific to poets across the decolonized map. My work argues that emerging discussions of postcolonial poetry, discussions such as Ramazani's, must pay particular attention to those writers who remain unread not only because of their nationality and the genre in which they write, but also because of their position in society. Toward this end, I focus on the largely overlooked poetry of Dalit writers in India. Of particular importance to my analysis is the manner by which the self-conscious subject position of the outcaste is voiced in Dalit poetry. Concentrating on the use of metaphor, anaphora, and tonal shifts (to name but three devices) in the representation of such issues as abjection, dehumanization, and the ideal of collectivity (to name but three thematic concerns), I point to the inextricability of politics and poetics. My work aims in the end to help distinguish poetry as a unique part of postcolonial literature, while drawing attention to historically and currently marginalized writers who might expand our understanding of postcolonial poetics even as we are still shaping our ideas about the field.

**Chandra, Kanchan,** Massachusetts Institute of Technology

**Patronage Politics and Ethnic Politics in India**

This paper examines the links between India's patronage-driven economy and the politics of ethnicity (based on caste, religion, language or tribe). It argues that the patronage-driven nature of India's economy activates and sustains the politics of ethnicity; and that the politics of ethnicity, once activated, sustains and expands the patronage economy that initially created it. The argument is illustrated by tracing the rise of the Bahujan Samaj
Party and Dalit politics, based on ethnographic fieldwork in Uttar Pradesh, Punjab and Karnataka.

**Chandra, Shefali**, University of Pennsylvania

Between the Burkha and the Ballroom: The English Educated Woman in the Nineteenth Century

This paper examines the predicament of the first generations of English-educated women in colonial India. This education was a contentious development, generating a broad debate on the nature of traditional womanhood, the constitution of the curriculum, and the place of English in the private realm of Indian domesticity. In stark distinction to the harshly caricatured images of English-educated women that appeared in this debate, stood the figure of the English-educated woman herself: a figure capable of expressing and representing herself forcefully in the new language. Situating women's education in the context of this debate, I investigate whether English education provided an genuinely new means for articulating dissent or independence, and whether it did indeed create a 'new' Indian woman. In the process, I also interrogate the use of the English language in defining and gendering the public/private divide in British India.

**Chapin, Bambi**, University of California, San Diego

Relating Hierarchy: Childhood and Society in a Sinhala Village

Based on two years of fieldwork with families in central Sri Lanka, this paper argues that the understandings and emotional expectations children establish in relationships with primary caretakers lay the foundations for subsequent hierarchical relationships in other domains, sometimes with problematic effects. This paper will present an overview of a pattern of relating that Sinhala parents were observed to establish with their children, one in which the parent determines and provides for the needs of the child without the child consciously expressing those needs or detailing their particulars. As these children enter subsequent caretaking/hierarchical relationships they bring to these new interactions sets of expectations and emotional orientations developed in interaction with their first caregivers. These transferences, as they play out in the individuals’ relationships with teachers, doctors, politicians, and others, are particularly problematic when their needs are not met. As there is little precedent for directly negotiating a more satisfying relationship, the betrayal of their expectations tends to lead to the rupture of the relationship and sometimes to violence. This paper will suggest that these transferences may have, in part, led to the periodic violent insurrections of the past, particularly of the intra-ethnic uprising of the late 1980s.

**Chatterjee, Nilanjana**, UNC - Chapel Hill

Refusing Marginality: East Bengali Hindu Refugees and their Politics of Entitlement

This paper addresses the predicament of Bengali Hindus who found themselves a
minority in post-Partition East Pakistan, and sought resettlement in India. Scarred by the trauma of violence and population exchange wrought by Partition in Punjab, the Indian state was reluctant to acknowledge the East Bengali Hindu's experiences of insecurity, recognize them as refugees or provide resettlement assistance in hopes of discouraging displacement. Despite this official footdragging, and public ambivalence in West Bengal towards East Bengali Hindu refuge seekers—the history of latter's displacement has spanned more than four decades. The paper will focus on the displaced's insistence on inclusion within the Indian nation through a narrative of historical entitlement and the pragmatic translation of this discourse into political mobilization for rehabilitation.

**Chatterjee, Piya**, University of California at Riverside

Edens of Order: Mapping Nature, Ritual and Labor on an Indian Plantation

Colonial tea plantation settlements mapped a certain Euclidean and Cartesian rationality onto the jungles of North Bengal and Assam. The conquest of such a landscape inscribed a mathematics of the natural world through a classification system which combined literary and romantic allusions to Judaeo-Christian myths of origin with the bodies and bodily practices that were to be harnessed to settle wildness and create from it the fruits of empire. Nature's primal possibilities were to be made productive through the specific disciplining of bodies marked as both primal and primitive: the vernacular "jungli" came to symbolize the somatic meeting of such "natural bodies." In the postcolonial plantation, such a vision of rationality is stunningly mapped into the land through the precise ordering of tea bush blocks. However, such a Euclidian mathematics does not entirely erase alternative, and even opposing, epistemologies also mapped onto the land. Interspersed through the blocks of tea are sacred spaces—ritual sites created by plantation women and men which provide other commentaries about the relationship to the "natural." In this paper, I will examine how the picturesque "nature" of the tea plantations heralds the epistemologies of imperial conquest. I will also show how such epistemologies are countered by other potent vernacular renderings of power and alterity.

**Childers, Joseph**, University of California-Riverside

A Place in the Fog: Autoethnography at the "Heart of Empire"

In this paper, I will be examining how figures such as T.N.Mukharji, the Rajah of Kolahpoor, Sunity Devee, and others negotiate the tenuous space that Englishness seems to carve out for them as sojourners at what Antoinette Burton has called "the heart of Empire." At issue here is the agency that still exists for Indians when they write (of) England: the very England that has educated, empowered, and in Devee's case, even "liberated" them. Yet even as these authors laud the English for their achievements--cultural, political, economic, and military--they also are continually maneuvering to establish a locus within their writing to articulate their own agency and identity, often in the face of English custom and convention. At the core of these sojourners' observations, however, is a fundamental understanding that even Englishness, indeed perhaps especially Englishness, is a category of function as much as essence. This of course never denies claims to essence that the English will often make, but increasingly, as these
narratives reveal, the English themselves fade from the scene in favor of those who can make good on the English promise of "imperialism, liberalism, and human freedom."

**Chinna, Rana T. S.,** United Service Institution of India

_Armed Honor: Creating Systems of Recognising Honour and Achievement in the Indian Military before 1947_

A central institution in the colonial apparatus of India was the Indian military. In military realms as in the civilian sphere of life, the colonial State found and invented modes of rewarding both bravery and meritorious service as well as campaign service. While there was much novel in the systems of recognizing military achievement in India, the methods of recognizing the services also drew upon indigenous South Asian traditions and institutions. This paper will survey the development of these systems of military honors in India in the period before Independence.

**Cohen, Benjamin B.,** Independent Scholar

_Peripheral Participants: Little Kings in Hyderabad, Deccan_

The history of Hyderabad Deccan is often told from the urban and elite perspective. The Nizams of Hyderabad and their British Residents dominate scholarly work to date. However, Hyderabad was a multi-ethnic princely state that had no less than 14 ancient Hindu kingdoms (among other landholders) who survived and thrived under Asaf Jah rule. Their stories have yet to be fully told. This paper will bring to light the participation of some of these little kings, suggesting that, while at the geographical margins of Hyderabad State, they played an important role both in the politics and social structure of Hyderabad, and also formed their own autonomous links with the Madras Presidency. Thus this paper will suggest a new direction for inquiry focused at the margins of India's largest princely state.

**Cohen, Lawrence,** University of California, Berkeley

_Film and the Fantasy of Operation_

The development project of inculcating ascetic modernity in presumptively recalcitrant subjects has relied on the operation, chiefly sterilization, in the effort to produce a class of subjects who act as if they were ascetic moderns. In ongoing work, I have tracked the extraordinary social and symbolic presence of surgery in Indian political life, differentiating two modalities of the poor subjects, constitution as a citizen-patient, operability and bioavailability. This essay will review these modalities, developing the historical and conceptual stakes in the broader project, before turning to a discussion of the operation across several decades of popular Hindi film. I will use examples from film to articulate the stakes in what I will term the fantasy of operation, drawing both on debates over the status of the popular Indian film text and more general debates over post-liberalization temporality.
Creekmur, Corey, University of Iowa

From Angry Young Man to Happy Old Boy: Projecting the Male Child in Hindi Cinema

In a common device employed by otherwise diverse films, the unhappy childhoods of the heroes of popular Hindi films are often condensed in extended prologues that will continue to haunt the adult lives and main plots of the films they begin. In influential but distinct films such as Deedar (Nitin Bose, 1951), Devdas (Bimal Roy, 1955), and Bobby (Raj Kapoor, 1973), lengthy opening sequences dramatically establish the tensions and desires generated in childhood that will provide the dramatic weight for their continuance and development in adult life. In films like Raja (Indra Kumar, 1995) for instance, future lovers meet as children, before their families will oppose their romance and arrange their marriages to others: the plots of such films work to rekindle and justify the original and persistent childhood infatuations. And although the conventional Hindi film shifted notably in the 1970s to feature the heroic figure of the "angry young man" - epitomized by superstar Amitabh Bachchan - these groundbreaking films nevertheless retained the trope of dramatizing scenes of boyhood that would serve as narrative background for the film's major conflicts. In such persona-defining Bachchan films as Zanjeer (Prakash Mehra, 1973), Deewar (Yash Chopra, 1975) and Muqaddar ka Sikander (Prakash Mehra, 1978), the angry young man is explicitly an evolution of the abused and lonely boy; among other things, this narrative pattern, reinforced through repetition, suggests a social and psychological explanation for modern Indian masculinity firmly rooted in childhood experience. Recently, however, the angry young man as the reigning hero of Hindi cinema has been displaced by male characters and stars that emphasize the retention of positive boyish traits into adulthood: major 1990s stars like Shah Rukh Khan and Salman Khan persistently play child-like men whose love scenes continue the style of adolescent flirtation, and whose retarded maturation is often emphasized by regular association with actual children who serve as peers rather than as juniors (in the mode of Charlie Chaplin or Gene Kelly). This essay will therefore trace and explore two major historical moments in the representation of masculinity in Hindi cinema: the persistent dramatization of childhood as an explanation for the cultural phenomenon of the angry young man in the context of Prime Minister Indira Gandhi's Internal Emergency of 1975-1977, and the more recent substitution of the "happy old boy" for the presumably less culturally relevant 70s hero. In both cases, young adult males are constructed as the direct products of their childhoods, though the traumas that marked the earlier hero's adulthood have been revised as the boyish traits that keep the aging man "young at heart."

Das Gupta, Monisha, University of Hawaii

Contests over Culture: The Politics of Authenticity and South Asian Social Change Organizations in the U.S.

Discourses on cultural authenticity produced within South Asian communities in the U.S. mobilize a politics aimed at erasing South Asian women's oppression in their families, sexualities that challenge monogamous, procreative heterosexuality, and the labor of working class men and women. By naming what is authentic, these discourses construct a
clash of cultures - West vs East, traditional vs modern - that attempts to delegitimize survivors of domestic violence, queers, and low-wage workers. This paper, based on fieldwork in East Coast cities, examines how conservative sections of the immigrant community utilize culture to draw a "circle of we," and how South Asian social change organizations contest this politics of authenticity. The latter groups also construct community and culture, but do so to make space for realities shaped by family violence, racism, homophobia, and labor exploitation. They enable an account of culture as contentious rather than static. They disrupt notions of cultural authenticity that turn on the traditional/western binary. They create community through an explicit commitment to changing the oppressive dimensions of their members' realities in the U.S. These activists open up a critical space that avoids the limits of a power-evasive cultural relativism or a transcendent universalism.

DasGupta, Modhurima, Brown University

Framing the Writer-Activist: Arundhati Roy and the Journey from Fiction to Court?

In March of 2002, Indian writer Arundhati Roy was jailed and fined by the Supreme Court of India for contempt of court. This paper examines the way in which Roy herself frames how in just five years she has gone from publishing her first novel (the wildly successful, Booker Prize-winning The God of Small Things) to imprisonment for criticizing the judiciary’s decision on the Narmada Dam construction project. Her journey takes us from novelist to feminist to essayist to activist, and finally to her own reluctant self-label as the new breed of “writer-activist” who she says has the “onerous responsibility” that comes with being a writer in India. This paper gives special consideration to how Roy casts the burden of India’s writers and artists in general to bring contentious social issues into the space of common understanding. In addition, it reveals how Roy applies the feminist ethos that she was raised with (through her mother, feminist activist and educator, Mary Roy) in her writings on behalf of many causes, including the Narmada Bachao Andolan, Dalit women writers, the anti-nuclear campaign, and the anti-globalization movement, to name a few.

Deepak, Anne C., Columbia University

Identity Formation and the Negotiation of Desire: Women of the South Asian Diaspora in the U.S.

In this presentation I will be discussing the preliminary results of an ethnographic study of women of the South Asian diaspora in the U.S. In this ethnography I am exploring the nature of the relationship between identity formation and the negotiation of desire of first and second-generation South Asian women using a transnational, post-structural and postcolonial feminist theoretical framework. Through fieldwork encompassing in-depth life story interviews with approximately 20 first- and second-generation South Asian women, analysis of popular Hindi and Tamil films, participant-observation in the
neighborhood of Jackson Heights, New York, and reflections from my own location as a second-generation South Asian woman, I am exploring negotiations of desire, and the ways in which identity formation and generational location inform this process. The goals of this project are: 1) to develop a knowledge base which will inform culturally responsive social work practice with first and second-generation South Asian women, and; 2) to make a theoretical contribution to understanding U.S. immigration processes by addressing issues of subjectivity and agency.

**Delmonico, Elizabeth Otten**, Truman State University

**Bhasha Stories from Dhol**

The Dungri Bhil version of "The Killing of Ravana" collected by Bhagavandas Patel and published in Dhol, and the Rathwa Bhil "Story of Pithoro" collected by Subhash Ishai are exceptional folk myths representing several traits of an oral tribal aesthetic. In "Killing," Laxman, disguised as Queen Mandodari, wheedles from Ravana the secret hiding place of the wasp in which his soul resides, along with elaborate instructions on how to kill it. Ravana figures out the deception too late for anything but pity. The story, a variant of which is part of the Pabuji epic, is rich in subversive humor; its teller moves easily into the persona of the trickster as he dresses himself, cooks, and keeps just one step ahead of Ravana in conversation. Aruna Joshi's English translation preserves much of the story's oral quality. "Pithoro," as told by Ishai, mixes medieval figures like Rani Kajal and Raja Bhoj with mythic figures in an elegant adventure which shares motifs with old Navajo and Hopi stories as well as with the story of Karna. Teaching pride and resilience to those under this tribal deity's protection, the story is part of an elaborate ritual. Pictorial writings (pithoras) are produced as part of the Rathwa celebration of Pithoro. Photographs of pithoras in Chhota Udepur illustrate the place of this hero in Rathwa culture.

**DeNicola, Alicia**, Syracuse University

**Innovating Tradition in Bagru's Handblock Printing Community**

Bagru is a small town in India about 40 miles west of Rajasthan's capital city of Jaipur. It is well known for its traditional hand-block printed calico cloth and its natural, eco-friendly dyes. While 50 years ago Bagru printers catered to a local peasant market and regional haat (bazaar), today the town and its traditional work is dependent on a fickle but high-end Western export market. Drawing on interviews from recent fieldwork in Bagru, Jaipur, and Delhi, I will illustrate the ways in which exporters, NGOs, government officials, and designers have come to mediate traditional cloth printers' experience of the global market. I will argue that in this particular, post-colonial and global-capitalist narrative, the distinction between innovation and tradition carries with it a disconnection in economic, educational, spatial, temporal and embodied ideologies, forming key signifiers that support the creation of tradition in certain places, specific bodies, and opportunistic times. I explore both overlapping and discordant ideas about what tradition
means in the local and global context, focusing on printers' explanations of their own work in comparison to mediators' narrations of traditional work in the context of the nation-state and middle-class identity.

**Derne, Steve, SUNY – Geneseo**

Cultural Globalization and Men's Gender Culture in India

In 2001, I replicated a study of nonelite middle-class Indian men's gender culture which I had conducted in Dehra Dun a decade earlier. Over the decade, economic liberalization and cultural globalization had transformed the media landscape. While in 1991, none of the men I interviewed had access to cable television or Hollywood films, in 2001 70% had at least some access to cable and half watched Hollywood films regularly. Hindi films increasingly celebrated consumerism and love marriages, while decreasing their emphasis on women's modesty. Despite these changes, the transformation of men's gender culture was only modest. In both 1991 and 2001, a similar percentage of men rejected love marriages as impossible in the Indian environment. A similar percentage of men continued to insist on women's modesty and restrictions to the home. This reflects structural continuities: opportunities for love marriages have not expanded for nonelite men and economic opportunities have not expanded for women from nonelite families. The substantial continuities in men's gender culture suggests that changes in available cultural repertoires have a limited effect without structural changes that disrupt underlying institutional possibilities.

**Desai, Sangeeta, UW-Madison**

Katha: The Story of a Gujurati Puja

Within the realm of Hindu literature and religion, the Sanskrit term katha, has various meanings and serves various functions. Throughout Gujurat, Katha refers to a type of Hindu puja. Also known as vratakatha in other parts of India, the Katha puja culminates in the reading of a katha, or a story. These kathas are usually focused upon the particular deity the Katha puja is honoring and are derived from various Puranas. In the case of the Satyanarayana Katha which centers on Lord Satyanarayana, a popular incarnation of Visnu, the katha depicts a narrative reality that describes the way the ritual works in the life of the practitioner. Though the katha does give some instructions on how to conduct the Satyanarayana Katha, it focuses more upon portraying to its audience the benefits of practicing the Katha and the severe consequences awaiting those who disrespect the Katha. Less instructional and more narrative, this katha calls into question what texts we tend to categorize as religious texts and others we may dismiss as only literature or vice versa. The katha also leads us to examine the ways in which the narrative and ritual shape one another.

**Deshpande, Madhav, University of Michigan**

The Quest for Aryan Origins in the 19th Century Maharashtra
In the 19th century Maharashtra, a debate raged among Marathi intellectuals over the origins of the Aryans, and their own place in relation to these theories of origins developed by western Indologists. The Marathi participants in this debate were not neutral personalities. Their own identities were directly involved in the production of their theories. Referring to Prakrit languages used in Ashokan inscriptions, Bhandarkar said: They are, however, not recognized as independent languages by our grammarians who treated them as we treat the Marathi of the lower classes.” Who is this "we”? This is not just a distant observer/scholar "we." This refers to "we, as Brahmins." Thus, the academic scholarship of Bhandarkar and others was inevitably tied with their self-definition as Brahmins. The identity of Bhandarkar, Ranade, Kunte, Chipulkar, Tilak and Pavgee as Brahmins had as much to contribute to the shape of their theories, as the non-Brahmin Shudra identity of Phule had to contribute to the shape of his theories. While a careful scholarly writer like Bhandarkar rarely used expressions like "we, the Brahmins" or "we, the Aryas," expressions like "we, the Aryas," "our Aryan history," "our Aryan land," "our Aryan brothers and sisters," and "what we did in ancient times" abound in the works of Chipulkar and Pavgee. This collapse of the distance between the object of study and the scholar, especially in the heat of the rising nationalist sentiment, had serious consequences in the shape of historical scholarship in succeeding decades.

Deshpande, Prachi, Colorado State University

Brave Warriors, Damsels in Distress: Nation, Region and Gender in Marathi Historical Fiction

This paper addresses the role of historical fiction in giving shape and expression to imagined communities and identity formation in colonial India, with an empirical focus on historical plays and novels in Marathi from the late nineteenth and early twentieth centuries. The Marathi literary world witnessed a tremendous spurt in historical plays from the late nineteenth century, and novel series modeled on writers like Walter Scott, the most popular theme for such narratives being the seventeenth and eighteenth century history of the Marathas. Placing these popular literary texts in the wider debates over identity formation and social change in colonial Maharashtra, the paper will address the following questions: What relationship did this fictional engagement with the past bear to the parallel and ongoing non-fictional writing on the Marathas in the colonial period? What are the representations of nation, region and gender witnessed in these popular literary texts? What role did these narratives and their characters play in debates over social change and morality? In seeking to answer these questions, the paper argues that these fictional narratives were of crucial importance in the construction of a “common sense” consciousness of Maratha history, a consciousness that is at the heart of a modern Maharashtrian regional identity.

Diamond, Debra, Freer and Sackler Galleries, Smithsonian

Subverting the Past: Strategies of Citation in Late Pre-Colonial Period Jodhpur Painting
Scholars of Rajput painting broadly recognize copying as a common workshop practice that perpetuated timeless values of kingship. In contrast, this paper argues that copying practices were artistic strategies of appropriation and subversion. These visual strategies engaged with historically contingent conceptions of sovereignty in late pre-colonial period Jodhpur. In 1830, Maharaja Man Singh (1804-43) of Jodhpur commissioned court artists to produce the kingdom's first illustrated historical chronicle. Artists created the unprecedented compositions of the illustrated Suraj Prakash by copying and juxtaposing motifs from earlier court painting. Interpreting these compositions in the context of contemporary politics reveals that artists reworked or reframed established visual motifs in an ironic mode that expressed the conflicts at Man Singh's court. The analysis focuses on the reframing of a Krishna motif within a narrative celebrating a Nath yogi’s legitimation of a twelfth-century ancestor of Man Singh. It proposes that the visual narrative registered as ironic displacement for viewers versed in a poetics of citation and immersed in a political conflict encompassing sectarian elites as well as Rajput noblemen.

Dube, Saurabh, El Colegio de Mexico

Quotidian Configurations: Politics and Religion in a Vernacular Christianity

In this paper, I explore how categories of "religion" and "politics" appear enmeshed with questions of colonial conversion and issues of vernacular translation. Focusing mainly on writings of lowly Indian evangelical workers - namely, "native" catechists - from the early twentieth century, I trace the manner whereby their authors simultaneously thought through colonial categories and vernacular idioms, conceptually translating thereby the very terms of politics and religion. Three steps stand out here. First, the catechists could critically acknowledge the racial prejudice of the official and the missionary, while working upon the categorical instability of "politics" and the conceptual ruse of "religion." Second, such witness straddled and subverted the distinctions that were critical to the European evangelist and the British administrator, also holding a mirror to the implicit terms of official and missionary practices. Third and finally, secured by the dense literalism of the catechists' faith in the Bible, each of these instances engendered a striking surplus around distinctions between the spiritual and the temporal, religion and politics. Taken together, the articulation of religion and politics in the writings of the catechists reveals the everyday life of colonial power and evangelical authority - processes where subaltern subjects worked upon crucial distinctions of empire and evangelism, saturated with dominance, to (re)instate such representations, while making them bear unsanctioned and recalcitrant meanings.

Feldman, Shelley, Cornell University

Making the Nation, Territorializing the State: Contradictions of East Pakistan Colonial Engagement

This paper explores the post-partition period of East Pakistan characterized by the migration of Hindus to West Bengal and Muslims to the East, contestations over the
place of those from Bihar, tensions over language and the meanings of Bengali culture, and struggles to construct a bureaucratic apparatus able to sustain an emergent political economy. During this second colonial encounter, East Pakistanis sought a way to engage with a united (West) Pakistan and deploy the fractured institutional remnants of what remained from a united Bengal. How do the uneven processes of displacement, uprootedness, and struggles for a coherent sense of institutional and national belonging help to construct what was to eventually become Bangladeshi sovereignty? How do efforts at incorporation simultaneously yield competing and incomplete visions of autonomy and identification, religious and cultural/secular understandings of belonging? What are the daily routines and practices - built as they were on religious difference -- that helped to form the East Pakistan "nation-state"? The paper concludes that these practices continue to (re)form the contested terrain of substantive national identity formation.

Finnegan, Damchö Diana, UW-Madison

When the Text is a Main Character

About halfway into the Sanghatasutra, a Mahayana Buddhist scripture, Buddha announces that he is going to describe a quality of the very text in which he is speaking, and proceeds to relate an encounter between a sage and a man suffering from remorse over great evils he has committed. The sage relates to this man a story about another man in the same situation whose suffering was lifted by the sage. The Buddha later explains that the sage was the Sanghatasutra itself manifesting in the form of a sage. We thus have a text into which the text itself enters as a character to cure another character, in a sub-story meant to describe the text itself. This complex narrative structure invites us to inquire into the Sanghatasutra's vision of what a text is, and similarly to ask where it situates its implied readers. The Sanghatasutra belongs to a sub-genre of Mahayana scriptures in which the power of the text itself is a central concern, and towards which devotional practices were oriented. Accordingly, as we explore the puzzles presented by the Sanghatasutra's narrative structure, we will look for ways the text itself creates the sort of experiences and ideas about texts to which book-centered devotional practices might seem appropriate responses.

Fogelin, Lars, University of Michigan

Early Buddhism in Coastal Andhra: Religious Practice through Archaeological Studies of Architecture and Landscape

Archaeological investigations of the sacred architecture and landscape of Thotlakonda, an Early Historic Period Buddhist monastery in North Coastal Andhra Pradesh, reveal a tension between the economic and religious roles of the resident monks. Studies of early Buddhist monasticism tend to fall into those that emphasize religious isolation versus those that focus on monasteries' economic role in long distance trade and agricultural intensification. This tension between the religious and economic roles of Buddhist monasteries is not simply a debate between historians. It was a tension that existed
within the monastic community as well. Further, the sacred and secular landscapes surrounding the monastery demonstrate a third, previously unrecognized, monastic role. Buddhist monks at Thotlakonda were actively engaged in ritual practices with local populations. Religious interaction is shown by public worship space within the monastery and through a large mortuary landscape of small memorial cairns constructed by the local population. Data employed in this analysis draws from two seasons of archaeological survey at Thotlakonda by the author. This paper also demonstrates that archaeology provides an alternative voice in ongoing debates over architecture, landscape and religious practice in early Buddhism and Buddhist monasticism.

Ghosh, Bishnupriya, University of California, Davis

From Bandit Queen to Sadhavi: Legitimacy at the Cost of Sexuality

Sex had always hounded India's murdered "bandit queen": her early abuse and later resistance to sexualization (she reportedly "covered her face in shame" on viewing Shekhar Kapur's sensational film); her separation of sexuality from questions of gendered violence; and her final desire to "die a sadhavi." In context of current reconsiderations of Phoolan Devi as national icon, my paper traces the bandit queen's own political and juridical self-fashioning as a sexed subject and/or sexual object. The trajectory of Phoolan Devi's sexual performativity is regulated by her growing political legitimacy: from silent subaltern to a "speaking" subject (in biographies) and plaintiff; from an outlaw with 57 counts of murder to an icon "queen"; from middle-class married woman to politician and a seer. In an era of powerful sadhavis, the cost of her political legitimacy as citizen and leader has been the abrogation of all sexual desire: first, in shame, and then, renunciation. This presentation will be a part of a larger project on national haunting: in the coverage of her murder, reporters write evocatively of her "specter" that continues to cast lengthy shadows on the nation's treatment of lower caste women subjects.

Ghosh, Monica, University of Hawaii at Manoa

Maneating Tigers: Transposing Anxieties to Establish Colonial Control

Tracing the development and use of the word "maneater" indicates that the word as a reference to anthropophagy expands and extends to include carnivores, lions in Africa and tigers in India, in the mid-19th century. Although reports of ritual cannibalism appear in writing about the Pacific, and earlier about the Caribbean and Africa, there are no records or reports of cannibalism in South Asia. Even though the British were confused about the Pacific and Africa, they were informed enough to know that cannibalism was not practiced in South Asia. Many anxieties, both real and imagined, emerge on both sides of any encounter. However, it might be important to see how shifts in power relationships influence which anxiety dominates and what responses a particular anxiety produces in different places and cultures. I will argue that there is evidence in art, artifacts, and writing from the 18th and 19th centuries that the British use of the word "man-eater" to describe tigers in India transposed an anxiety over cannibalism and
strategically developed that anxiety to establish and reinforce British colonial authority in South Asia. The theoretical approach of this paper relies on contemporary discourse on cannibalism in the work of Gananath Obeyesekere. It will provide the basis for an understanding that Western European notions and ideas about cannibalism did not occur in isolation but circulated extensively among seafarers, who sailed on voyages for scientific, military, and mercantile enterprises that were the foundations of imperialism and colonization.

Gilbert, Marc Jason, North Georgia College and State University

What Price, Honor? Nam and the Great Game in Asia: 1885-1905

The current conflicts in Afghanistan and Kashmir have been greatly shaped by two events attending the Great Game that occurred between 1885 and 1905: the creation of the Anglo-Afghan Durand Line and the unilateral decision of the British to extend that line of control to the Pamirs by expanding the authority of the Maharaja of Kashmir to Gilgit, Hunza and Nagar. In both cases, representations of honor drawn from the ideology of the British "Raj" and the parallel systems of authority of the Indian "Princes" - so much an element of relations between the Raj and its client states - played a crucial role in both complicating and ultimately securing these ventures. The Durand Line was accepted by Amir Abdul Rahman only after issues of what he explicitly called "nam" were resolved. The British manipulation of the Maharaja of Kashmir (which included his retirement in favor of a Council of State) in order to facilitate their Kashmiri policy was openly conducted within conceptions of honor and rank entered into by the Maharaja as well the British government.

Goldman, Robert P., University of California at Berkeley

The New Sanskrit: The Uses of an Ancient Tongue in a Postmodern World

The Sanskrit Commission formed at Independence worked towards a revival of Sanskrit and its possible institutionalization as a national language for modern India. Although that effort was doomed, the idea of reviving the "Language of the Gods" as a medium of communication here on earth did not completely die. It has achieved partial fulfillment in the Sanskritization of everyday language, particularly in official and bureaucratic discourse, as a "purification" of the modern languages through substituting Sanskrit lexemes for more familiar Perso-Arabic ones, and, to some extent, in the wide dissemination of popular entertainments inspired by Sanskrit texts and scripted in a highly Sanskritized Hindi. Particularly interesting is the effort by groups associated with Hindu revivalism to revitalize Sanskrit as an all-India (if not universal) medium of daily communication. This movement originated in Karnataka, but has worldwide reach throughout the Indian diaspora, and is best known for its "Sanskrit Village" in Karnataka and its very efficient language training programs for children. This paper discusses some of the issues raised by these efforts and compares the modern and postmodern
vision of the language with some of the ways in which it was viewed in premodern and early modern India.

Gopal, Sangita, Old Dominion University

Family Plots, Historical Fictions

The Indian novelist Amitav Ghosh has produced a unique body of work which seeks to reconstruct the colonial past and the postcolonial present from a "third" perspective that interrupts the classic postcolonial binaries of "nation" and "diaspora". Part historical, part anthropological, his fictional accounts of relations between seemingly disconnected regions of the globe produce a glimpse of a communicative and empathetic space which lies outside and/or runs alongside the dialogue with the West that the postcolonies must inevitably engage in. Ghosh's most recent work, The Glass Palace, shows how the economic logic of the British Empire produced a complex set of relationships between India, Burma and Malaysia affecting the cultures of all three nations. Yet these relationships (which provide a counter discourse to colonialis narrative) have been all but effaced in the national, global (and I would argue subaltern) narratives of postcolonial identity. This paper is part of a larger project which examines a number of Ghosh's texts in order to develop the notion of a "third history" embedded in his work and ask the question as to whether such histories can retheorize and expand the notion of the postcolonial, hence global subject by bringing into view "alterior" narratives. The Glass Palace opens outside the palace gates of Mandalay in 1885. It concludes in 1996 outside the compound of the house that confines Aung San Suu Kyi. This multi-generational family saga is kept in motion by a series of displacements and dislocations, triggered usually by some macro-political/macro-economic event. It is through the criss-crossing of the lives of the various members of the protagonist Rajkumar's family that Ghosh narrates the history of India-Burma-Malaysia during this period, a history shaped by colonization, anti-colonial nationalism, counter-national insurrections, two world wars and the birth of three post-colonial nations in the wake of decolonization…

Goslinga-Roy, Gillian, University of California Santa Cruz

Desiring Children: God-Assisted Reproduction in a Modernizing Tamil Nadu

"Children come from God" is a common adage in South India. What is meant by it? Modern, secular epistemologies would classify this saying as cultural ideology, grounding reproduction in the biology of the human body. This paper will examine the ritual practices around desiring, getting and reciprocating children at a South Indian non-Brahmin temple, growing in fame for its deity's powers to grant the boon of children to childless couples, often through the idiom of possession. What is the manifest materiality of the God as he assists conception? What embodied subjectivities and "modes of inhabiting the world" are invoked? How does reproduction map onto the body and which body does it map unto? I will then briefly touch on a "modern" in/fertility clinic, catering to the same demographics as the temple, to suggest that 'temple' and 'clinic,' and by
extension 'tradition' and 'modernity,' are opposing categories of experience only from the perspective of us moderns.

Goyal, Yogita, Brown University

Ghosts Displaced in Time: Subalternity and Migration in Amitav Ghosh's In An Antique Land

Amitav Ghosh's In An Antique Land (1992) presents a non-normative model of transnational migrations. Neither a quest for identity, nor a return to roots narrative, this novel/ethnography attempts to excavate historical and contemporary linkages between India and Egypt, beyond the violence of Western imperialism. The narrator's journey to Egypt to conduct field research intermingles with the fruits of that research, both narratives animated by the trace of an Indian slave of a twelfth-century Jewish Tunisian merchant. Embodying what Graham Huggan calls "counter-Orientalist" travel writing, In An Antique Land reconstructs fragmentary histories that have been subalternized in the relentless march of modernity. The novel also proposes a methodological connection between such revisionist historiography and travel writing that challenges dominant postcolonial conceptions of diaspora, and its memorialization in travel writing. Exploring the novel's lyrical reconstruction of the skein of alliances that inform the various travels detailed here helps us reconfigure a more textured account of postcolonial theorizations of diaspora and migration.

Green, Ronald, University of Wisconsin, Madison

Indian Origins of the Ajikan Meditation in Shingon Buddhism

In this paper, I examine what has been described as the most basic and essential element of the Japanese Shingon Buddhristoligious-philosophical system, the Ajikan, meditation on the syllable 'A.' Materials showing the origin and development of the Ajikan have either not been discovered or have not been analyzed in light of this purpose. In hopes of contributing to this process, in this paper, I present materials from Hinduism, as well as Tantric Buddhism in India, Southeast Asia and East Asia that parallel Ajikan practice. In so doing, I identify several motifs common among these and central to each. Such motifs include the primacy of the 'A' -syllable, identification of the 'A' -syllable with a deity or atman, the appearance of the moon disk as an object of meditation, mental transformation of the moon disk and the written 'A' -character during meditative practice, identification of the moon disk with the mind and the lotus base, on which the 'A' sits during visualization, with the heart of the practitioner. These materials suggest that contrary to setting Shingon apart from other Buddhist philosophical systems, as Shingon scholars have suggested, the Ajikan locates a part of Shingon practice firmly within a tradition of Indian Buddhist, Tantric and non-Buddhist meditation practices.

Green, Sarah Houston University of Texas at Austin
Being Present, Being Absent: Mahadevi Varma’s Negotiation of the Feminine Presence in the Nationalist Context

With the publication of her first collection of poetry, Nihar (Mist, 1930), Mahadevi Varma was poised to become the only major woman poet of the Hindi Chhayavad movement. She soon joined Jaishankar Prasad, Sumitranandan Pant and Suryakant Tripathi (Nirala) as a definer of the new poetic “manifesto”, the subjective voice of the individual over the collective. As a famous poet whose atypical personal life and quiet political agenda reinterpreted traditional standards in social and nationalist contexts, Mahadevi achieved an iconicity that legitimized her prose critiques of contemporary social topics. My paper investigates the link between two of these topics: women’s issues and the work of the writer in society. Referring to Julia Kristeva’s feminist critiques, I consider Mahadevi’s essays on women and the work of the writer and ask: How did Mahadevi’s identity as a woman writer influence the feminine subject in her writing? In what social arenas could Mahadevi delineate a clear feminine presence and where was she constrained to paint an absence? Answering these questions will reveal that Mahadevi generated a complex, negotiated picture of the modern Indian woman and that the feminine presence in her writing was tempered by tradition and the shifting exigencies of nationalism.

Gretlein, Alex, New York University

Iqamat-i Din vs. Ikhlas-i Niyyat: Political Islam and Islamic Politics in South Asia

The school of thought associated with the madrasah at Deoband attracts the allegiance of a significant proportion of South Asian Muslims. As the intellectual and spiritual progenitor of both the Tablighi Jama'at and the Taliban, it provides the context for significant global trends. Yet Deobandism, especially in its later stages, remains relatively unexplored. This paper tries to trace the evolution of Deobandi conceptions of Islamic politics by focusing on the Deobandi ulema's critique of Sayyid Abu al-A'la Maududi and his Jama'at-i Islami. The paper analyzes published texts and speeches from three main contexts: the Independence and Pakistan movements, in which the Deobandis were divided, and Maududi took a third stance; the chain of reaction unleashed from the 1960s onwards by the book Khilafat-i Mu'awiya wa Yazid; and the jihad movements in Afghanistan and Kashmir from the 1980s on. Through this, I hope to demonstrate the existence of a number of variations around a core politics and theory of political action centered on individual piety, traditional hierarchy, and the effects of worldly action in the afterlife - as contrasted with Maududi’s system in which notions of community and the establishment of a shar'i order in this world are central.

Guha, Sumit, Brown University

Transitions and Translations: Sanskrit Purana and Marathi Narrative

As the struggle over versions of memory has intensified in the colonial period and after, its official custodians in the historical community have turned to scrutinize their own
history. A significant body of scholarship already exists in this field: apart from Inden and his collaborators in Querying the Medieval (Inden 2000) we have Rao, Shulman and Subrahmanyam Symbols of Substance (1992) and Textures of Time (2001). These major recent works have by no means exhausted possibilities in this important field, and this paper will focus on an important crossover in the polyglot literary milieu of Western India - the drawing on and recasting of the Sanskrit traditions of narration as exemplified in select Puranas when the material was being retold in Marathi. The earliest published example of this tradition is the famous Dnyanesvari, but its specific adaptation to narratives ending in the contemporary began about a century later. This paper will contribute to an understanding of this mutation through a scrutiny the changes in textual strategies and styles of validation that marked these transitional texts.

Gullapalli, Praveena, University of Pennsylvania

Metal in Early Historic North India: Theorizing Production and Consumption

In much of the research concerning the metallurgical production practices of North India during the Early Historic period, there is an implicit attitude about the relationships between material culture, technology and society. For the most part the production and use of iron has been accepted as a "natural" part of the social and cultural landscape, thereby denying the possibility that ancient peoples made active choices in the constructions of their worlds. In general, little attention has been paid to examining the organization of production, while research into patterns of consumption has relied primarily on typological analyses of iron artifacts through time. In this paper I argue that an explicit theorizing of production and consumption helps bring to the fore the myriad choices that are involved in the production of all artifacts, and specifically those of metal. That such an approach offers the possibility of new interpretations of existing material, as well as providing avenues for further research, is illustrated using extant excavation data and recent data from fieldwork in Rajasthan.

Gupta, Himanee, University of Hawaii

No Place to Call Home

The idea that the "home" where one lives is not the same as the "home" that is really theirs figures prominently in South Asian American literary and scholarly writings. This theme also surfaces in research done on the efforts by Hindu nationalist and other reactionary groups to seek overseas support for their political projects in South Asia. Both trends point to the importance of imaginings of home and desires for a place to call home in the negotiating of self among South Asian immigrants and their American-born descendents. Examining relationships between self and place is crucial to understanding contemporary diaspora politics. Yet to explore such relationships, this paper argues that we need to view the meaning of "home" itself - as contestable. Seeing home as contestable brings fluidity to the fixity of place, opening up an opportunity to listen within such spaces for silences, to make visible what is concealed, and to view a place where immigrants and their descendents reside as only one of many points of locality.
within a diasporic space that the experience of leaving one place to settle in another make them a part of.

Harris, Gardner, University of Texas

The Secular Origins of Grace in Maanikkavaacakar's Tiruvaacakam

In this presentation I will show the origins of the concept of Oiva's arul (grace) in Maanikkavaacakar's ninth century Tamil bhakti text, the Tiruvaacakam (which has not been translated into English since the early twentieth century). I maintain that in order to understand fully the concept of Siva's arul, one must analyze how the Cankam poets (100 BCE-450 CE) understood and used arul in their poetry, which heavily influenced Maanikkavaacakar. This analysis will show that the origins of the 'religious' concept arul have their roots in a secular tradition. Furthermore, this project will also provide a door to explore Jain and Buddhist influences on the development of Tamil Saivism, as well as provide a greater understanding of the later philosophical traditions that drew heavily from the Saivite bhakti tradition. In order to trace the influence of the early Cankam poets on Maanikkavaacakar I will do a word study in the eight anthologies of Cankam poetry. I will then compare the nuances embedded within the contexts of the texts with the use of arul in the Tiruvaacakam. I conclude that the overlap of meaning is remarkably similar in gradation and further illuminates the understanding of what it means to be Siva's slave (and why 'slave' is an appropriate term).

Hastings, Adi, University of Chicago

The Semiotics of Simple Sanskrit

In contemporary India, several privately-funded movements, imagining Sanskrit as the future lingua franca and emblem of a specifically Hindu nation, are attempting to turn Sanskrit into a truly "popular" language by, most prominently, encouraging the use of what they call "simple Sanskrit" in everyday conversation. This paper examines several of the internal and external semiotic processes involved in the simplification of Sanskrit. First, the paper briefly discusses the processes involved in the actual simplification of Sanskrit by examining the salience of linguistic structures singled out for simplification, both morphological and lexical. The paper then turns to an analysis of the larger issues of what simple Sanskrit comes to represent. In simplifying the language, Sanskrit becomes an icon of the purported democratizing goals of the revival movement. Sanskrit also stands as an index for aspiring speakers, a tangible link to a primordial Hindu golden age, which the revival of Sanskrit seeks both to recall and to anticipate.

Hausman, Gary, University of North Carolina at Chapel Hill

Globalization, Pharmaceuticals, and 'Objectionable' Magic Remedies in 1950s Madras State
In early twentieth century England, the British Medical Association published an exposé of 'secret remedies' so as to encourage the regulation of patent and proprietary medicines. Forty years later, the government of India, influenced in part by the view of the British medical profession that 'secret remedies' are 'unprofessional,' enacted a Drugs and Magic Remedies (Objectionable Advertisements) Act in 1954. This paper will discuss the local reception and early enforcement of this British influenced, central Indian government act in Madras State, from 1954 through 1960, based on a survey of Government Order files in the Tamilnadu Archives, Chennai. While the central Indian government blandly assumed that enforcement of its policy could be locally carried out under a prior 1940 Drugs Act, the Madras Government found this to be impossible, given the prevailing situation of many indigenous, as well as western-trained, polyglot practitioners advertising their medicines throughout the state. Scientific globalization has not simply been a homogenizing force on Indian pharmaceutical policy, but has also been heterogeneously influenced by local state conditions.

**Haynes, Douglas,** Dartmouth College

**The Consumption of Handloom Cloth in Western India, 1870-1920**

This paper explores patterns in the consumption of cloth in Western India during the late nineteenth and early twentieth centuries. Despite the availability of cheaper forms of cloth imported from abroad or manufactured in Indian mills, the demand for handloom cloth actually seems to have grown during this period, thus stimulating the slow growth of the region's handloom industry. Instead of assuming that this trend was rooted in the stubborn persistence of "traditional" values, I argue that it owes much to changing consumer tastes and shifts in the nature of the regional economy. I explore three dynamic processes that contributed to this development: 1) the growing consumer orientation of peasants who were developing greater cash incomes in certain (highly restrictive) pockets of western India; 2) the spread of regional clothing styles, particularly for women, among urban and rural classes with greater access to cash income; and 3) the successful dissemination of these styles by merchants from the producing towns. The paper especially stresses the importance of the highly differentiated patterns in cloth consumption by gender and region.

**Haynes, Edward S.,** Winthrop University

**Civil Honor: Constructing Orders to Order India**

In the decades after the traumatic events of 1857, the British sought to restore and reshape their power in South Asia. One tool in this ongoing process would be the creation of systems of recognizing and rewarding achievement and honor as defined and redefined by the colonial until the final honors were distributed just prior to the British departure from India in 1947. Drawing on both English and Mughal traditions, the British in India invented new traditions of honor in the orders of knighthood, decorations for achievement, and badges representing the imperial cooption of Indian titles that they created to recognize merit as exhibited by both Europeans and Indians. This paper will
survey the creation and alteration of these systems as the nature and direction of imperialism changed and as that imperial structure came under challenge from the Indian Freedom Struggle, a central aspect of which was the rejection of all aspects of the legitimacy of British rule, including their honors.

**Hegde, Radha S., New York University**

Of Bodies, Talk and Text: Feminist Dilemmas of Narrating the Politics of Reproduction

Ethnographic study of the reproductive practices of south Asian women serves as an important point of departure to think about the meaning of representation in a transnational research context. The examination of female infanticide in south India reveals a complex interplay of gendered hierarchies, economic mobility and above all the personal worlds of women. This topic opens up a series of dilemmas- procedural, textual and political- for the feminist scholar. The politics of representation gain a complicated rhythm which involves the making of ethical, political and aesthetic choices. How does one present stories of oppression without spectacalizing misery or reproducing the archetypal third world body? Embedded in the question is also the insidious politics of translation by which we lose and co-opt even as we archive. Then there is the issue of how readers make sense of the stories of suffering in distant places. My research on female infanticide highlighted the interplay between these local and global elements in the production of discourse about the third world women. This reflection on the ethnographic process demonstrates how from the field to the text and then to the imaginary of the reader/audience, the figure of the subaltern disappears only to be reconstructed in new sites of transnational negotiations and postcolonial predicaments.

**Herath, Charitha, Ohio University**

Dharma-dheepa: Sinhala-Buddhist Nationalism in Sri Lanka

The focus of my paper is to examine Sri Lankan Sinhala-Buddhist nationalism as an ethno-symbolic discourse. My motivation to engage in this project comes from the ongoing ethnic conflict in Sri Lanka. Here I shall lay out the thinking that shapes my approach to this question. Nationalism, as a political movement and set of political ideas, remains an important field of inquiry within political science. In general terms, three major perspectives on nationalism can be identified. First, it is said that nationalism derives from a territorial congruence between ethnic, linguistic and religious groups. (Glassner, 1993). Second, nationalism is generated by relations of economic exploitation and political domination between "nations" and the state. Nationalism, in such cases, is viewed as a political struggle of dominant or subordinate nations for ending such domination and exploitation (Blaut, 1987; Drakakis-Smith and William, 1983; Taylor, 1993) Third is a counter argument against these perspectives. Nationalism, it says, is neither a simple question of territorial congruence of cultural - historical nations and sovereign states nor a direct outcome of material differences and an interpretative framework, but rather a matter of material and discursive social practice (Jackson and Penrose 1993; Painter 1995). According to this interpretation, a nation is a social
construction and nationalism is a political project which is pursued by certain individuals and social groups within the nation on the basis of the resources they are able to mobilize' (Painter, 1995: 170) These perspectives and the literature on nations and nationalism can be divided into two groups which give primacy either to primordialism or modernism (Brass, 1991; Smith, 1998). Primordialists claim that people with common cultural characteristics, language, religion or ethnic origin, constitute a basic and distinct unit in any time period. In opposition to primordialism, modernists see nations and nationalism as an instrumental, modern construction…

Herman, Phyllis K., California State University, Northridge

The Domestic Made Global: Sita Rasois and Shakti Pithas

The concept of 'domestic religion' is that, for women, the holy is embedded in their everyday world. From the perspective of Hindu women, the fact that they are the preparers of food means that they are ritual experts, the ones with the power to make and create. Hindu feminism can, in fact, draw on a tradition in which the daily work of women in the kitchen—the entire regimen of collecting, preparing and especially, cooking the food—is regarded as sacred action. In the Hindu tradition, a woman's place of power and authority can be situated precisely in the kitchen. In some expressions of the Hindu concept of the Divine Feminine, there is an affirmation of the place and power of women's kitchen work as religiously sanctioned activity. In this paper, I will explore two such expressions as they appear on and in the "goddess geography" of India, the Shakti Pithas and the Sita Rasoi shrines. These genres of feminine sacred space intersect in at least two important locales. The connection between the Rasoi shrines and the Pithas in these areas is a vision of power that is literally grounded in historic and traditional perception of both the kitchen and the land as powerful feminine sacred space.

Hock, Hans Henrich, University of Illinois at Urbana-Champaign

The "Aiyar Myth": The Use of the Sanskrit Past to Justify the Ideological Present

The linguistic hypothesis that Sanskrit and Dravidian belong to two entirely different language families has been questioned by many Indian nationalists. Especially those adhering to Hindutva ideology, including Golwalkar, Talageri, and Rajaram, have rejected the hypothesis as a theory of colonialists and missionaries concocted to divide Hindu Indians against each other. To the extent that specific arguments for this rejection are offered, they center on the work of Aiyar, which is interpreted as showing that Dravidian is descended from Sanskrit. This paper shows that such an interpretation is highly problematic. It misreads Aiyar, whose claim was not that Dravidian is descended from Sanskrit, but that most of its vocabulary and word structure were borrowed from Sanskrit. Close examination of those components of the language that are least easily borrowed -- basic vocabulary and basic word structure -- shows that Sanskrit and Dravidian do indeed belong to different language families. Finally, as Trautmann has shown, this insight was reached by the Madras group of British orientalists, relying on their pandits, who disagreed with the Calcutta orientalists and their pandits. Eventually,
the "Madras" school prevailed -- not because they were more or less biased than the "Calcutta" school, but because the evidence supported them.

**Holt, John C., Bowdoin College**

Developments in Bodhisattva Imagery in the Sculptural Traditions of Andhra Buddhism

The origins and evolution of Mahayana Buddhist bodhisattva figures have been traced speculatively in many ways by previous scholars, usually through comparative textual analyses of emergent Mahayana texts dating roughly to the first two centuries of the common era. Frequently, the appearance of bodhisattva figures within these textual sources has been understood as a consequence of either a process of abstract mythicization of various qualities associated with the religious quest (for example, Avalokitesvara as an embodiment of compassion, Manjusri as an embodiment of wisdom, etc.) or as the consequence of the histrical assimilation and transformation of "foreign" deities (for example, Amitabha and Maitreya as north Indian Buddhist "makeovers" of Iranian solar or savior deities, especially Saoshyant). In this paper, I will take an alternate approach and attempt to trace iconographically the development of bodhisattva figures from the early sculptural traditions of the Krishna River valley in Andhra. Specifically I will examine a number of early carved relief constellations from the Amaravati cultural area in an effort to show how early aniconic symbolizations of the presence of the Buddha (as a wheel, tree and footprint) accompanied by attendant lay figures gradually evolved over time into representations including an iconic Buddha flanked by bodhisattva figures on each side. This specific arrangement becomes a general formal pattern for portraying the Buddha and bodhisattvas in the subsequent development of iconography at Aurangabad, Nasik, Kanheri, and even at Ellora and Ajanta, all located in the Western Ghats in proximity to the headwaters of the Krishna River.

**Holt, Sree Padma, Bowdoin College**

Buddhism and Trade in Andhra

The study of the origin and development of communication networks among different communities in the Indian sub-continent has led scholarship to many different trajectories in its understanding of social and cultural history. The study I propose in this paper is to look at megalithic communities who moved from the northern parts of the Indian subcontinent into Deccan peninsula during the last decade of the pre-common Era. The study will discuss various aspects made progress in agriculture, industry, and developing trade networks. Particular focus will be given to the rise of Buddhist culture and how this played a key role in social and economic developments that contributed to the creation of urban centers. It is also the aim of this paper to show how the developing Buddhist culture with its local attributes traveled to the regions across the seas. The geographic location of Buddhist ruins, including some recently excavated sites, will be discussed in the paper within the context of how Buddhism played an active role in local political as
well as economic activity. Sources for the paper include literature, art, artifacts, and inscriptions.

Hong, Sungok, University of Wisconsin-Madison

The Hindi Passive as a Double Subject Construction

In Hindi, passivization seems to be used very marginally for various reasons. In a language like English, passivization serves the purpose of topicalization among other things. It can be argued that Hindi, as also many other Indian languages are more topic prominent and do not need passivization for this purpose. Furthermore, unlike English, Hindi has a system of quasi-passivization verbs and sentences. Passivization in Hindi essentially applies only to those verbs which express a volitional act on the part of a subject. This is also related to what may be called indirect subject constructions in Hindi. This issue has not been properly explored and is still a controversy whether this patient/theme NP is a grammatical subject or an object. We have a number of Hindi linguists who regard this NP a grammatical subject (M.Verma, R Pandharipande, Y.Kachru); whereas some(A. Mahajan) regard this an object. I will explore the nature of complex interrelationship of thematic roles and grammatical subject in Hindi, and further propose that Hindi is a language which provides for double subject constructions as languages like Korean, Japanese.

Hoover, James, Centre College

Changing Meanings of Sacred Spaces in the Transition to Colonial Rule: the Case of the Ceded Districts

This paper examines the history of Hindu and Muslim sacred spaces in the southern Deccan in the 18th and 19th centuries, focusing on the transition from pre-colonial to colonial state systems. For organizational purposes, this paper is restricted to the Ceded Districts, an array of frontier territory stripped from Mysore at the end of the Anglo-Mysore Wars. The territory was granted to the Nizam of Hyderabad and then ceded, within a year, to the British. In the immediate pre-colonial period, the area that became the Ceded Districts changed hands many times, and it was the location of numerous microstates. As a military frontier and a crossroads of trade, the zilla headquarters of the region were complex settlements, with significant Muslim and Maratha minority communities. A number of important temples, masjids, and other holy sites also were located in the region, each associated with pre-colonial political powers. The violent advent of British rule in 1800, accompanied by the mass displacement of elites, cast these sacred spaces into a dramatically altered context. In many cases, sacred ground became contested space as the inhabitants of the area struggled with each other, and with the new colonial authorities, to redefine the boundaries of their world. In this paper, I will use a variety of contemporary and secondary sources to explore both the changing context of holy places in the Ceded Districts and the ways in which they were reorganized and represented by indigenous people and agents of the Company Raj.
Hyder, S. Akbar, University of Texas, Austin

Transforming the Opium into an Elixir: Religion, Marxism, & Urdu Progressive Literature

Far from thinking that religion hampers progressive and revolutionary movements, Urdu Progressive-Marxist writers invoked religiously-charged tropes to sustain and strengthen the discourse of change. I shall explore the way in which the works of Faiz Ahmad Faiz, Ali Sardar Jafari, Ahmad Faraz, Kaifi Azami, Ismat Chughtai, Sadat Hasan Manto, and Fahmida Riaz militate against the authoritarian and dogmatic readings of religion by constantly reworking the religious idioms of their times. I will locate the antecedents of this Progressive literary aesthetic in classical Perso-Indic literature that frequently offered a nostalgic retreat to the Progressives. Through this, I shall argue that an intertextual relationship between the likes of Amir Khusraw and Sahir Ludhianavi is worth pursuing. Similarly, I contend that the primacy accorded to Muhammad Iqbal as a link between 'tradition' and 'modernity' must be assessed in order to fully understand the Progressives' break with the past and affiliation with the present.

Islam, Suhail, Nazareth College

The Ideology and Political Discourse of English Grammar: A Post-Postcolonial Assessment

A postcolonial discourse analysis of a grammar textbook written during the colonial times is used as a focal point for an interpretation of linguistic ideologies and colonial interests. The discourse pattern of the grammar text shows how a complex and abstract body of propositions about the structure of the English language had been elevated to the status of unquestioned authority and moral knowledge. The analysis suggests that the privileging of colonial discourse in exercises and lessons serves the ideological function of cultural hegemony by the colonial ruling class with the collaboration of the native elite, totally excluding the vast majority of low-caste and pauperized peasantry. The lessons and exercises in the book suggest that the proclamation of grammar's role as basic to the curriculum serves, innocently or willfully, purposes other than the effective use of the indigenous culture and identity. My study draws on the illuminating insight of Antonio Gramsci. In my paper I would like to analyze the discourse features of a grammar text titled English Grammar and Composition written by B.B. Mukherji and Jagattaran Das which was used during the British rule of India, first published in 1920s and revised in 1936 (actually my father studied it for his matriculation exam). The text reveals the underlying power play of the authority and the institution, practice, and ideology of English studies introduced in India under the British colonial rule and the formation of local elite (Viswanathan, 1989), the colonial "organic intellectuals" in the Gramscian sense. This text shows how the language is a social product and how the British imperial ideology was disseminated through the study of English language. The needs of the language as a language have invariably been subordinated to the needs of the literature of which it is a medium…
Iyer, Jayashree, Emporia State University

The Door Half-Open: Amrita Sher-Gil in Dialogue With Her Artwork

Amrita Sher-Gil (1913-1941) lived at the crossroads of two cultures: her mother was Hungarian and her father was an Indian Sikh. She lived in Europe and India at varying times in her life but her artistic maturity took place in India. A correlation of Amrita Sher-Gil's work as a function of the complex workings of her lived experience fails to emerge in the literature. She was a misunderstood artist on many levels. She was the only woman artist amidst a male-dominated world of artists and critics. She struggled to gain acceptance in the Indian artistic scene since she had lived in the West and painted in the European genre and so was seen as incapable of 'sympathy' for her Indian subjects whom she depicted. Being of mixed cultural heritage, she was sometimes seen as too "Western" and therefore not Indian enough; yet her artistic work was judged as not Western enough to whet the appetite of the Indian critics. This paper, written in Sher-Gil's own voice, attempts to weave a narrative of the artist's life, her artwork and conversations with the critics. Was Amrita the romantic and sentimental artist that critics judged her to be, or was she the tormented person who few recognized, or both, and something more?

Iyer, Nalini, Seattle University

South Asian American Writing in a Global Context

The current market in America for ethnic writing favors South Asian American writers. Many of these authors--Chitra Divakaruni, Bharati Mukherjee, Jhumpa Lahiri, Tahira Naqvi--write about the clash of cultures for immigrants, the problems with assimilation, the difficulties for going "home" which are typical issues in the immigrant novel. On one level these South Asian American narratives seem to construct a minority "South Asian" identity for the immigrant community by eliding class and race issues while on another this homogenization of the community is symptomatic of the globalization of South Asian culture in which the boundaries between home and diaspora are gradually erased in the interests of producing a discourse in English of a common South Asian culture. This paper will examine the tensions between ethnic minority identity and globalized South Asianism in some recent writing by South Asians such as Divakaruni's interlinked narratives "Sister of My Heart" and "Vine of Desire", Jhumpa Lahiri's short story collection "Interpreter of Maladies" and other works.

Jacobs, Rachelle, Northwestern University

Commissioning the Titanium Buddha: Debates over Merit-Making in Contemporary Thailand

This paper examines contemporary Thai discourses on Buddhist identity and authority within the context of a controversy in 1998 and 1999 over the Dhammakaya temple's construction and marketing of the multi-million dollar Mahadhhammakaya Chedi. This controversy raised questions regarding the proper relationship between the accumulation
of wealth and Buddhist piety. While questions concerning monastic and lay wealth have emerged throughout Buddhist history, they came to the forefront of discourses on the state of Buddhism in Thailand following the economic crisis of 1997. Discussions arose concerning the viability of wealth as a symbol of previous and present merit, concerning the use of monetary donations to build lavish buildings rather than schools or hospitals, and concerning the rewarding of donations with religious items such as amulets and holy water. These discussions point to differing constructions of Buddhist religiosity in Thailand, and their articulation within Thai public discourse highlights the politics of representation in contemporary Thailand.

Jaikumar, Priya, University of Southern California

Modernism and Indian Cinema in 1930

Theorists like Bazin, Einsentein, Adorno, Horkhiemer and Lukacs have left us a rich (if controversial) tradition of thinking about the redemptive or repressive potential of aesthetics in art. More recently, critical writing on avant garde cinema has relocated the question of form as integrally about the politics of signification rather than of immanent tendencies. Building on an historical mode of inquiry into formalist questions, I ask when, and to what end, modernism was used in Indian cinema. At a time when German Expressionism, French Impressionism and Surrealism were using elements of the fantastic and the romantic to grapple with the horrors of Europe after World War I, Indian filmmakers confronted colonialism, the independence movement, urbanization, and a disorganized film industry. V. Shantaram's use of modernist techniques in his film Amritmanthan (1934) demonstrates the influence of contemporary European aesthetics, redefined within an Indian context. This context-bound understanding of aesthetics makes form a means to access transnational as well as local influences on Indian cinema. The treatment of aesthetics to periodize social relations allows a materialist analysis of culture, avoiding the dichotomization of form and narrative or the evacuation of formalist specificities.

Jamal, Amina, Ontario Institute for Studies in Education-U of Toronto

Criticism, Transnationality and Feminist Politics in Pakistan

For postcolonial feminist scholarship on Pakistan, the current transnational production of war, and Pakistan's involvement it, raises an important question: How will the current situation shape the gendered project of nation-building and consequently feminist practices that seek to challenge it? In this paper I argue that feminist and human rights discourse will have to be staged against a sudden undermining of the international political arena which has increasingly been referenced by activists in Pakistan in last two decades of struggles with the Islamizing state. Furthermore, I propose that President Perwez Musharraf's claims to control Islamic extremism and build a modern Muslim nation in Pakistan has placed new demands on feminist theory to re-problematize all struggles in the Muslim world in the context of the emergent global cultural and material
shifts. This is necessary in order to avoid reinscribing stultifying notions of "Islam versus West" or "Tradition versus Modernity" and their repressive implications for Muslim women. Using a feminist, post structuralist framework, I deconstruct Pakistani women activists' discursive practices rehearsed over the last two decades and try to situate them in the present crossroads of transnational/national politics. I argue that the experience of feminism in Pakistan in the present moment is a case for deconstructive analysis of the issues of "women's rights," "democracy" and the "nation" since for Muslim women it will be both necessary and harder than ever to couch their demands in the language of universal humanism and yet disrupt a culturalist discourse of Islam versus West in Muslim societies, including Pakistan.

**Jhala, Jayasinghji, Temple University**

From Raj to RAJ: The Transformation of a Colonial Conferment into a Local Instrument

This paper speaks to the evolution of the Dhrangadhra State coat of arms from the 1880s through 1946. RAJ is the ancient title of the Jhaladhipati. It is one of the distinctive titles of the leading states of Saurashtra and Kutch including the Raj of Junnagadh, the Jam of Navanagar, the Rao of Kutch, and the Raj of Halvd Dhrangadhra. The paper argues that over time the arms are changed to reflect local myths of origin and reassertion and are also an attempt by the Jhaladhip in the twentieth century to use symbolic capital to bring the many Jhala principalities into subordination based on the principle of primogeniture of the seats of Jhala governance, rather than on the primogeniture of lineages. It is also used to displace the importance of the largest of the Jhala principalities, the state created by Zalim Singh Devan of Kotah in Haroti in Rajasthan. This is but one strand of the paper and I shall also speak to the resonance of the images that make up the new arms in folk song, story, and ritual.

**Johnson, Alan, Idaho State University**

Rhetorical Modes of Colonial Space in India

This paper probes a neglected topic in literary analyses of the geographical and historical contexts of colonialism, namely, the conflicted relationship between the particular space being described and the rhetorical modes through which an auhtor chooses to represent that space. Taking my cue from discussions of spatiality by geographers and historians like Paul Carter, Ranajit Guha, and Matthew Edney, and from such literary critics as Mikhail Bakhtin, Sharon Marcus, and W. J. T. Mitchell, I take "space" to mean both colonial cartography and the way in which such places are imagined and represented through language. By "rhetorical modes," moreover, I mean the stylistic devices--ellipsis, repetition, metonymy, parataxis--favored by writers of colonial India, and I use the plural - -modes--because the convoluted meeting of European and Indian social spaces often elicits a correspondingly complex mix of rhetorical styles within a single text. With close attention to the works of writers like Kipling, Chaudhuri, Rushdie, and Roy, as well as of governmental officials, I show how an author's constantly shifting use of certain tropes alternately endorses and disrupts the contentious spaces being described.
Joshi, Priya, University of California, Berkeley

Cinematic Violence, Political Culture: Bollywood and the Indian Emergency

The end of the Indian Emergency (1975-1977) saw a burst of films denouncing the violence of the postcolonial state against The People. Among many others, Mukti Chai (Bengali; d. Utpalendu Chakraborty), Ram Ram Gangaram (Marathi, d. Dada Kondke) and of course that most elusive of films, Kissa Kursi Ka (Hindi; d. Amrit Nahata) all appeared in 1977 to regional audiences and often for very short runs. Bollywood, it would seem, had largely ignored the Emergency, or, if lore is correct, had been effectively silenced by it. This paper investigates attitudes toward the Emergency as played out in the cinema of the People. If Bollywood refrained from portraying comic effigies of Mrs. Gandhi and what Salman Rushdie has called her labia-lipped son, Sanjay, it certainly did not refrain from reflecting, in transparent and sometimes contorted ways, upon the form of villainy made explicit during the Emergency: the politician who defrauded The People in elaborate Twenty-Point Programmes. Furthermore, the period of the Emergency and its immediate aftermath also saw a dramatic increase in violence in Bollywood screens. Together, the new villain and the increased screen violence play out fears if not public fantasies of this period, and reflect in powerful ways upon the impact of constitutional crisis in public culture. This paper investigates the silences and eruptions of social and political anxieties as performed in popular Hindi film of the late 1970s. Through a reading of blockbusters such as Sholay (1975; d. Ramesh Sippy) and Deewar (1975; d. Yash Chopra), I hope to elucidate the extent to which the Emergency appeared as an inscribed absence in popular Hindi film. Bollywood's "silence," I propose, is one of commission, rather than repression, and I will show how the language of political critique emerges from the apparent "silence" of explicit popular opposition or resistance.

Kaimal, Padma, Colgate University

Tantra and the Kailasanath Temple in Kanchipuram

Most studies of Indic art feature the Kailasanath temple as the classic example of temple architecture patronized by the Pallava king Rajasimha I (r. 700-728), and they regard it as a monument dedicated to Shiva and to Shiva alone. I propose that this monument was built instead as a complex of shrines, and that the Shaiva shrine here lies within the embrace of a larger temple to goddesses - an architectural representation of the yoni embracing the linga. In its profuse sculptural ornament too, the Kailasanath gives goddesses more emphasis and suggests a Tantric symbolism that previous scholarship has not revealed. The Goddess is ever present in her variable forms, the source of energy and action for all beings and for the temple's royal patron most of all. Her often sexual interactions with Shiva show the path toward moksha by teaching the transcendance of dualism. The Kailasanath temple complex provides visual evidence that even in the early 8th century, Tantric principles that would profoundly influence Indic kingship over the next millenium already shaped the thoughts and actions of kings and artists.
Kalouche, Fouad, SUNY, Binghamton University

New Barbarism

The total disregard of the rule of law, and the dominant control of the means of interpretation and understanding of events related to international law, are mere signs of a "new barbarism" where the international order is but an excuse for mass crimes perpetrated against the voiceless and the faceless. In this paper the Hindu revivalism and Islamic revivalism in India will be analyzed as forms of resistance to this new barbarism that had stripped various populations from meanings and beliefs associated with internationalist ideologies or with human-centered value systems. The new barbarism flourishes on empty concepts, such as "freedom," and on ideologies that value competition and free markets at the expense of anything human. The new barbarism is leaving behind nothing but lost meaning that is over compensated by rigid revivalist methods that will soon call for yet more violence-based on the elimination of the "other."

Kaminsky, Arnold, California State University, Long Beach

The Mother of All Turf Wars: Controlling Information About Wartime India, 1939-1945

As World War II approached, India seemed at the very heart of the British Empire. Indeed, for a time, it seemed to be at the very nexus of the war as the focal point of troop and material supply to the Middle East, China and Southeast Asia. Within this context, Britain had to deal with the imposition of political exigencies (especially the competing nationalisms of the Indian National Congress [led by Mahatma Gandhi] and the Muslim League [led by Muhammad Ali Jinnah]) into the strategic arena, which created a dilemma for the British with regard to the way in which India's man-power and material resources could be and should be mobilized for the war effort. Strategic and military considerations escalated considerably after Pearl Harbor and the Japanese blitzkrieg in Malaya and Burma brought the war right up to India's eastern frontier. The complexity of maintaining political stability in India and conducting the war, while at the same time honoring her pledge to move toward granting independence, strained British nerves considerably both at home and in India. It was a situation exacerbated (from the British perspective) by the increasingly active involvement of the United States in Indian affairs--diplomatically, economically, and of course, militarily. Some 250,000 Americans served in India during the war. In an effort to control the internal political situation in India, to sustain the war effort in South and Southeast Asia, and to minimize American political and economic penetration of her Asian dominions in general, Britain embarked on a carefully charted course of political warfare and propaganda…

Kent, Eliza, ATLA, Chicago

Sacred Groves and Local Gods: Religion, Environmentalism and Nationalism in Tamil Nadu

In recent years, environmental NGOs, botanists, specialists in traditional medicine and
anthropologists in India have shown an enormous interest in the pan-Indian phenomenon of "sacred groves," small forests or stands of trees associated with a temple whose produce is set aside for the exclusive use of the deity. With the deepening of India's environmental crisis, activists have claimed the groves as an ancient indigenous ecological tradition that gives the lie to the global environmental movement's representations of Indians as irresponsible stewards of the environment. Coming in the wake of the failure of many state and NGO-sponsored reforestation efforts, projects to restore or preserve sacred groves represent a creative effort to forge culturally sensitive development practices. Yet the manner in which scholars and NGOs target customary practices and styles of religiosity for revitalization in the service of nature is decidedly selective. In this paper, I examine the representations of nature, religion and tradition used to mobilize support for these projects. I argue that present-day discourse regarding these groves grants "sacred" value to aspects of the grove that convey a beneficent indigenous cultural and ecological heritage, while adopting an evolutionist stance towards some of the other "traditional" ritual practices associated with the groves, particularly animal sacrifice.

Khan, Atiya, University of Chicago

Lagaan: Cricket and the Imagination of the Nation

Lagaan, a filmic endeavor at collectivizing India's colonial legacy, effaces historiographic concerns, (re)imagining the Indian colonial past at the site of a cricket match between Indian peasants and British administrators. Cricket displaces the liberal bourgeois ideological discourses of Indian nationalism as Bhuvan, the film's protagonist, emerges as a charismatic subaltern hero. In this essay, I shall examine this visual rendering of a cricket maiden, that is revisited by repeat viewership in India, as an enunciation of a peculiar identity that invokes the constitution of the Indian self. The film in its attempt to nationalize India's colonial past distorts history beyond recognition. I also want to demonstrate ways in which popular culture in the third world has become the medium through which the nation is imagined in a particular dialectic of liberation and oppression. Forms of popular culture seek to demonstrate the hegemony of the master narrative of nation in the present conjuncture, the cultural production of which tends to erase the fissures that characterise the nation form, its highly contested nature. The usual strategy of binarising tradition and modernity and essentialising racial and national categories is evident in 'Lagaan'.

Khan, Farida, University of Wisconsin-Parkside

Gender Empowerment as Development Discourse in Bangladesh

During the last 30 years, rapid social change has altered the conditions and meanings of women's lives in Bangladesh. After generations of public neglect and exclusion, Bangladeshi women are widely exposed to the globalized world of foreign aid, migration, trafficking, factory work, and urbanization. The sharp rise in women's employment as
wage labor, education, migration, and access to micro-credit augments the greater social and political visibility of women in rural and urban areas. The presence of women in the marketplace and public space has improved opportunities for greater access to resources and capacity to act, but exposed large segments of the population to higher incidence of sexual violence, repression in workplaces, and religious persecution. This paper frames the realities of escalating violence against women within the contemporary discourses of gender empowerment as development. How are the transformations in women's lives and livelihoods portrayed in the prevailing discourses of social change? What are the ways in which women are alternatively cast as agents and victims of the development process? And, what are the implications of these changes for the understanding of heightened violence against women and in society generally? The idea is put forward that the site of women as markers of the country's "social health" is fraught with violent contestions over the meanings of women's lives and livelihoods. Thus while the expansion of women's education and participation in the economy are extolled as feats of the development process, Bangladesh's premier ranking in the categories of violence against women underscores the alarming realities of a country "suffering a terminal illness."

Khan, Riaz, New York University

Violence and the Limits of Representation

A glaring aspect of recent developments in Bangladesh is the general upswing of violence that marks the gradual process of democratization and political liberalization during the past decade. The concept of representation is essentially welfarist. The legitimation of violence is likewise contingent on ambivalent considerations of collective justice and welfare. On the other hand, the increasing intensity of global flows and neo-liberal adjustments in Bangladesh seems to have triggered a dramatic shift from these conceptions of political representation (and legitimation) to a renewed politics of identity among political and infra-political forces of both democratic and violent persuasions. This paper will focus on a critique of violence centered on the complex links between emergent forms of cultural-political representation and the escalation of political and infra-political violence under conditions of globalization and adjustment. It will ask whether elections enhance political representation in the welfarist mode (e.g. responsive and accountable to the electorate), or do they also give rise to social and political configurations that defy and transgress the democratic process itself. Extending Walter Benjamin's critique of violence as the 'philosophy of its history', the paper will explicate the specificities of a new historical period in which welfarist conceptions of law, representation, and violence are attenuated by the politics of identity in an "adjustment regime." Focusing on the over-lapping modes of violence surrounding the electoral process, political repression, organized crime, and religious persecution, it will be argued that developments in contemporary Bangladesh seem to indicate considerable changes in the concrete expressions and political meanings of both democratization and violence, as well as the new, or renewed, spaces within which they operate.

Khan, Shahnaz, St. Francis Xavier University
Zina and the Moral Regulation of Pakistani Women

Drawing upon interviews with women who had been incarcerated under the Zina Ordinance in Pakistan, I argue in this discussion that the practices associated with zina laws help situate morality within the individual. Such a process de-emphasizes the prevalence of societal immorality such as injustice, corruption and continued impoverishment in the Pakistani social order. The women interviewed for this study have rejected their families' claims on their bodies, but at the same time the process of incarceration is attempting to bring them back under familial control. Although meant for all citizens, it is largely impoverished women who are jailed under zina laws. They have few resources with which to mount a legal defense and largely rely on an inadequate legal aid system in Pakistan. In this discussion I explore the reasons why the zina laws continue despite opposition, and recommend that feminist strategies of resistance target the structural conditions that sustain the laws in Pakistan. Linking economic development to human rights and women's rights allows feminists to connect violence against women to the effects of globalization and the continuing costs of militarization in Pakistan. Such connections I believe will help to create the conditions that will bring about the repeal of the laws as well contribute to transnational feminist solidarity.

Kim, Hanna, Columbia University

Experiencing Belief: Swaminarayan Bhakti and The Reasoned Engagement With The Senses

Beginning from the premise that studies of religious beliefs and practices must go beyond explanation and towards the exploration of how religiously-motivated behaviour is subjectively experienced, this paper turns to the contemporary Hindu devotional sect, the Akshar Purushottam Swaminarayan Sanstha, and focusses on the individual and collective ways in which devotees become committed to Swaminarayan beliefs and forms of devotional practice. Swaminarayan ontology, in its emphasis on tracing the engagement of the senses with the sentient being, directs attention to the materiality of religious experience and a way of religious knowing dependent on the interface of sensory agent with the sensual biography of things-in-the-world. Approaching Swaminarayan ways of being becomes a project of coming closer to a sensory epistemology, of discerning the embodied forms of religious practice while simultaneously locating them in a shared space of culturally mediated and historically constructed knowledge. This reorientation of analysis to the categories and epistemic framework of "being Swaminarayan" suggests the possibility of approaching religious behaviour as embodied disciplinary practices and intervenes in discussions that problematically locate bhakti within discourses of emotion, renunciation or merely action-oriented belief.

Kolsky, Elizabeth, Columbia University

Evidence, Experts, and the Ethnographic Gaze of Medico-Legal Jurists in Colonial India
This paper will examine the development of the law of evidence and the role of the medical expert in mid-nineteenth century British India. By bringing the colony and the metropole into a unitary field of analysis, the paper argues that the effort in India to transform the law into a science was profoundly informed by the context of colonialism. While British imperialists presented a rule of law as one of their proudest accomplishments, they also relied on the law to function as an instrument that would elicit truth from a notoriously deceitful and untrustworthy population. Colonial rule of law, in fact, rested on this distinction between an abstract theory of equality and the peculiar culture of the colony, or what was tellingly referred to as "Indian human nature." Dominant perceptions about Indian deceitfulness and a growing reliance on "circumstances that cannot lie" fueled important global innovations in the science of criminal investigation, such as the technology of fingerprinting. Manuals of medical jurisprudence produced in the second half of the nineteenth century provide an excellent perspective on the ethnographic turn taken by legislators and medical practitioners placed in an environment in which they felt besieged by falsity and cultural codes of deception. By "making a mute piece of physical evidence reveal additional facts," colonial investigators and law officers were less dependent on the oral testimony of a people they perceived to be endemically untrustworthy.

Krishna, Anirudh, Duke University

Escaping Poverty: How Do Households Overcome Poverty, and How Can Policy Assist with these Efforts

Analyses of country data show that economic growth and poverty reduction are positively related at the aggregate national level. However, while economic growth helps over the long term to reduce poverty at an aggregate level, it is not clear how this relationship operates at an individual level; and even as growth is positive overall, one could find that many people have escaped from poverty while others have fallen into poverty. Considerable movements into and out of poverty occur alongside national economic growth, and it is not certain why some people benefit while others lose out on the opportunities provided by an expanding economy. Empirical research conducted in 25 Indian villages provides some new evidence in this regard. In each village, two groups of households were identified - one group that successfully escaped from poverty, and another group that fell into poverty within the last two generations. Interviews with members of all these households helped to reconstruct strategies and to identify contributory factors that were associated with these households' movements into and out of poverty. A more nuanced story emerges concerning who escapes from poverty, who does not, and why.

Kumar, Ashwani, University of Oklahoma

Community Warriors, Subalterns, State Power in India: An analysis of Ranvir Sena, a Private Caste Army in Bihar
The paper examines the emergence of caste armies (senas) as community warriors in Bihar. Using Dumont's "substantialisation" thesis, the paper raises a fundamental question; how and why caste armies imagine and construct themselves as defenders of a pure "moral community" leading them to reject class, rank, status, political differentiations. The ruthlessness with which caste armies avenge wrongs done to their idealized community virtues and valor by the subaltern castes points to the increasing "privatization" of infrastructural and authoritative limits of state power at the grassroots level in India. Considering mono-causal theoretical framework as inadequate, the proposed paper rejects primordialist, orientalist, rational choice, and state-centered explanations of state-society engagements in India. Relying on primary data and observations on Ranvir Sena, a private caste army in Bihar, the paper proposes a state-in-society model. Combining historical and sociological approaches, the paper applies the concept of "path dependence" in order to explain the dynamics of community warriors in Bihar. In short, the paper attempts to focus on the paradoxes of "deepening of democracy" in India.

**Kumar, Shanti**, University of Wisconsin, Madison

*Image, Nation, Imagination: Television and Electronic Capitalism in Postcolonial India*

In this paper, I focus on the role of imagination in the production of nations as, what Benedict Anderson has called, imagined communities. I trace the genealogy of nationalist discourse in India by focusing on the technological and cultural distinctions between print capitalism in the colonial world and electronic capitalism in the post-colonial world. I deconstruct the changing imaginations of identity and difference in discourse of electronic capitalism through close textual analysis of print advertisements for television in leading English newspapers in India. I argue that the textual transformations of television as a cultural commodity, are strategic articulations of media elites who seek to capitalize on the changing imaginations of the material and the spiritual, the public and the private, the home and the world in the national community of Indian television. I argue for a radical re-imagination of nationalism in terms of what I call unimaginable communities that go beyond the traditional distinctions of the public and the private spheres that Partha Chatterjee identifies in his critique of Anderson's influential notion of imagined communities. This move from the imagined communities of print capitalism to the unimaginable communities of electronic capitalism, I posit, enables us to simultaneously articulate the multiple imaginations of global, national and local networks in postcolonial India.

**Kurmana, Chalam S.**, Andhra University

*Tantra: The Origin of Dalit Epistemology*

This paper examines the relationship between the cultural imaginary of dalit castes and its epistemological foundations in the tantra traditions. In particular it seeks to examine the current impulse in the dalit cultural imaginary to draw its relevance in the counter cultural traditions implicit in the tantra philosophy and practices. That the Tantra-schools
rejected varnasramadharma is the point of departure for this study. In the textual traditions, the Tantrika is invariably from the 'untouchable' communities. Such names include candali, dombi, rajaki and sabari. The five great tantrika scholars are from the dalit castes. Although several aspects of the tantric knowledge systems were appropriated by Brahminical Hinduism, and several others discarded, the conceptual coherence of the tantric knowledge, based on its emphasis upon the dehavadin-the centrality of the body-led to the outlook to the world mediated through the disciplining of bodily attributes. Similar attributes have been central to the dalit communities of medieval and modern India. The artisanal castes, for example, consider that material knowledge may be sought through the sense experience or anubhava sampradaya. There are many such examples of dalit and dalit bahujan communities that have naturalized tantrik practices as their daily routine as dehavadins. Likewise, divinity is achieved through Kaula-marga or through the five M's (panca-makaras) of Madya (wine), Mamsa (meat), Mina (fish), Mudra (yogic disposition) and Maithuna (sexual intention). It is through constant interaction with nature and by indulging in material production, the tantrikas believe that one can attain paripakva, ripeness. I trace in this paper the geneologies of dalit caste practices and relate them to the well-known schools of tantricism.

Lal, Anil, Roosevelt University

Questions of Responsibility and Response to Violence

The "outbreaks" and "eruptions" of collective violence/massacres/genocides of recent times from Bosnia to Rwanda to Gujarat are no mere "spontaneous events," or solely the acts of a "few outside" persons (which is also why criminal tribunals such as the one in Rwanda are increasingly being felt as inadequate). There is robust evidence that such acts are increasingly being promoted and organized by various institutional agencies. However, enlarging the circle of culpability only occludes the yet wider "passive" participation of the "rest of society." If participation is variously tacit, silent, and even unconscious, then it remains to be asked as to what structures of "feeling," emotion and fantasies organize the implicit assent to the manifestation of violent "urges."

From (B)hollywood to Kung-fu to manga comics, there is ample testimony that watching violence is pleasurable; it has been further argued that the perpetrators of violence often experience catharsis and even pleasure from their acts; even so, perpetrators, victims, onlookers alike also quite likely enact and experience trauma and shock. The ethical horizon of responsibility that falls upon citizens now is how they are to organize and stage the "traumatic/pleasurable kernel" - always at the cusp of unintelligibility ("how could they?" and retelling of one horror after another) - at the heart of violence. Why are rape and looting such frequent features of acts of collective violence? What kinds of myths and solidarities and utopias can be resuscitated/fashioned to cope with desacralized, deracinated largely urban cultures and the increasingly invidious divisions in South Asia? Mitigating the structures of envy and finding alternative organizations of collective "pleasure" are two paths that we might follow in South Asia.

Lal, Vinay, University of California at Los Angeles
From Gandhi to Godhra: Communalism's Journey in India

The recent carnage in Gujarat appears to some observers as yet another chapter in India's history of "endemic" religious strife, and to others as yet another chilling demonstration of the country's slide into "fascism" under the dominance of Hindutva ideology. In this paper, I propose to contrast the massacres that "accompanied" the partition of India with the savagery of the murderous assaults committed upon Gujarat's Muslims. The metaphor of the train -- some of the most vivid images of the violence of the partition have been rendered as trains streaming into stations with nothing but corpses, just as the attack upon a train in Godhra is said to have been the match that lit the fire -- furnishes merely the flimsiest pretext for linking what are doubtless two defining moments in India's modern history. How far has India journeyed in its "management" of communal strife? What might be the significance of suggesting that the passions of 1947 seem almost human in comparison with the "ethnic cleansing" of 2002? Is it an inescapable sign of the modern that our killings -- let us not, so to speak, oddly elevate them with the appellation of "riots" - have become more ferocious, more orchestrated, more regular affairs of the nation-state? One kind of partition transpired in 1947; another, more lasting, partitioning of selves and a shared mythos is unfolding before our eyes. The journey will conclude with some suggestions that the aftermath of history of the partition is now being played out in the diaspora, and that Godhra's killers and affluent overseas Gujaratis may have something in common.

Lawoti, Mahendra, University of Pittsburgh

Exclusionary Democratization: Democratic Institutions and Political Exclusion in Nepal

Despite the restoration of democracy in 1990, various minority groups, who constitute a majority collectively, are still excluded from governance in Nepal. Representation of some of the groups in the Parliament and the administration has, in fact, declined compared to the pre 1990 years. This is despite an increased mobilization for equality and inclusion by minority groups. In this background, the paper analyzes the causes of exclusion of minorities in a culturally plural Nepal. I focus on the political institutions Nepal has adopted as important causes for the exclusion of minorities, such as the Indigenous Peoples, untouchables, madhesi, and women. I will demonstrate the role of constitutional provisions, unitary structure, and electoral formula (plurality method) in the political exclusion of minorities. I will analyze the impacts of the institutions in the dismal performance of minorities in the last twelve years and compare the Nepali institutions with institutions found in established plural democracies. This study will show how some types of democratic institutions cause exclusion of cultural groups in multicultural societies. Its broader implication will be to test appropriateness of certain types of political institutions in emerging plural democracies.

Levi, Scott, Eastern Illinois University
Writing History Forwards: the Indian Diaspora from the Delhi Sultanate to the Russian Revolution

This paper will illustrate the theoretical and methodological framework used to produce a recent book on the Indian merchant diaspora in Central Asia. By maintaining a forward-looking approach, this paper will illustrate how an analysis of the Indian merchant diaspora in Central Asia over the 'longue duree' has produced an image of historical Indian merchant diasporas which is in some respects quite different from those of Markovits and Nair. It will be argued that, at least in terms of its formation and operation, the diaspora in question is best understood as a product of a number of converging historical processes that long predate the emergence of the diaspora itself. While on the one hand the origins of the diaspora can be found deep in specifically "Indian" cultural, religious and legal traditions, it will be argued that the emergence of the diaspora must also be understood as a product of other political and economic processes stemming from the medieval convergence of the Indian and Islamic worlds.

Lorenzen, David, El Colegio de Mexico

Early Stages of the Caste System and the Aryan Connection

Although recent anthropologists and sociologists have had good reasons for not discussing the early stages of the caste system, there is no obvious reason to explain why historians have done the same. In default of recent historical studies of this question, we are left with two types of theory, each contradictory to the other and neither very satisfactory. The first type of theory claims that the early caste system was a natural development of the varna divisions of Vedic society, divisions that themselves can be traced back to divisions present in prehistoric Indo-European society. One important scholar associated with this idea is Georges Dumézil. The second type of theory associates the earliest stages of the caste system, usually with an emphasis on the first appearance of jatis, with the conflictive interaction of Arya and non-Arya in North India in Vedic times. The conflict part of this theory has been much criticized in recent years by Trautmann and Thapar, but it is difficult to find a serious proponent of it more recent than H. H. Risley in the late nineteenth century, although the theory does linger on in many texts of ancient history. The historical evidence does suggest that a decidedly partial integration of non-Indo-Aryan-speaking ethnic groups into Vedic and post-Vedic society played an important role in the development of the early stages of the caste system, but that these stages did not embody the rigid and complex social hierarchy found in Dharmashastra texts like Manu's.

Lubin, Timothy, Washington and Lee University

Arya Status and the Propagation of Brahmanical Authority in Classical India

The late Vedic ritual codes introduced the formal definition of an Arya as one entitled and obligated to take initiation and study the Veda with a Brahmin teacher. It is this ideal
of the "twice-born" Arya that came to be routinely prescribed in the Dharmashastra along with a repertory of ceremonial practice that depended on at least a rudimentary knowledge of Sanskrit mantras and ritual forms, as well as the services of Brahmin priests and teachers. This paper will argue that this newly reformulated "Arya" status, with its ritual institutions and theology, were indispensible to the expansion of Brahmin religious authority in South Asia, and played a central role in establishing Sanskrit as the language of elite discourse. At the same time, there was an on-going tension between racial and ethical conceptions of the Arya. Analysis of both literary and epigraphic evidence will be presented.

Lutgendorf, Philip, University of Iowa

Jai Santoshi Maa Revisited

The Hindi film Jai Santoshi Maa ("Hail to the Mother of Satisfaction"), directed by Vijay Sharma, may appear on first viewing to be a routine B-grade "mythological" feature, highlighting an obscure goddess and aimed at a lower-middle-class and largely female audience. Its massive and unexpected success - it ranked, after Sholay, as the second most popular film of 1975, and it has become an enduring classic, at least among viewers - has produced a number of likewise unanticipated effects. The goddess it celebrates, a previously-unknown daughter of elephant-headed Ganesha, has become a popular all-India deity, with recently-built shrines in many cities and towns and a popular weekly vrat or fast ritual that is observed by large numbers of women. And as a result of such phenomena, the film has generated a sizable body of scholarship, by sociologists, anthropologists, and historians of religion, that makes it, within the still-under-researched realm of popular Indian cinema, unique among the films in the relatively yet-more-neglected genre of "mythologicals." This paper will take a fresh look both at the film and at scholarly approaches to its study - approaches that are, on the whole, striking in their neglect of the film itself as a coherent cinematic narrative. In the process, it will venture some tentative thoughts on the nature of the "visual theology" of the film and its genre - the religious experience and ideology that has been facilitated, within the eclectic but visually-sensitized world of Hinduism, by cinematic technology.

Maciszewski, Amelia, University of Alberta

Tawaifs, Tourism, Tales: The Problematics of 21st Century Musical Patronage

In this paper, I examine how a group of North India's tawa'if-s (courtesans-professional women musicians and dancers of low social status) are adapting to changing musical patronage in the twenty-first century, using their music and dance as a tool for empowerment. I open up exploration of issues located in the performance practice and narratives of selected professional women musicians who hail from provincial cities and towns in eastern Uttar Pradesh and western Bihar. First, I provide a glimpse of the NGO Guriya Sewi Sansthan ("doll help/service collective," hereinafter Guriya), dedicated to the upliftment of members of various clans and castes of tawa'if-s as well as that of prostitutes, as an initiative for profound social change. I conduct my analysis from two
perspectives. One looks at Guriya as a dialectic between its mainstream advocates, represented by Guriya's director, grass-roots social activist Ajit Singh, and its members belonging to the tawa'if community. The other examines it as a revivalist force, whose members work together to preserve the regional performance traditions of tawa'if-s through "festivalization" on a national level, an initiative that strives to override the stigma attached to their profession by recontextualizing and thus reaffirming it. How are Guriya's women musician members using the NGO space-the Guriya "family"-to, variously, construct, reaffirm, and reinvent their identities as historical beings and artists, how are they mobilizing social change, negotiating their position in a transforming world, and where is their performance situated in this? Although the individuals I spoke with have foregrounded issue of identity in their narratives, an examination of how their song lyrics, genres performed, and self-presentation on stage are being predicated and enacted can elicit important insights about not only their deployment of adaptive strategies but also their meta-commentaries on this deployment. I propose that, through their musical practice, these women are both creating and articulating a discourse about how they are negotiating their survival in a sociomusical "borderlands" (cf. Broyles-Gonzales 2001, Duran 2001, etc.), as they move between the mujra (salon performance, largely for the entertainment of men) and the music festival, markers of the marginal and the mainstream.

Majumdar, Neepa, University of Pittsburgh

Jamai Babu's Indiscretions: Tourism, Modernity, and Indian Silent Cinema

According to a 1994 filmography, LIGHT OF ASIA, only a small fraction of India's total silent film production of approximately 1313 films has survived. What does remain provides a much-needed post-colonial perspective to existing scholarly accounts of the cultural, technological, and economic significance of early cinema. This paper will place JAMAI BABU/Brother-in-Law (Kalipada Das, 1931), the only surviving Bengali-language silent film, against the Eastern Railways promotional documentary, BANGA DARSHAN/Travels in Bengal (date unknown) to examine their complex function as a site of intersection of discourses of tourism, modernity, and colonialism. The argument on which the paper's reading of these films rests is the inextricably close relation between the perceptual fields of tourism and cinema, and (following Wolfgang Schivelbusch's work), the importance of the railway journey to both. Both JAMAI BABU and BANGA DARSHAN rely on the touristic display of sights of Calcutta such as Howrah Bridge and Victoria Memorial, and the paper will consider some of the uses to which the two films put these tourist sites. This discussion will also consider the context of international silent cinema, specifically JAMAI BABU's affiliation with the category of city films and their articulation of the anxieties and pleasures of modernity.

Mallapragada, Madhavi, University of Wisconsin-Madison

Targeting the Non-Resident Indian Online: Industrial Practices and Cultural Politics of the Transnational Cyberindustries
This paper examines the industrial practices of the cyber-industries that target the US based immigrant community from India. More specifically it will examine the industrial contexts of production, circulation, target audience, sponsorship and advertising of select websites that address Indians living in the US. I argue that the industrial practices of contemporary cyber-industries are a rich site for the examination of the transnational alliances and relations between the nation and its diaspora. For example, many of the websites that target the 'Indian' in the US, are created, sponsored and owned by Internet firms located in various parts of India. In other cases, the websites are owned by companies that have multiple production offices, in the US and India. There has also been a trend of successful web-mergers between web companies located in the US and those in India. In addition, Internet firms in India have acquired smaller web companies in the US; and in one instance, a key India based web company has acquired Indian immigrant print media in the US. I argue that these trends not only point to the complex economic structures of cyber-industries but also point to the interesting cultural politics of such industrial practices. I argue that the economic patterns of the cyber-industries are intricately connected to the cultural politics of the national and the diasporic communities.

**Mani, Bakirathi, Swarthmore College**

**Fictions of Immigration: Narratives of Nationhood in Jasmine and Interpreter of Maladies**

This paper presents a comparative study of discourses of immigration, ethnicity, and globalization in Bharati Mukherjee’s novel *Jasmine* (1989) and Jhumpa Lahiri’s collection of short stories, *Interpreter of Maladies* (1999). I contend that in *Jasmine*, assimilationist narratives of immigration are codified through a teleological discoursed of modernization that consistently depicts India as a backward land of primitive time, deposited outside the protagonist’s real-time experiences in the United States. I demonstrate that the novel’s constant elision of historical reference (to the period of Emergency rule in India in the mid-1970s, and to the local context of Sikh nationalist movements) is necessary for the successful representation of Jasmine’s travels as a quintessentially American history of immigrant assimilation. I then read selected stories from *Interpreter of Maladies* for their elucidation of transnational forms of community and subjectivity - forms that are made possible when immigration does not necessarily result in assimilation but in multiple disjunctured national, spatial, and temporal identifications. I demonstrate that Lahiri’s work outlines the postcolonial subjectivity of South Asians in diaspora, whose relationships of memory and history, capital and goods, patriotism and nostalgia make visible what Arjun Appadurai calls “the work of the imagination” in the formation of diasporic discourses on the nation.

**Mann, Harveen, Loyola University, Chicago**

**Cultural Difference and the Popular: The Diasporic Narrative of Bhangra in the Americas**
My paper investigates the role of contemporary bhangra music in giving voice to a new, diasporic South Asian cultural identity in the Americas. Blending Punjabi folk forms and Afro-Caribbean and western popular music such as hip-hop, reggae, and rock; fusing Punjabi rhythms and melodies with popular western electronic instrumentation; blending Bollywood performance styles and those of western stars like Elvis Presley, Supercat, and Madonna; and mixing Punjabi and English lyrics, bhangra bands today are "playing across the gaps and tensions" "between the 'home' and the 'host culture,'" be it American, Canadian, or English, as well as "between many different South Asian cultures" (Dick Hebdige, "Digging for Britain." Black British Cultural Studies [1996], 139). My paper examines the ways in which bhangra allows second- and third-generation South Asians in the west to situate themselves in more complex, transnational ways than are available to them locally. Disrupting not only mainstream American cultural values and dominant media images but also the traditional, immigrant discourse of ethnicity and religion-, caste-, and nation-based Indian identity through radical aesthetic and formal changes in the music--from its folk emphases in England in the 1950s to its contemporary, eclectic "crossovers"--contemporary bhangra serves as a multifaceted site of resistance.

Margolin, Amy, Indiana University

The Conversion of Elite Hindus in Nineteenth-Century India: How Upper Caste Hindus Appealed to the Christian Missionaries and Vice Versa

Nineteenth-century upper-caste Hindus did not convert to Christianity for the same reasons as lower-caste Hindus, namely, to better their social conditions. Rather, I contend that they converted to Christianity: (1) To seek out religious answers not found in Hinduism. (2) To better fit the modern mold and (3) To improve the situation of women and minorities. Implicit in these reasons is their hope of finding a universal religious framework, one that allows for mutual inclusiveness in cross-religious dialogue and allows the convert to practice the religion according to his/her needs. In part one, I summarize Christian/Hindu missionary encounters in India, and address the following questions: What strategies do missionaries employ to convert Hindus? Do they use particular strategies to attract particular castes? What does the individual gain in conversion? What does the individual suffer in conversion? Part two focuses on the Hindu reformer, Pandita Ramabai, her motivation for conversion, and her subsequent gains, and/ or losses. In part three, I discuss reactions and criticism directed toward Ramabai. In closing, I examine the present state of conversion in India to better understand why-and for what gains-elite Hindus convert to Christianity.

Markovits, Claude, Centre d'Etudes de l'Inde et de l' Asie du SudEcole des Hautes Etudes en Sciences Sociales

Writing History Backwards: from Sindhi Diaspora to Merchant Networks

The paper aims at explicating the research and writing strategies used in a recent book in relation to strategies deployed by other authors also concerned with the history of Indian
merchant diasporas. Taking as its point of departure the existence of a widespread
diaspora of Sindhi Hindus encompassing most of the world, the strategy was to search for
its origins in the development, from at least the mid-18th century, of merchant networks
based in Sind localities which presented a particular pattern of circulation between the
network centres and the actual places of business. Two such networks were identified,
each with different economic functions and geographical reaches, revealing the existence
of a fragmented pattern. In that way, the notion of a Sindhi diaspora was shown to be a
relatively recent construct linked to the impact of Partition and the massive flight of the
merchants towards India. Rejecting both the Braudelian longue duree approach and the
ethnic paradigm, the study gave central importance to specific historical conjunctures
which involved political as well as economic factors

Marsh, Natalie R., Columbus College of Art & Design and The Ohio State University

Jnanadakini of Nepal: Goddess on the Move

Little recognized in South Asian and Himalayan art history is the goddess Jnanadakini,
who is associated with the preeminent goddess of the Nepal Valley’s Chakrasamvara
Tantra tradition, Vajravarahi. The goddess Jnanadakini plays a key role in the transmittal
of the powerful deity Matsyendranath to Nepal from Kamarupa, the modern day Assam.
Despite the constant meddling of the wife of the deity, identified as the yakshini
Jnanadakini, Matsyendranath took the form of a black bee and was successfully carried to
Nepal in a sealed water pot, the non-anthropomorphic form of the goddess Jnanadakini as
venerated at her temple at Mai-pi-Ajima in Nepal. In like manner the goddess Annapurna
is venerated in the form of a water pot, a purna kalasha, at her Patan temple, where
inscription also identifies her as Jnanadakini (Jnaneshvari). Annapurna, the guardian
provider of Varanasi was brought to Nepal from this important North Indian religious
center, where she had been established after transferal from Kamarupa (where she is
known as Kamakhya). It is this triangulation of transmittal between Assam, Varanasi,
and Nepal, intimately tied to the history of the primary teachers of the Shaivite and
Sahajya Buddhist traditions, that is the source of the multi-valent identities of this
goddess. This active environment allows for further associations of Jnanadakini with a
range of exoteric/esoteric forms of Hindu/Buddhist gods and goddesses, like
Padmanarteshvara and Guhyajnanadakini. It is thus the goal of this paper to elucidate
aspects of the complex soteriological genealogy and iconographies of the goddess
Jnanadakini whose presence is perhaps more widespread and visible than previously
realized.

Maskiell, Michelle, Montana State University

Honor, Desire, and Fashion: Textile Consumption in NW India and Pakistan

Women and men in northwestern colonial India used textiles to express established ideas
about behavior, but they also used them to embody evolving practices. Textiles as visible
and touchable parts of material culture, were and are, in Chandra Mukerji's words, culturally produced "carriers of ideas" that "often act as the social forces that analysts have identified with ideology-as-word" (Mukerji, Graven Images, 15). In other words, people could use cloth to act out preformed ideas but also to modify, even to create, behavioral practices such as those associated with both parda and male respectability. Neither the "discourse of the veil," that dense web of verbiage against and for parda, nor discussions of indigenous ideas of South Asian male honor, have acknowledged the importance of respectable dress for men as well as women. Respectable clothes for men required a great deal of cloth just as modest clothing for women did. Sheer quantity mattered, although the specific characteristics of the textiles used, their thickness, etc., varied historically along class and generational lines. One thinks immediately of the importance of turbans as symbols of Indian male honor among many northwestern social groups. This paper will consider selected late-nineteenth- and early twentieth-century everyday practices that centered on the use of handwoven and/or hand-embroidered textiles for clothing and gifting. Two important examples will be Kashmiri shawls and Punjabi phulkari [embroidered shawls]. This paper will show how evolving parda practices, along with changing consumer desire and notions of fashion, effected the consumption of handwoven and hand-embroidered textiles both before and after Independence.

Masteller, Kimberly, Harvard University Art Museums

When is a Lotus More Than a Lotus? The Tantric Symbolism Imbedded in a Decorative Motif in Early Medieval Indian Architecture

Bhutas scavenging from corpses, glaring bhairavs bearing kapalikas, dancing yoginis circling a blood thirsty Kali; all of these images conjure up thoughts of left-handed practices and tantrism. These fierce figures populate many temple programs across central India from the 9th through the 12th centuries. They appear as overt references to Tantric pantheons and symbolism; and in examples like the Chausat Yogini temples, may also suggest the nature of the teachings and practices associated with them. But how does one recognize a tantric monument if it is devoid of this symbolism? Several temples constructed within this same era and region present a primarily non-anthropomorphic and seemingly innocuous decorative program, featuring only diamond shaped lotuses in their primary niches. Through a comparison of architectural examples from Bheraghat, Amarkantak, and Chandrehe from the Eastern Kalachuri Dynasty and Khajuraho, the Chandella capital, this paper will suggest that the diamond lotus motif takes on a very particular meaning dependent upon its location in an iconographic program. This motif's prominence on various monuments from different kingdoms suggests that it may be read as an aniconic signifier of shakta deities, sects, or practices rather than as just a product of a royal or regional style.

Mathur, Chandana, New School of Social Research

Dismemberments Distantly Remembered: Diasporan Memories of Partition and Violence in South Asia
Focusing on the Sikh-American community, this paper brings the methods of historical anthropology to bear on the mapping and remapping of memories of a faraway homeland as its name changes and its boundaries are redrawn. The Ghadar movement was begun in 1913 by immigrant Sikh farmers and nationalist intellectuals on the West Coast of the United States for the express purpose of ending the British Raj in India. During the First World War, hundreds of Ghadar activists traveled back to Punjab to convince Indian soldiers to refuse to take up arms against Germany, and to join them in battle against the British government instead. After the failure of their planned uprising in February 1915, many of them were put to death or imprisoned for life. Given that they had staked so much in the anti-colonial struggle, how did the Ghadar-ites -- from their West Coast vantage point -- make sense of India's independence in 1947 which created the two nations of India and Pakistan, and visited its bitterest violence on the Punjab, where their families had remained? This paper begins an exploration of the ways in which Pakistan, and visited its bitterest violence on the Punjab, where their families had remained? This paper begins an exploration of the ways in which the 1947 Partition is remembered by two different generations of Sikh-Americans.

McClenaghan, Tony, Tilbrook, UK

Honors in the Indian 'Princely' States

The British recognized that Indian rulers, while not independent, exercised various attributes of sovereignty inherent in the Ruler, subject to the suzerainty of the King Emperor. One aspect of sovereignty which the British were most unwilling to allow the Indian Princes to exercise was in the creation and grant of orders, decorations and medals. As far as the British were concerned, the Sovereign was the fount of all honour and the British Empire only had one Sovereign. This paper will examine the British attitude to "Princely" medals and their opposition, not always successful, to the creation of such awards. It will consider some of the c.300 awards so far identified, and the reasons for their creation.

McGowan, Abigail, University of Pennsylvania

Consuming Traditions in Colonial India: Continuity and Change as Consumer Strategies, 1880-1920

In this paper I discuss consumption of crafts in late 19th and early 20th century Western India as a series of strategies and options available to consumers in the context of expanding availability of goods, both artisanal and machine-made, Indian and foreign. Working through and off from Christopher Bayly's idea of the innate and socially-given qualities of cloth in particular, I argue that we need to expand our understanding of consumption in South Asian crafts to include other processes of emulation, fashion, and commercialization-processes which operated not just by replacing artisanal goods with industrial ones, but through new and changing use of 'traditional' goods as well. Specifically, I look at changing styles of wood production, by which new types of
Westernized furniture displaced building-oriented carvings in the repertoire of many wood workers, and new styles of ‘traditional’ furniture emerged through ongoing attempts to define a truly ‘Indian’ aesthetic. Using Indian exhibitions and museums as sites where such styles were promoted, I discuss official attempts to shape emerging fashions at the turn of the century, and popular expressions of alternative visions of proper consumer practices.

McLain, Karline, The University of Texas at Austin

Tears of Freedom: Recasting Women and the Nation in Wajeda Tabassum’s Urdu Short Stories

Wajeda Tabassum (b. 1935) is an Urdu author from Hyderabad who has published twenty-eight books and received much critical acclaim amongst Urdu-language audiences. Yet, because only one of her stories is available in English, Tabassum’s work is little-known to non-Urdu-language readers. In this paper I will analyze three of Tabassum’s stories: “Aazaadii ke Aansuu” (Tears of Freedom, 1977), “Utran” (Hand-me-downs, 1977), and “Jaise Dariyaa” (Like a River, 1979), and will draw upon interviews I conducted with Tabassum in order to bring to light her important commentary on the status of Muslim women in modern India. In 1948 Tabassum witnessed the unseating of the nizam in Hyderabad, and several of her stories portray the decadent lives of the nobility and the peasant revolt during this period. These stories bring a unique perspective to this historical period by featuring female rural and lower-caste protagonists, raising issues that were emerging as central concerns to the women’s movement in the seventies. Furthermore, Tabassum’s usage of a Dakkani dialect of Urdu and of begamati zaban (women’s speech) contribute a sense of sociolinguistic realism to her writing that further shifts the focus away from the historians’ emphasis on the domain of high (male) politics and towards the local and the lived.

McLeod, John, University of Louisville

The New Mansabdars: Honorary Military Rank in Princely India

Under the Mughal emperors, the principal honor bestowed on Indian elites was appointment as a mansabdar, or army officer. In 1877, the British added a new distinction to the repertoire of honors that they bestowed on the Princes of India: an honorary commission in the army. (Which army remained a mystery - as late as 1947, the Political Department, Army General Headquarters, and the India Office could not answer the question of whether it was the Indian or the British army.) The criteria under which honorary commissions were granted changed constantly: at different times, they recognized great Princes who had exhausted all other honors; honored Rulers who saw active service; encouraged Princes to participate in the Indian State Forces Scheme; and, during the Second World War, marked various contributions to the Allied cause. In the last two years of British rule in India, military rank was one of the Paramount Power’s main means of honoring Princes. My paper examines the role of military rank in the honors system in Princely India, and attempts to ascertain the degree to which it fits into
David Cannadine's analysis of the honors system as an attempt to integrate Indian Princes into an imperial noble hierarchy.

**Menon, Rekha**, State University of New York, Buffalo State

**Dressed in Moral Space**

Colonialism is a mode of stripping away all cultural-bodily practices and attires and thus robbing people of their bodies and replacing them with foreign bodies requiring different gestures, practices and attire. This paper will examine how the stripping and reclothing constitutes a double transgression: first, the colonial requirements transgress all bodily practices and expressive gestures and attires; second the very imposition of the "proper" is transgressed by the indigenous bodies who are deemed "immoral but exotic and alluring" to be gazed at with eyes of desire. Given this context, the contemporary Indian art/artists are struggling with both transgressions by attempting to strip the colonial moral garb from Indian bodies without, at times succeeding to present the Indian embodied gestures and practices, values and meanings. This is to say an effort is made to redress Indian bodies with transgressive gestures and present them as Indian, to repossess them as embodiments of a suppressed tradition and not as exotica for tourist gaze. The question is can a tradition be reclaimed? Can we recloth the texture of our skin, or shall we wear it with the marks inscribed by the Other?

**Mills, Jim**, Strathclyde University

**The Law and the Lunatic: Colonialism, the Community and the Incarceration of the Mad in Nineteenth Century India**

This paper will focus on the legal and penal routes by which members of Indian communities became patients in colonial mental health institutions in nineteenth century India. The paper argues that it is possible to identify in the legal systems the meta-cultural discourses of modernity, patriarchy and colonial insecurity that enmeshed to produce figures to haunt the imagination of the British and to become targets of stated admissions policy. But the selection of the actual individuals who spent part of their lives, and often encountered their deaths, in the asylums is shown to operate within a matrix of locally generated management policies, institutional contingencies and maybe even individual personal preferences, which acted to sort through the mass of those who fit the bill presented by the larger concerns. While the meta-narratives may have defined the person to be admitted to the asylum, the goals and considerations of the operators of the legal and penal apparatus worked at the local level within the definitions of those meta-narratives to select the people who actually did end up inside.

**Mills, Margaret**, Ohio State University

**Makkareh: Women's Agency as Trickery in Afghan Traditional Narrative and Beyond**

This paper correlates and expands upon the author's five recent published explorations of
the pervasive construction of female agency as trickery in Afghan oral entertainment narratives and proverbs. While the theme of women as tricksters is shared and abundantly represented in both Muslim and Hindu literature and folklore, this paper focuses on Muslim versions of the traditional theme, which refer for their canonical source to the Qur'an, Surah Yusuf, to discuss the construction, maintenance, and in some cases, subversion of a stereotype by different female performers, and by some men as well. Attention will be given to the relevance of this large body of material to a rethinking of trickster theory in general, as well as to variations in the ‘spin’ given on the topic across sectarian lines in South Asia.

Minault, Gail, University of Texas, Austin

Master Ramchandra of Delhi College: Teacher, Journalist, and Cultural Intermediary

The decades immediately preceding the Indian revolt of 1857 was a time of considerable intellectual interaction between British rulers and the Mughal service elites of North India. The institution of learning that both contained that intellectual interaction and abetted the flowering of literature and the press was Delhi College. Master Ramchandra, a teacher at Delhi College, was not only a renowned mathematician in his own right, but also a chief figure in the development of the periodicals that issued from the college press in the 1840s and 50s. In the pages of these periodicals, Ramchandra made western innovations in science and technology available to the literate public of North India, and articulated an ideology of reform that involved openness to knowledge from multiple cultural sources. This paper will discuss Ramchandra's contributions to teaching, writing, and publishing at Delhi College and his consequent role as a cultural intermediary.

Mir, Ali, Monmouth University

Hai Dasht Ab Bhi Dasht: The Traditions of Progressive Urdu Poetry

From its spectacular inauguration in 1930s and through the following decades the Progressive Writers Association established a hegemonic consensus that defined Urdu literature in the subcontinent during that period. Linked strongly to European modernism and socialist writings, the PWA spurred the large-scale production of radical culture through leftist fiction and poetry. The original manifesto, which promised to rescue literature from the priestly, academic and decadent classes and to bring art in close touch with the people, was embraced widely across the spectrum of Urdu writers. This paper examines the early popularity of progressive writing in Urdu and attempts to locate the reasons for its subsequent demise. It argues that the PWA succeeded at a time when it made a serious attempt to respond to historical exigencies and ethical imperatives, in particular, those generated by modernity. It also claims that the eventual decline of the movement resulted from its inability to come to terms with the changing nature of the nation-state and the new politics of a post-colonial people. It examines the work of the inheritors of the PWA tradition, particularly the writings of contemporary feminist poets, in order to understand how contemporary progressive writing is engaging with its milieu in both India and Pakistan.
Mir, Raza, Monmouth University

Old Arrows in New Quivers: Javed Akhtar and the Troubled Legacy of Progressive Urdu Poetry

In 1936, a group of leftist writers led by Sajjad Zaheer met at London's Nanking Hotel, and on a restaurant napkin, scrawled a 'manifesto' for an organization that they named the Progressive Writers Association (PWA), calling for a radically new writing style that was anchored in realism, committed to the overthrow of moribund sociopolitical institutions, and devoted to rationality and social change. Almost 70 years later, with programmatic socialism on the wane, how has progressive Urdu poetry adapted the heady passion of the PWA's anti-colonialist, anti-capitalist, modernist and rationalist agenda? In this presentation, I examine this question through an analysis of the poetic works of Javed Akhtar, regarded by many as the uneasy inheritor of the PWA tradition. I argue that Akhtar writes about the modern condition not with the ringing promise of earlier leftist Urdu poets, but with the wistful sensibility of someone who had seen through modernity all too clearly, its potential as well as its failure. I shall seek to demonstrate that his poems carry neither the raw anger nor the reflexive pro-modernity of PWA poets, but a lot more of the gentle pain of Faiz Ahmed Faiz's later works.

Mitra, Ananda, Wake Forest University

Creating Indian Identity Narratives in Cybernetic Space

Two simultaneous processes have developed in global culture over the past several years that have impacted Indians across the world. First, there has been a rapid geographic movement Indians from India have moved out of India just as Indians who once lived outside India have moved back to India. Secondly, these geographic shifts have been accompanied by the increasing presence of Indians in the digital regime, as a particular cross-section of Indians has become "permanent residents" of the global virtual space created by the Internet. In this paper I argue that these two phenomena have created the condition where the geographically dis-placed Non Resident Indians have used the "place" provided by the Internet to produce, circulate and update unique identity narratives that allow them to overcome some of the ontological angst associated with the process of immigration and migration. This paper will demonstrate that the synthetic cybernetic space produced at the congruence of a foreign "geographic space" and a familiar "cyberspace" provides a new place where the immigrants can negotiate their identities and their relationships with both the "real" place of residence and the "imagined" place of origin.

Mohan, Dia, Cornell University

Exploring Rituals of Reversal: Marxist Aesthetics and Folk Navigations in Bengal
Theatre practitioners who argue for reviving folk theatre’s capacity for political critique lament the present proximity of folk forms in rural Bengal to entertainment businesses. Redeploying CPM discourse on ‘unhealthy culture’ they argue that commercialization de-politicizes folk forms like Gaajan, which begin promoting ‘vulgar’ representations of gender relations onstage, while nurturing an environment for gambling and siphoning post-harvest cash out of village economies. I argue that despite commercialization, Gaajan provides a dynamic site for viewing contested constructions of ‘healthy culture’, caste, class, and gender relations. Gaajan performances during Charakh festivals have been read as ‘rituals of reversal’ because low caste men adopt the mendicant practices of upper castes and ascetics offstage. I explore one Gaajan play which enacts a series of reversals: mothers-in-law commonly viewed as perpetrators of patriarchy constructed as victims of modernization; submissive daughters-in-law depicted as epitomes of ‘carefree’ modern living; and a low class male servant usually fulfilling roles of manual labour revered instead as god in the household. Rather than viewing rituals of reversal as liminal spaces which reproduce status quo, I see them as struggles to negotiate tensions in experiences of ‘modernization’ to show how these navigations give meaning to terms like ‘(un)healthy culture’.

Moniruzzaman M., Nagoya University, Japan

NGO-led Empowerment in Bangladesh: Social Reform, Political Space, and Religious Opposition

The NGO-led empowerment initiatives in Bangladesh have experienced bitter relations with the Islamic religious parties and authorities throughout. Yet religious opposition being a constant and consistent phenomenon, both in perception and in practice, little vigorous analysis has been attempted to the issue in academic investigation. This article aims at looking into the conflicting relations between religious groups and two national level NGOs namely BRAC and PROSHIKA between who violent clashes and confrontations occurred several times in the past. Both BRAC and PROSHIKA are engaged in grassroots level empowerment activities in Bangladesh. These activities include many dimensions such as microcredit, para-legal education to poor and women, gender equality, women legal entitlement and participation in decision-making both in household and public activities etc. The empowerment involves addressing and redressing many established sociopolitical, religious and cultural practices that control the society. It is in this process that BRAC and PROSHIKA, along with other NGOs, experienced strong religious opposition. In response to their opposition the NGOs also maintained non-compromising attitude to the raised objections. A kind of struggle for domination and counter-domination over poor people (‘the contested terrain’) and people’s emancipation (‘the matrix of domination’) thus appears. This makes it interesting to investigate into the production and reproduction of the paradigms of social self-perception of religious groups and development agencies that lead them to conflicting social relations. My pilot study during the summer 2001 on the issue suggests that social and religious oppositions are generated from approaches to empowerment and conscientization programs that out-rightly intervene into the social, religious and traditional systems, norms and values…
Mooij, Jos, Centre for Economic and Social Studies, Hyderabad, India

Smart governance? Contradictions in the Policy Process in Andhra Pradesh, India

Since a few years, the south Indian State of Andhra Pradesh has received a lot of attention, both in the Indian as well as in the international media. This State has made relatively good use of the new economic climate that has developed in the 1990s. A new type of dynamic leadership has come up, and in various policy areas innovative legislation has been formulated and new policies have been developed and pursued with great zeal. Although these policies are widely discussed - the advocates of the present regime emphasise how much has been achieved, and the opponents claim that there is a lot of gimmicks and that not much is happening - very few people have analysed the policy process in more detail: the social and political processes that take place 'behind the screens' that result in particular agendas, new policy institutions, financial allocations, and implementation processes. This paper will analyse the specificities of the policy process in Andhra Pradesh, and what the social, political and economic conditions have been that made the new initiatives possible. The paper will consist of a more general part reviewing the literature on policy processes generally, and discuss the relevance of this body of literature for the study of policy processes in India. It will then proceed with an analysis of the policy process in Andhra Pradesh. This part of the paper will be based on interviews with key policy makers and other stakeholders, and on secondary material. The paper will include one or two case studies of the introduction of innovative policies/legislation.

Moorti, Sujata, Old Dominion University

Fashioning the 'New Indian Woman': Beauty Magazines and the Aesthetics of Cosmopolitan Culture

The liberalization of India's economy and its active participation in global capitalism has enabled the formation of a very specific brand of commodity culture, one where a politics of the national and transnational converge as spectacle, most often on woman's body. The entrance of multinational cosmetic companies, such as Revlon and Maybelline, in the country has resulted in a radical realignment of female beauty culture. This shift is most clearly seen in the proliferation of beauty magazines which market a commodity beauty cult and articulate definitions of femininity that are based on a curious blend of indigenous and Western characteristics. These magazines facilitate women's participation in consumer culture in ways that allow them to bridge the modernity-tradition divide, redraw the desh-videsh (home-abroad) border, and become active participants in "commodity cosmopolitanism." Through an analysis of eleven beauty magazines, which have been launched since 1999, in conjunction with other developments in the global arena of beauty culture, this essay argues that the spectacle of commodity culture and the fetishization of beauty while problematic also provide Indian women new avenues for participation in the public arena. Woman's body becomes the medium through which an Indian cosmopolitanism is performed; cosmopolitanism now appears not only as a glossy commodity and a style code, but is inflected by very specific Indian concerns. Informed
by cultural studies scholarship, postcolonial and feminist thought this essay explores the "feminine" media space facilitated by global capitalism and underscores the economic underpinnings that facilitate the emergence of a feminized cosmopolitanism…

Motiram, Sripad, University of Southern California

Vetti (Bonded Labor) and Jeetham (Attached Labor): Change/Continuity across two Agrarian Institutions in Telangana

Vetti (bonded labor) was widely prevalent in Telangana at the time of Indian independence. It was abolished by the Indian government in the wake of the Telangana Armed Struggle. Most analysts of Telangana agriculture today do not use the term vetti to describe any existing feature, although vetti has not disappeared from public consciousness. This paper, based on the field-work of the author, tries to understand the fate of vetti - whether it died a slow death, or a sudden death, or whether it has metamorphosed into something else. If we look at Telangana agriculture today, the only institution that appears to have any resemblance to vetti is jeetham (attached labor), where a laborer works for one particular employer. We will try to address the above questions by comparing the caste-class dimensions of vetti and the mechanisms through which it was reproduced, to those of jeetham. In this process, we will also examine whether this comparison can itself be problematized. Although we focus on Telangana, we will throw light on change/continuity of debt-bondage in other parts of India and also address methodological issues in agrarian transformation.

Mukherjea, Ananya, CUNY Graduate Center

The Politics of AIDS Pharmaceutical Patents: India in the International Debate

My paper uses the recent international debate over AIDS pharmaceutical patents to consider how the Indian company Cipla’s intervening to produce low-cost drugs for poor nations creates coalitions across state boundaries, as local activist communities question transnational patent laws still rooted in first-world interests. The issue highlights the murkiness of investigating whether any knowledge, and particularly that with direct humanitarian implications, should be regarded as property; but, as well, it reinjects the question of Nation into the broad debate of whether knowledge and technology can be globalised. The fracas over the patents on AIDS pharmaceuticals again raised old distinctions amongst various nations but, also, between the global north and the global south as the interests of European-North American pharmaceutical giants and HIV+ people in poorer nations clashed. While researchers, health-care providers, politicians and activists shuttle amongst countries and governing bodies, India has been particularly situated in this affair. Its burgeoning population (and middle class), significant contributions to medico-technical research, and the rapid escalation of HIV transmission in the country put it in the spotlight in this debate even before Cipla undercut much of the controversy by proceeding to produce low-cost anti-retrovirals, disrupting existing patent laws.
Nadkarni, Asha, Brown University

World-Menace: Katherine Mayo's Mother India and the Politics of Nation

Katherine Mayo's imperialist polemic, Mother India (1927), uses the depoliticized rational-medical discourse of public health to frame Indian self-rule in terms of a "world-menace" that India's American neighbors could no longer safely ignore. By so doing, Mayo responds to nationalist calls for self-rule by claiming that India's problems do not stem from colonization, but are instead located in the Indian body itself - specifically the pathologized body of the (underage) Indian mother. Challenging Indian claims to spiritual superiority by refiguring the body-politic as the diseased maternal body, Mayo uses the language of contagious disease to describe a "sex-obsessed" Indian culture which destroys the bodies of its women and saps the vitality of its men. This paper will explore Mayo's link between contagion and sexuality, arguing that her preoccupation with sexual contagion stems not only from imperial anxiety over Indian self-rule, but also from American anxiety over immigration. I will suggest that in the name of world public health Mayo, a supporter of the Asian Exclusion Acts, surreptitiously asserts that because Indians are physically unfit to rule their own nation they should necessarily be excluded from American citizenship. In this, I hope to investigate American imperialist stakes in British imperialism, charting some of the important links between the imperial projects.

Nagarajan, Vijaya, University of San Francisco

Towards a Theory of Embedded Aaesthetics: The Kolam as a Reflection of Ritual and Cultural Notions of Beauty, Decoration and Adornment in Tamil Nadu, India

Millions of women ritually draw kolams, beautiful drawings on the thresholds of Tamil homes, shrines and temples. These threshold drawings made of sacred rice flour as well as other materials are embedded with dense notions of ethics and beauty. This paper proposes to investigate the role that notions of beauty play in women's practices and narratives surrounding the kolam and will theoretically contribute to a wider knowledge of the notion of "embedded aesthetics". There are five specific concepts that flow in and out of the kolam narratives: latshanam, Lakshmikadaksham, alankaram, allaku, and vishesham. These five concepts are also unattributed notions of beauty which are also applied to non-kolam objects in women's lives, such as the body, face and the house. This paper will also situate the Tamil women's voices with three theoretical counterpoints: Elaine Scarry's notions of beauty and how these notions relate to generativity; Shankaracharya's articulation of the Souderyalahari; and the notions of rasa theory. In conclusion, I will propose some thoughts towards a theory of embedded aesthetics, with the kolam as a mirror of ritual and cultural notions of beauty, decoration and adornment in Tamil Nadu, India.

Nair, Savita, Mount Holyoke College

Gujarat, East Africa, and the Indian Diaspora
This paper suggests that the multiple and circular mobilities of Gujarati merchant families expand the historical geography of modern India. Situated as a response to the relationship between national cultures and the necessary construction of boundaries among and between them, the larger project from which this paper is derived argues that regions rather than nations represent homelands for migrants and are capable of participating in histories that complicate, if not escape, the nation. Furthermore, until recently histories of places and ethnographies of India have tended to exclude persons missing from the locations of study. Gujarat has relied on both local commercial markets and overseas economic opportunities and managed to surface as a "cultural domain that embraces expanding and shifting zones of human mobility." Life histories of Gujarati migrants show how multiple communities, nationalized, regionalized, and diasporic, are created through movements between India, East Africa, the Middle East, England, and the United States from the nineteenth century onward. By pursuing a type of "spatial history" and examining family histories, this project aims to rescue mobility as a constituent feature of Indian history.

Narahari, Meena, York University

This UN Suitable girl goes on-line: Cybermeena.com as Postcolonial Hypertext
Jaishree Odin imagines a webspace that becomes a possible escape from the, "homogenizing and universalizing tendency of linear time (and space)." (Odin) This is what she begins to call 'Postcolonial hypertext.' According to Odin, the postcolonial hypertext performs as a, "nonlinear, multivocal, open, nonhierarchical aesthetic that involves active encounters." It is a layered text with many pathways that allows for a web experience that is both intertextual and interactive. Odin describes the possibility of a postcolonial hypertext by making a connection with the work of ethnographic and experimental filmmaker Trinh Minh Ha focusing on Minh Ha's films as postcolonial hypertextual environments. Building on Odin's model of postcolonial hypertext, I began to wonder what a postcolonial web environment could look like if a multidisciplinary approach (one that borrows widely from social science, technoscience, film theory, cyberfeminism, literary/hypertext theory, transnational feminism, subaltern and post-colonial theory) were used to create a webspace. What would be the basic challenges of praxis that would emerge from both a user and creator stand point. In developing the cybermeena.com website, I have been forced to confront many of the issues women on the periphery face in their attempts to engage with the web. This paper addresses both the potential for a postcolonial hypertext and the challenges of realizing Odin's model.

Naregal, Veena, University of Texas at Austin

The Media, Mafia and the Contemporary Indian Public Sphere

Mr. Ram Punjabi, one of the directors of the Hinduja-owned IncableNet, Mumbai's leading distributor for cable TV, was shot dead on the afternoon of 11 September 1998 near his home. This incident was hardly a unique case of violence in the cable industry, yet the seniority of the victim's position in this instance was evidence of the serious
conflicts caused by company policy and/or prevailing business practices in the industry. Panjabi's murder revived memories of the 1997 gunning down of Gulshan Kumar, the ambitious and self-made 'audio cassette-king'. One of the biggest names in the entertainment business when he died, Kumar was allegedly killed because he failed to acquiesce to extortionist demands. The powerful interests behind these murders may not ever be clearly established, and yet the use of such violence has been a disturbing outcome of the increasing revenues to be earned from broadcasting and distribution rights over larger and larger territories, as media audiences in India have steadily expanded since the 1980s. The growing markets for media products have tapped the potential of the informal sector in augmenting distribution networks, even as the increasing rivalry between segments of the entertainment industry such as music and film production seemed to present underworld elements with a ripe opportunity to emerge as important mediators over copyright, distribution and profit claims. And yet, as this paper shows, these more recent trends are structurally related, on the one hand, to patterns of patronage and finance that Indian media industries, including film, have always drawn upon, and to the larger political culture based on manipulation and under-hand deals to secure deregulation and privatization of state-owned enterprises since the 1990s.

Nelson, Matthew J., Yale University

Informal Institutions in Pakistan: Micro-Historical Mechanisms and the Failure of Democracy

In 1999, General Musharaff ousted the democratic leaders of Pakistan in a military coup. His action was greeted with dancing in the streets. One year later, Musharaff unveiled an elaborate plan to facilitate the devolution of power to non-party assemblies at the district level. Surprisingly, his plan was received with a palpable sense of concern, mostly because its non-party basis promised to revive the local influence of tribal kinship networks (biradaris). This paper draws on three years of fieldwork to provide a micro-historical account of the relationship between informal biradari networks and the failure of democratic consolidation in Pakistan. The first half of the paper concerns (a) the consolidation of biradari networks in colonial Punjab and (b) the economic and political choices that account for their persistence in postcolonial Pakistan. The second half of the paper argues that the enduring influence of kinship networks is responsible for the failure of democratic consolidation, mostly owing to the combative relationship between biradari networks and postcolonial law (tribal custom v. shari'a). Briefly stated, this paper uses a detailed account of negotiated dispute resolution strategies to examine the link between informal kinship networks, on the one hand, and the institutional underpinnings of democratic failure, on the other.

Orr, Leslie, Concordia University, Montreal

Domesticity and Difference/ Women and Men: Religious Life in Medieval Tamilnadu

In this paper, I will use medieval Tamil inscriptions, engraved on the stone walls of
temples, to create a portrait of women's religious activity. Although standardized and formulaic in their language, the inscriptions give voice to individuals who made gifts and took vows, and are capable of pointing towards religious goals and motivations, as well as indicating the desire to provide support for various temple activities and public works. Having sketched out a picture of women's religious activity, I will examine the question of whether this activity, as it has been recorded in the inscriptions, can be regarded as "domestic" in the sense that this term has been employed in analyses of contemporary Indian women's religious practices. A major part of the answer to this question will rest on a comparison of women's actions, motivations, and contexts for religious activity with those of their male counterparts. As a result of this comparison, we will be able to identify features that are distinctive in women's religious practice, and to consider how, in the shared discursive and social space represented by the inscriptive corpus, we might best characterize the differences between women and men.

O'Shea, Janet, University of Surrey

Bodies That Matter: Choreographies of Militancy in LTTE Nationalism

That choreographies of bharatanatyam have been engaged in a century-long struggle between regionalism and nationalism on the one hand and abstraction and corporeal particularity on the other is a truism of the scholarship on the dance form. This paper examines a diasporic application of this combat, seeking to illuminate some of the singular ways in which ethnicity/regionality and globality/internationalism intersect in LTTE choreographies of bharatanatyam in Canada. It focuses on "Vira Tay," a work of choreography created by Toronto-based bharatanatyam teacher Kirupanithy Ratneswaran. It is a work that diverges from the classical margam format, supplanting its abstract and rhythmic idioms with a linear plotline, progressing from a clear beginning through to a climax and resolution, and using Sangkam poetic texts to articulate a thematic content. It tells the tale of a militant wife/daughter/mother who heroically sacrifices her male kin to the necessary wars for a Tamil homeland. Through a reading of historical and literary content of the Tamil lyrics, and a close analysis of movement, staging, and gesture, I endeavour to map the lineaments of the ideal (and gendered) Tamil body that is central to Tamil nationalism's vision of itself. The paper seeks to demonstrate the centrality of bodily discipline, rituals, and abstinences (and not just of affective bonds or cultural conformity) to the making of this imagined community.

Palshikar, Shreeyash, University of Chicago

Regionalism and Nationalism in Modern Maharashtra

I begin with an essay by Tilak 'The Idea of Nationalism', written in the late nineteenth century. Tilak attempts to fit a militant Marathi nationalism into the rubric of the emerging all-India nationalist movement, an idea that continues to be relevant and revisited in the post-colonial period. The paper uses this text as a tool to raise some questions about this latter period immediately after Indian independence, which saw the emergence of the Samyukta Maharashtra Samiti, led by figures like P.K. 'Acharaya' Atre.
This movement was part of an energetic, dynamic and at times violent politico-cultural milieu that eventually lead to the break-up of Bombay state into the modern linguistic states of Maharashtra and Gujarat. The paper will consider the roles of elites, the media and the question of identity and address this movement in the context of recent theories of nationalism and explore the relationship that developed between regionalism and nationalism in modern Maharashtra. The hypothesis is that both these tendencies may be seen as fitting into a larger historical pattern in that area.

**Parameswaran, Radhika**, Indiana University

**Narratives of Feminine Ascent: Indian Beauty Queens in Women's Magazines**

Since the early nineties, a series of Indian women have become prominent in the international fashion and beauty scene. This paper explores mass media narratives and stories about the success of these Indian beauty queens, whose images have frequently appeared on the covers of women's magazines in India. My qualitative textual analysis will focus on published interviews, editorials, biographical stories, and feature stories on Sushmita Sen, Aishwarya Rai, and Lara Datta in English-language Indian newspapers and magazines. What stories about ambition and class mobility do these women craft for the middle-class Indian reading public? How do they interpret the implications of their success for India? How do the media represent the lives and victories of international beauty queens? Drawing from postcolonial theories and approaches to gender, class, and nationalism, my paper will show that debates over Indian femininity—women's bodies, behaviors, roles, and imagined subjectivities—mediate and shape cultural interpretations of India's transition toward global consumer modernity. The paper argues that media narratives on beauty queens, which present their lives as examples of feminist empowerment for Indian women, are fraught with problems and contradictions.

**Patel, Alka**, University of Michigan

**Reintegrating the Architectural Landscape of Medieval Gujarat**

This paper will examine the medieval reception of architecture in Gujarat during the 12th through 14th centuries CE. This architectural corpus has conventionally been divided into the divergent scholarly discourses of Temple and Islamic Architecture. Scholars specializing in each of these corpora have appropriated buildings classified according to ritual function as their material for study. Thus, the surviving mosques and tombs are studied separately from the Brahmanical and Jain temples of the region. However, recent studies have convincingly demonstrated the technical and iconographic commonalities among these buildings, proposing that similar architectural practices were applied to structures of Islamic and Indic ritual. Therefore, it is contended that this conventional separation imposes artificial and historically dissonant divisions on the architectural landscape. These discursive divisions effectively curtail an understanding of the architecture per se, instead only perpetuating rifts in the analysis of the surviving evidence. Relying on writings from the archaeological theory of landscape, as well as the social construction of space, this paper will undertake the reintegration of the
architectural landscape in medieval Gujarat, providing both an historiographical reflection as well as new understandings of the historical data.

**Patton, Laurie**, Emory University

Women's Sanskrit as Daily Ritual

Through precolonial, colonial, and postcolonial times, Sanskrit has endured as a father language—the language of the elite, public, learned places of temple and classroom. In this paper I will explore the idea of Sanskrit recitation as a form of women's ritual. As one senior woman Sanskritist and librarian in Maharashtra put it, Sanskrit is better classed as "ati-bhashya", grandmother language, since it gives roots to all other languages and provides grounding and support in every day situations. From a series of 16 interviews and life histories of women Sanskritists in Pune, I will show how the performance of everyday Sanskrit provides a kind of mediating ritual in these women's lives. Because these women now see themselves as the guardians of Sanskrit in a male world that has abandoned the language, they unite their stridharma, or ritual duties as women, with the use of Sanskrit in everyday life. Thus, Sanskrit ritually marks the beginning and end of teaching their children in the kitchen; Sanskrit slokas ritually accompany the giving of medicine to a sick mother; composing "subhashitas" (auspicious words) is a way of ritually ending the day as well as getting women's opinions across in public situations; composing kavya becomes a ritual way to honor the memory of their husbands. I conclude by arguing that, in the hands of these women, Sanskrit has become a domestic ritual language which marks an occasion, much as the recitation of a Vedic mantra did in the ancient Grhya Sutra material.

**Paul, Katherine Anne**, University of Wisconsin-Madison

Interpreting Inscriptions on Tibetan Thangkas

This paper will provide both quantitative and qualitative studies of inscriptions on Tibetan paintings called thangka. There is little analytical information regarding inscriptions on thangkas as a group, as they usually are examined primarily for their images. Information regarding the inscriptions on thangkas, if it appears at all, may be found in footnotes or appendices indexed with the painting. Most often paintings in such publications are pre-selected usually as part of a special exhibition frequently to demonstrate particular evolution of styles either temporal and/or regional. Thus the types of inscriptions that appear on these paintings are also (unwittingly) pre-selected. This presents a false impression of the quality and frequency of inscriptions that are found on thangkas. To rectify this false impression this paper will examine a broader range of thangka inscriptions by using the American Museum of Natural History's collection as a random sampling of Tibetan thangkas that were not assembled explicitly by region or artistic style. It will discuss certain types of inscriptions that are not mentioned in the existing literature and will provide new classification systems for scholars to better understand how inscriptions are used on thangkas.
**Pauranik, Richa**, Indiana University – Bloomington

Re-Casting Identities: Dalits, Hinduism, and Christianity

This paper examines the ways in which a representative Dalit historiography coincides with Christianity in its critiques of Hinduism on issues of caste, priestly power, the nature and character of Hindu deities, secularization of education, and Hindu social ethics. However, while the non-Hindu, non-Christian Dalit self-representations, like that by Kancha Ilaiah, are radically enabling, Christian conception of Dalit identity in terms of a "suffering self" resists Dalit empowerment. In juxtaposing such similarities and differences between Dalit and Christian positions and in tracking the history of their identity constructions vis-a-vis Hinduism, the paper moves between 20th century narratives and texts as old as the 4th century. The paper highlights points of constancy and change in the characterization of Hindus/Hinduism and Dalits over this long period.

**Peterson, Indira**, Mount Holyoke College

Beyond Tanjore City Walls: The Reinvention of Royal Status in Serfoji II's 1820 Pilgrimage to Benares

This paper examines the extended pilgrimage undertaken in 1820 by Serfoji II (1777 - 1832), the Maratha king of Tanjore, in the context of the king's status as a traditional ruler and a colonial subject. A year after his accession to the kingdom of Tanjore as a protege of the English East India Company, Serfoji was forced to transfer power to the British, in return for titular rulership and a pension. However, 1799 was also the beginning of a legendary royal career. Educated by German missionaries, Serfoji pursued interests in Western sciences and arts, and also patronized Indian arts and literature. Archival and literary sources reveal that the king's pilgrimage to Benares entailed not only visits to sacred places and acts of piety, but the collection of Sanskrit manuscripts, visits to British administrators and European printing presses and shipyards, and the collection of specimens for scientific research. I argue that Serfoji, whose movements had been virtually restricted to the city and fort of Tanjore, deployed pilgrimage as a strategy for rearticulating and staging his royal status vis a vis his British overlords as well as his subjects.

**Pintchman, Tracy**

Sentimental Comminglings: Parental and Erotic Emotions in Hindu Women's Ritual Devotions to Krishna

The two devotional sentiments most commonly associated with Krishna worship are the parental (vatsalya) and erotic (madhurya or sringara). The juxtaposition of maternal and erotic imagery in Krishna devotion has seemed problematic to some scholars (e.g., Kakar, Kurtz), who interpret the commingling of these two sentiments as signaling an inherently pathogenic sexual attraction between mother and son. This essay reconsiders the maternal/erotic nexus in the context of Krishna ritual devotions from a woman-centered
perspective. During the month of Kartik, women in Benares perform a daily puja to Krishna, raising him from childhood to adulthood and marrying him off to the plant-goddess Tulsi (Basil) at the end of the month. Throughout the puja, maternal and amorous sentiments are cojoined to the point that distinguishing between them becomes meaningless. The essay will suggest that the conflation of maternal and erotic sentiments at play in this form of women's religious practice is best approached not as an expression of pathogenic incestuous emotions, but instead as reflecting normal social, emotional, and physiological commonalities that Hindu Indian women living in traditional patrifocal joint families might tend to experience in their relationships with both real and imagined husbands and sons.

**Pinto, Sarah,** Princeton University

**Divisions of Labor: The Ritual Negotiation of Birth and Identity in Rural Uttar Pradesh**

Discussions about development often consider encounters between institutions and their subjects as contests of knowledge or kinds of knowledge. In this paper I consider the ways practice and notions of work can also orient this encounter and the structure of reproductive practice in rural north India. To do so, I problematize the category of "dai" (traditional midwife) by discussing the management of birth in rural Uttar Pradesh, a system consisting of a division of labor between the work of umbilical cord cutting and baby-delivering. This organization of bodily work maps onto contrasting forms of social organization and different ways of imagining the self. I will focus on the ritual management of the placenta to understand how this at once everyday and extraordinary set of practices offers a site for ongoing performances and negotiations of caste and "untouchability," both within and outside of institutional structures of development and "rural uplift." I will consider the ways this organization of reproductive work is often invisible or misrecognized as a point of lack by institutions invested in rural women's reproductive lives and committed to training "dais."

**Pinto-Orton, Nancy,** University of Pennsylvania Museum

**A Model of Sea-Going Trade in Early Historic Gujarat (ca. 100 B.C. - A.D. 500)**

This interdisciplinary study, combining archaeological, historical and ethnographic evidence, examines long distance maritime trade in a society where little documentation of trade exists. The findings show that small ports were vital to the development of long distance sea-going trade during the Early Historic period in Gujarat. Evidence from archaeological excavation and survey focuses on Red Polished Ware and associated ceramics found along the coasts of Gujarat. The Periplus of the Erythraean Sea, a Greek text written in the first century A.D., and an ethnographic survey of contemporary maritime people on the coastline of Gujarat reveals the complexity of maritime trade and traditions that have survived over time. This new research alters traditional interpretations of sea-going trade by emphasizing the importance of rural ports. Three theories of port settlement and trade found in the anthropological literature form a base for comparison. Leeds (1961) examines the "port of trade" model, and analyzes evidence from historical
India. Bronson's (1977) "upstream-downstream" model of trade in the early kingdoms of Southeast Asia, and the geographical model of ports by Weigend (1958) and Sinclair (1967) are reviewed. This critique suggests a fourth idea of how sea-going trade was organized in Gujarat.

Qureshi, Regula Burckhardt, University of Alberta

Female Agency and Patrilineal Constraints: Situating Courtesans in 20th Century India

Until Indian independence, courtesan singers-dancers (tawaif) have been at the center of elite entertainment in feudal and mercantile-colonial milieus of India, performing at courts and presiding over reenactments of court assemblies in salons that became the first public venue for Hindustani art music. Free from patrilineal kinship constraints they enjoyed cultural and personal prominence as well as wealth and influence, and they set musical trends. However, the courtesans' voices and contribution have been all but erased by the nationalist bourgeois reform movement, leaving few sources beyond early recordings, reminiscences by their patrons and musicians, and the conflicted careers of a few women who could adapt themselves to the modern concert stage. My biographical study of the famed Begum Akhtar raised crucial questions that I propose to address here; questions about the way female agency worked within the patriarchy of quasi-feudal productive relations (musical and economic) and its hierarchically opposed male constituencies on whom a courtesans depended: her elite patrons and the socially inferior professional musicians who taught and accompanied her. How socially viable was the courtesans' "loose matrilineality" within patrilineally controlled Indian society? Was this viability predicated on the seclusion of elite women as reproductive control over feudal property? Did control over her performance venue put a courtesan in control of her musical production? And could courtesans produce and reproduce themselves as professional performers without ties of dependence with hereditary male musicians who had the social organization to do both?

Rabe, Michael, Saint Xavier University

Simultaneous Narratives in the Great Penance at Mamallapuram: Are There Others?

While slesas or double-entendre verbal jujitsu are well known to be chief among the alamkara/ornaments of Sanskrit poetry, their visual equivalents, literal figures of speech, remain shrouded in miscomprehension. Significantly, a vital point of intersection between ancient India's visual and literary traditions survives at Mahamallapuram, City of the Great Wrestler. So called by the great alamkarika Dandin, court poet of Pallava dynasty in the late seventh century, it was here, very likely, that he drew inspiration for composing the earliest known simultaneous Ramayana-Mahabharata, one of many Raghava-Pandaviyas what were subsequently written throughout South Asia. The same embarrassment of riches, however, has not yet come to light for students of India's visual arts. But might that seeming absence of subsequent, or earlier, instances of visual slesa be but a function of not deciphering known monuments correctly? After exposition of several varieties of visual alamakara that inhere within the iconography of
Mamallapuram's Bhagiratha-Arjuniya, a few parallel instances will be considered as possibly occurring, among other places, at Tiruchirapalli, Sanchi and Khajuraho.

Rajan, Roby, University of Wisconsin-Parkside

Hindutva's Fierce Attachments

It could be said that even before a communal riot "actually occurs", it is embedded in narrative. That is to say, the narratives already in circulation have in some way cleared the ground for its arrival (without of course determining it completely), even as they frame the past differently. A striking feature of South Asia is that historicism finds itself in competition with a variety of non-historical and hybrid narrative forms; pasts in that part of the world have not entirely been subsumed by history. How such pasts are constructed, how many adherents they manage to gather, what role they play in the present - all these have serious implications for the future in South Asia. It has, for instance, been claimed that the historical mode is emerging victorious among larger and larger segments of the population -- with increased cultural dislocation, insecurity, and potential for violence as consequences. Secularists have, on the other hand, blamed the persistence of myth for the continuing growth of fundamentalism. But whichever side one takes in this debate, what accounts for the power of fascination of narratives that lend themselves readily to violence? Wherefrom do they draw their intense energies? How do they manage to produce their "fierce attachments"? How do they prepare adherents to commit unspeakable atrocities? And is resisting such narratives a question of the will to counter-narrativize as advocates of both historical as well as non-historical forms appear to believe? This paper takes up these issues in the context of the rapid spread of Hindutva ideology among the Hindu middle classes.

Ramanathan, Malathi, University of Mumbai (Bombay)

Grassroots Developments in the Empowerment of Women in India: A Discourse on Agency and Control

In a developing country, like India, the basic requirements of food, clothing and shelter determine the various paradigms of life for a vast majority of the population. Hence, discourses on feminism have to be molded to suit this context. This paper evaluates three organizations, working as agencies of empowerment of women. They are the Hindu Women's Welfare Society, Bombay, started in 1927 by a few reformers among men, Women's India Trust, Bombay, organized in the nineteen-sixties by Kamala Tyabji (a well known woman barrister) and the Shri Mahila Griha Udyog Lijjat Papad, started in 1959 by seven women (with very little formal education). While the first was meant for social upliftment, the other two promoted economic self-reliance among women and all the three were aimed at the needs of economically and socially under-privileged women. Creating an economic capacity to earn, unless complemented by the social power of control over one's life, is meaningless. Similarly, social empowerment has to be accompanied by economic self-reliance. This paper is an attempt at a qualitative and quantitative measure of economic and social agency of self-empowerment gained by the
women in these organizations, through a sampling of individual/group case studies. In effect, this paper is a sequel to an earlier paper on 'Grassroots Developments in Women's Empowerment in India: A case study of Shri Mahila Griha Udyog lijjat Papad, 1959-2000' presented in the International Conference on Alva Myrdal's Questions to Our Time' held by Uppsala University, Sweden, 6-8 March 2002.

**Ramey, Steven**, University of North Carolina at Chapel Hill

**Defying Boundaries: Constructions of Identity and Practices in a Contemporary Sindhi Hindu Sant Movement**

Many Sindhis combine Sikh, Hindu, and Sufi activities, defying the boundaries constructed around these religious traditions. Since dispersing after partition, Sindhi Hindus have been struggling to continue their eclectic practices in new contexts. Drawing on my recent dissertation fieldwork, I focus in this paper on a contemporary Sindhi Hindu sant, Sai Chanduram, and his ashram in Lucknow, U.P., analyzing the ritual elements of the community and their self-representations through hagiography and interview statements. Being in diaspora, even while in India, this community wrestles with the conflict between prevalent understandings of the boundaries between Sikh, Hindu, and Sufi traditions and many Sindhis' understandings based on their experiences of Sindhi heritage. While the prevalent understandings influence Sindhis to varying degrees, even Sindhis who reject them must use the common religious terms and labels because no widely recognized terms for their combinations of religious practices exist. As they use these terms, the connotations that the terms carry implicitly undermine their heritage by dismissing some Sindhi activities. While discussing Sindhi diasporic experiences, I will address the broader implications of the construction of religious boundaries as it impacts communities with alternative definitions.

**Rao, Anupama**, Barnard College

**Intimacy, the Caste Body, and the Violence of Recognition**

This paper explores Gandhi's practices of bodily discipline, especially his empathetic "participation" in the dalit's experience of defilement through the metaphor of physical cleanliness and intimate labor. It traces how such practices underlay collective, public attempts to transform the personal quality of cleanliness into the right to occupy a public (or mixed) space in the context of temple-entry struggles of the1920s and 1930s. On the one hand, as supported by Indian National Congress, temple-entry appeared grounded in a correspondence between the quality of the person and the quality of the space s/he inhabited, converting questions of religious rights into issues of cleanliness and hygiene. On the other hand, for dalits in Maharashtra waging temple-entry struggles that sought to go beyond the Congress agenda, temples were represented as public places providing services - restaurants, barber-shops, post-offices, and so on - raising critical questions regarding the extent to which a dalit critique of Hinduism is possible from within caste ideology. Focusing on the political and ideological effects of struggles for religious inclusion, I will examine the shifting terrain of untouchability as a moral problem for the
upper-castes, the public embrace of caste reform by the Congress, and the dalit conviction that the political question of representation was an antidote to the imperative of Hindu recognition. Here the changing aims of temple-entry endeavor suggest that the transformation of these struggles into legal battles over property rights and the "rights of user" to public place marked a significant departure - in Maharashtra, at a very least - revealing such struggles as early indices of the conjunctions between religious identity (who is a Hindu?) and its legislative dimensions.

Rao, Shakuntala, SUNY – Plattsburgh

My Heart is Still Indian (Phir Bhi Dil Hai Hindustani): America, Postcolonial Narrative, and Identity Politics in Indian Popular Films

As more Indians immigrate to America and more American cultural products penetrate the Indian media market, there has been a growing interest and fascination with America/American identity. This particular paper is the study of growing representations of America/American nationalism/American identity in Indian popular films and an audience analysis of these films. Postcolonial theory is the study and analysis of how colonialism affects identity politics and how it constructs the 'Self-Other' dualism in cultural discourses and narratives. This paper will study the Indian identity as 'Postcolonial' and how it is reacting to, constructing, and receiving America/American identity in Indian films. My focus will be solely on the Indian film industry and will not address the direct introduction of American cultural products into Indian media, e.g., soap operas (Santa Barbara and General Hospital), Television dramas (Picket Fences and ER), and Hollywood motion pictures. In fact, the introduction of these cultural products have had little impact on the popularity of the Indian film industry which continues to produce a large number of musicals and family dramas each year. The fundamental purpose of this project is to provide an analysis of how Postcolonial Indian identity and images, particularly films, are affected by the transnational flow of peoples, goods, and cultural products. The anticipated results of this ethnography will demonstrate: (a) how Indians view America and being American as a national and cultural construct; (b) how their views are shared by filmmakers and reflected in the films (these filmmakers not only cater to the indigenous but the diasporic audiences living outside of India), and (c) how being American is compared and constructed in relation to being Indian.

Rastogi, Pallavi, Utah State University

He Takes of the Religion, Manners and Customs of so Many Nations": Cosmopolitan Travel in the Age of Empire

This paper explores what I will call the "cosmopolitanism of travel" in the writings of a number of Indian men who sojourned to England during the apex of Empire: 1830-1910, dates that roughly correspond to the Victorian period. I argue that colonized subjects travelling to Imperial England articulated an alternative language of travel, which was brought to life by their multiple cultural affiliations and, therefore, markedly different from the Eurocentric discourse of travel that they had necessarily imbibed. Travel
writing by colonized Indians circulated a new frame of reference - one that valorized egalitarianism, plurality and a generous inclusivity - with which to describe inter-cultural encounters even as it borrowed heavily from the discursive structures of European travel. The paper will trace the workings of this alternative cosmopolitan discourse of travel in select, albeit wide-ranging, nineteenth-century travel texts written by students, reformers, journalists, trade apprentices, and businessmen.

**Ray, Radharani, Bentley College**

The Good, the Bad & the Ugly: Crime and Communalism in Nineties Indian Cinema

This essay examines the tropes of crime and communalism in Indian cinema in the nineties. I argue that the presence of these themes is indicative of the middle class' ambivalence about the continuing role of the state in civic life, which is motivated by an anxiety about the retreating state. In the wake of liberalization and Hindu nationalism the middle class finds itself at a critical juncture. Historically, the middle class were the strongest supporters of Nehru's vision for modern India, a vision which was premised on socialism and secularism, both of which have been under attack in the nineties. This analysis finds that in the nineties the middle class is uniquely conflicted about its relationship with the post-independence state: on the one hand, there appears to be continued faith in the efficacy and ability of the state to deliver, exemplified through moral, upstanding police officers who are distinguished from the corrupt, villainous politician figure. On the other hand, there is a critique of the failing and retreating state (and implicitly the middle class itself) through sympathetic portrayals of lower class criminals and weak middle class, white collar characters.

**Reddy, Sujani, New York University**

Dalits in Durban: Mapping Mobilization in Our Transnational Times

In this paper I begin with a critical reading of Dalit mobilization for the U.N. conference on Race, Racism, Xenophobia and Related Intolerances, held in Durban, South Africa this past summer. A group of Dalit-led non-governmental organizations (NGOâ€™Ts) spearheaded the mobilization, in an effort to highlight caste based oppression in the international arena. Their efforts were met with intense opposition within India, primarily from the Indian state itself. At stake in these controversies were questions around citizenship, minority rights, and the role of the nation-state in limiting a horizon for social justice. My analysis focuses on these questions as they emerge in these debates as a way to enter into a larger discussion around the fate of civil rights within the context of globalization. Of particular interest will be the ways in which the Indian diaspora, "non-resident Indians" in governmental parlance, figure in the battle over Dalit representation at Durban. These are highly suggestive for the differential ways in which citizenship and civil rights are refigured within and across India’s territorial borders as nation-states and community groups negotiate current regimes of capital accumulation. I will end with this juxtaposition and a gesture towards the kind of map it draws for mobilization against oppression in our resolutely transnational times.
Annie Besant and How We Teach Hinduism

A glance at a syllabus for a course on Hinduism will often reveal the influence of one strong-willed Irish woman, Annie Besant. As a member of the Theosophical Society in India, Besant became a leading proponent of Hinduism in the late 1800s. While scholars have noted the influence of the Theosophical Society on modern characterizations of Buddhism, particularly in Sri Lanka, Annie Besant's role, as a member of the society in shaping Western formulations of Hinduism merits more attention. This paper is drawn from a dissertation that considers how Hinduism was taught at the first university in India to offer courses in Hindu religion, Benares Hindu University. Located in Varanasi, the most renowned center of Sanskrit learning, the university had no lack of Sanskrit pandits from whom to seek advice. But when the selection was made on which textbook to use in the Hinduism courses, a book written by Annie Besant was chosen. Besant's very selective and coherent presentation of Hinduism was very different from those of Sanskrit pandits of her day, but emerged as the most widely read book on Hinduism in India in the 1900s. As this paper will show, Besant's orientalist rendering of Hinduism is still with us in classroom presentations of Hinduism.

Gender Relations and Development in a Weak State: the Rebuilding of Afghanistan

There is growing awareness of the important role women play in the political and socioeconomic development process of their countries. This study seeks to remedy the neglect of women as subjects and participants in the development process by analyzing gender dynamics and social change in Afghanistan, the archetype of a weak state. Coming late to the ideas of nationalism and modernism, the Afghan state over the last century has been too weak to implement reforms or modernize successfully and has been constantly opposed by strong religious-tribal forces working against change or any diminution of their power. Afghanistan under the Taliban demonstrated just how bad things could get for women under an Islamist movement (sometimes called fundamentalism or political Islam). Rising to power in the context of political chaos and profound socioeconomic crisis following the withdrawal of Soviet forces, gender assumed a paramount position in the repressive policies of the Taliban. In a period of instability, efforts were made to reimpose traditional behaviors for women, seen as the transmitters of societal values, as a remedy for crisis and destabilization. Never a strong state, Afghanistan has been weakened to the point of governmental collapse and national fragmentation by over two decades of warfare. It is a prototypical weak state on the low end of the spectrum of capabilities, incapable of imposing its will on social groups. The characteristics of a weak state include limited political institutionalization and penetration in society, strong ethnic, linguistic, and/or religious divisions, and slow economic and social development. Afghan nationalism is embryonic at most, as the concepts of nation-state and national identity are foreign to much of the population. As the rebuilding of Afghanistan begins, the role of women in the process remains a vital issue…
Rockwell, Daisy, Loyola University Chicago

Visionary Choreographies: Guru Dutt's Experiments in Film Song Picturization

What is a Bollywood movie without song sequences? Guru Dutt struggled with this fact of Bombay filmmaking throughout his career. Admiring of directors who managed to get away from formulaic song sequences (such as Satyajit Ray), but constrained by practical concerns that prevented him from following their lead, Guru Dutt forged his own distinctive path. The result was an oeuvre of picturizations which deployed his early training in dance for a choreography of the visual made possible through the medium of film. Never settling down with a replicable model or a trademark 'Guru Dutt style', Dutt continued throughout his career to push the boundaries of what it means to accompany each distinct song within a film with a memorable set of visual images. At times making use of the poetics of formula film song sequences and at times presenting the audience with startlingly unusual images and movement, Dutt translated his dance training into an experimental choreography of the visual. In this paper I explore the contours of Guru Dutt's experiments in film song picturizations and seek to develop an outline of his visual poetics.

Roland, Alan, National Psychological Assoc. for Psychoanalysis

The Uses (and Misuses of Psychoanalysis in South Asian Studies: Mysticism and Child Development

Psychoanalysis has played a surprisingly major role in South Asian studies, applying it in conjunction with ethnographic and textual methodologies. Does psychoanalytic therapy with Indians confirm the conclusions of these studies or offer a differing viewpoint? Do these studies avoid the multiple pitfalls and reductionism of applied psychoanalysis? This paper attempts to answer these questions in critiquing the work on mysticism by Kakar, Kripal, and Obeyesekere as they attempt to frame a new Freudian narrative on mysticism; and the work on child development by Stanley Kurtz. The author then draws upon his own experiences of doing psychoanalytic therapy with Indians both in India and the United States, and in working with sixteen patients, half of them Indian, who are seriously involved in spiritual disciplines. He indicates a significantly different framework for integrating the psychoanalytic with spiritual practices, experiences, and motivation than the above authors; and supports Kurtz's insights about the importance of the in-law mothering while critiquing Kurtz's lack of appreciation of nonverbal communication and attachment in early child rearing by the actual mother.

Ronkin, Maggie, Georgetown University

Speech Actions, Face-Work, and the Self in a Lahori Woman's Personal Experience Narrative
Goffman, Brown and Levinson, and others have viewed conversational face-work as a continuous monitoring of 'the actions taken by a person to make whatever he is doing consistent with face'. Narratives containing represented speech extend the formulation of face-work in that they are constructed to include figures and characters, as well as narrators and audiences. This paper examines face-work in a sequence of narrative episodes that potentially threaten one woman's self-image and reputation, focusing on the discursive resources, social alignments, and speech actions with which she assimilates others' judgments and maintains her face. The narrative, one of twenty collected during fieldwork with a domestic worker in Lahore, Pakistan, contains her dialogical re-enactment of how she got a divorce after her husband became a heroin addict. A micro-sociolinguistic analysis suggests ways in which face-work links with the processual, socioculturally conditioned construction of the self as a product of turn-by-turn negotiations of participants in verbal interactions.

Rossella, Daniela, Università degli Studi di Milano (Italy)

Indian Women Between Religion and Poetry

In my paper I shall first demonstrate that the abject condition of Indian women in ancient, and to a certain extent modern, India, stems chiefly from the patriarchal Sacred Law, which does not judge the woman qua woman, but as the embodiment of the abstract idea of womanliness; the ancient laws concerning women's familiar and social life set openly themselves in women's sexuality. Both sacred tradition, and popular opinion viewed women as creatures of ungovernable and insatiable lust; Indian patriarchy, like patriarchy generally, defines woman negatively, as “other”. Wifehood is considered to be the complete fulfilment of woman as a religious being too: the Sacred Law grants her no rituals and sacraments. The ideal of “pAtivrAja”, i.e. being devoted to the husband alone, resumes efficaciously the still existing difference between men's and women's Indian worlds. Secondly, I shall explain the very different position of women mirrored in the characters (“nAyikAs”) in the Indian classical secular poetry or “laghukAvya”: here, woman is seen, on the contrary, as the chief source of happiness, and earthly love (even if illicit) is the highest goal. Finally, I shall argue, on the basis of theological and textual authorities, that the new religious movement of “bhakti” (that took place in India in the first centuries of the Common Era) not only opened religion to women, but actually exalted woman's passionately loving temperament (stigmatised by Tradition, idealised by poetry) as a symbol of the highest form of devotion to God.

Roy, Parama, University of California, Riverside

Anatomies of Aversion

Anatomies of Aversion investigates a staple of Hindu caste-based gastropolitics--the prohibition against beef-eating--and traces its unexpected intimacies with narratives of gender, nation, and bodily purity. What is perhaps most interesting in the history of the gastropolitics of beef is the form that the taboo on beef-eating have assumed in the
nineteenth and twentieth centuries: in the modern period the alimentary prohibition has
come to be associated irreducibly with the history of Hindu-Muslim communal tensions.
If the primary national allegory of a post-independence India has been that of the
gendered and fratricidal violence between communities hailed as Hindu and Muslim, then
surely the cow (represented as always endangered, always the potential victim of the
predatory Muslim male) has been a privileged (and conspicuously feminized) actor in
such a tale. Narratives of the communal riot begin archetypally with the deliberate
slaughter of a cow in a Hindu sacred place. To substantiate claims about the markedly
gendered and signally modern character of certain modes of alimentary abstention, I turn
to a range of texts that feature cow protection (and, almost invariably, a gendered idiom
about nation), including pamphlets, political advertisements and emblems, colonial
accounts of Hindu masculinity, and works of fiction. A consideration of the politics of
beef-eating (and beef abstention) in India underscores in the most elemental ways the
intimacies that bind the politics of introjection, gendered bodily purity, and digestion with
those of the body politic.

Rudisill, Kristen, University of Texas, Austin

Terukkuttu and Bharata Natyam: E. Krishna Iyer's Revival Efforts

In this paper I look at two Tamil performance arts, Bharata Natyam and Terukkuttu, and
the very different trajectories they have taken. Both forms were championed by E.
Krishna Iyer and other revivalists as Tamil cultural icons, but whereas Bharata Natyam
was accepted by the urban elite, Terukkuttu has remained primarily a village art. I look at
issues of gender (Bharata Natyam is predominantly performed by women; Terukkuttu is
exclusively male), name, and ritual context to discuss possible reasons behind the
disparity.

Sahai, Nandita, Hindu College, University of Delhi

Artisans and the State: Everyday Politics in 18th Century Jodhpur

This paper examines the interface between the eighteenth century Jodhpur state (in the
western part of modern day Rajasthan in India) ruled by the Rathor clan, and the artisans
of the region, thereby enlarging on state-society relations in pre-colonial India. Though a
close nexus between state and elite society is well recognised by historical scholarship,
the enmeshing of subordinate groups with the state and superordinate groups is still an
"area of darkness'. My paper shifts from the statist perspective of earlier studies and
explores the processes and dynamics of subaltern entanglements with the State, the
accommodations that not just the "powerful" but the "plebeian" sections of society forced
upon their rulers. I use hitherto neglected archival records from the Jodhpur Sanad
Parwana Bahis at the Rajasthan State Archives at Bikaner, supported by other archival
and ethnographic data. In an appeal-response format, these documents record petitions
from the subjects regardless of their high or lowborn status, along with state decisions.
With such details about the engagements of people, individually and collectively, with
the elites, I focus on routine tensions in their relationships and examine the ways in which
these were normally processed through the mediation of notions of a "moral economy". I argue that the latter decades of the eighteenth century saw frequent challenges to patriarchal constructions of 'consensual functioning', and the artisans reacted to these through a repertoire of responses that were time and region-specific. I thereby question stereotypes of passive, voiceless, complacence attributed to the Indian subaltern groups and highlight the agency of Marwari artisans in the pre-colonial period of Indian history.

Saikia, Yasmin, UNC - Chapel Hill

Biharis, Bengalis and The War of 1971: Speaking Silence and Displacement

In 1971, the Bengalis of East Pakistan went to war against West Pakistan. Several groups of non-Bengalis, Urdu speakers, the so-called Biharis, however, did not join the Bengali movement but, in turn, provided active support to the West Pakistan army. At the end of the 1971 war, as a result, Bengalis targeted Biharis as traitors and unleashed a pogrom of violence forcing them into temporary camps set up by international organizations, such as the Red Cross. Driven out of their homes, these people were transformed into "refugees"/"stateless people," and as a justification the post-independent government of Bangladesh labeled them as "Pakistanis waiting for Repatriation." Thirty-two years later, 250,000 of them live in 63 camps all over Bangladesh, and they have no social, educational, legal and political rights. The traumatic events and episodes of 1971 that created this vast group of displaced people are erased from Bengali collective memory. Not only are the atrocities against the Biharis silenced, but they have been made unthinkable as human in post-independent Bangladesh. Against this formidable opposition, the Bihari victims are not able to rise up and demand a place in Bangladesh. They cannot ask why are we forced to live like criminals? Who is benefitting from our condition? Combining a method of archival research with field work and oral history, this paper investigates the traumatic episodes of 1971 and the state processes that transformed the "Biharis" from citizens to traitors and stateless people, and voices the trauma and longings of the displaced as well as their multiple approaches toward generating long-lasting solution. Finding a home is crucial for these communities. For some, home is India, others it is Pakistan, and, yet, others claim it is Bangladesh. Pushed to the margins, several narratives of displacement and home emerge that fragments community passion and politics even further.

Salgado, Nirmala, Augustana College

Representing Buddhist "Nuns": Moral Precepts, Renunciation and Religious Identity

The ambiguous identity of Buddhist "nuns" in Sri Lanka has given rise to public debates centering on their appropriation of different levels of "renunciation." These debates indicate a growing resistance to the prominence of nuns who have increasingly distinguished themselves as "renunciant" rather than "lay." Focusing on ethnographic research conducted in the late 1990's, this paper explores the meaning of renunciation in the context of contemporary debates concerning the nuns' appropriation of renunciation.
I investigate how perceptions of the renunciant attire adopted by nuns, the nomenclature used for them and the precepts they observe represent conflicting views of religious identity and renunciant community. These opposing views have resulted in heated debates concerning the "rights" of nuns to represent themselves as Buddhist renunciants. I demonstrate that while no one "category" of informant, whether monk or nun appears to represent a uniform view concerning the identity of the nuns, the dissenting views concerning the renunciant role of nuns contribute to new ways of conceptualizing notions of renunciant communities within Buddhism.

Sarkar, Bhaskar, University of California- Santa Barbara


Focusing on the 1996 controversy surrounding a sketch by the celebrated artist M. F. Husain of Saraswati, goddess of learning and the fine arts, in the nude, this paper proposes to 1) delineate the terms of a specifically Indian modernism, and 2) interrogate the contradictions marking India's participation in the processes of globalization. Recent research by art historians has established the gradual appropriation of erotic figurines, particularly female ones, in the modern era in the service of nationalism. Feminine erotic energy came to be construed more narrowly as feminine sexuality, and was sought to be contained-first by an orientalist, colonial art establishment, then by a programmatic nationalist patriarchy-as an index of fertility, hence embodying the essential social function of reproduction. I argue that, in drawing a nude Hindu goddess with no connection to fertility, Husain was attempting nothing short of a modernist resuscitation of the erotics that informed premodern Hindu spirituality before its transformation under the sign of instrumental rationality, and through its encounters with Islamic and Judeo-Christian traditions. In other words, Husain's tactic-the invocation of a sensual dimension disavowed by modernity's rigid cognitive economy-must be situated within a critical, postcolonial Indian modernism. Why does the sketch, which dates back to 1976, become the center of a controversy after two decades? In the intervening period, India "opens up" and Hindu fundamentalism emerges as the main force of Indian political life…

Sawhney, Simona, University of Illinois, Urbana-Champaign

The Other Tradition: Hazariprasad Dvivedi and Sanskrit Literature

The renowned Hindi writer and critic Hazariprasad Dvivedi (1907-1979) appears today as a rather incongruous figure. A Sanskrit pandit well versed in Smriti literature, he also wrote extensively about the revolutionary aspects of Bhakti poetry, and was a strong supporter of the progressive writers movement. In this paper I present his views about the place of Sanskrit literature in modernity. In particular I focus on his reading of the Sanskrit poet Banabhatta-the protagonist of one of Dvivedi's novels, Banabhatta ki atmakatha (The Autobiography of Banabhatta). Dvivedi's keen attachment to Sanskrit literature did not prevent him from studying it in an innovative and critical manner. His search for the "other" tradition-the one that appears in the guise of the defeated opponent in traditional disputes-influenced several of his students, including the noted Hindi
scholar Namvar Singh, and inaugurated a powerful strain in Hindi criticism. However, his legacy is being increasingly forgotten or indeed willfully eroded today when most advocates of Sanskrit in India have aligned themselves with communal and reactionary politics.

**Schmidt, Karl**, Missouri Southern State College

Project South Asia: A Digital Library of Teaching Resources for Colleges and Universities

Even with the current emphasis on using the Internet to access information, the scarcity of high-quality, post-secondary teaching materials about South Asia available on the Internet is profound. One effort to address that problem is Project South Asia, a free, Web-based digital library of teaching resources about South Asia for colleges and universities. Housed at Missouri Southern State College, it creates and introduces an innovative materials and resource development program, designed to assist professors in advancing the study and teaching of South Asian history and culture across several disciplines and at various levels throughout the post-secondary curriculum. Begun in February 2000, the project is strong in history, but also emphasizes other disciplines, including anthropology, art history, geography, literature, political science, religion, and women's studies, among others. This paper seeks to address how Project South Asia can help improve the teaching of existing courses (including those which may not normally include units on South Asia) and aid in the development of new courses in South Asian Studies. The paper presentation will include a demonstration of the features of Project South Asia (www.mssc.edu/projectssouthasia) and addresses some of the difficulties encountered in building and managing a digital teaching library.

**Sears, Tamara I.**, University of Pennsylvania

Mattamayura Mathas: Saiva Siddhanta, Tantra, and the Convergence of Religious Art Traditions in 9th-11th century North India

My paper traces the infiltration of overtly "Tantric" motifs and symbols at a series of 9th-11th-century sites associated with the Mattamayura sect of Saiva Siddhanta ascetics. Widely patronized by local and regional kings, the Mattamayuras became highly influential throughout areas now located in Madhya Pradesh and entered the political and religious mainstream as Rajagurus, land-holders and state administrators. Whether or not the Mattamayuras were Tantric has been a subject of debate in the few scholarly considerations available, all of which focus exclusively on the inscriptive material. While inscriptions provide information concerning the Mattamayuras' training and expertise in both orthodox Brahmanical and Agamic ritual traditions, new material evidence from the field suggests that they may have been actively incorporating ritual ideas and symbols more commonly attributed to Tantric thought and practice in their building activities, possibly as a response to other religious groups flourishing incontiguous areas. Through a consideration of both textual and archaeological data, my paper suggests that such motifs stand less as evidence for the actual practices that they
depict than as an indication for the increasing assimilation of elements of ëTantricismí into a broader range of co-existing orthodox and Right-Hand traditions.

**Sen, Satadru**, Washington University St. Louis

**The Student Body in Colonial India**

Following the war of 1857, the first boarding schools of the colonial era began to emerge in India. Within these institutions, extraordinary attention was paid to the physical bodies of the inmates, who were young Indian males. Strenuous efforts were made by the British and by elite Indians to mold those bodies into something they were supposedly not: strong yet docile, individual yet orderly, playful yet useful. This intensely politicized new pedagogy of the body met with resistance at every step of the way: in its objectives, in its methods, and in its outcomes. I establish some connections between two contested sites in the empire: the school, and the body of the student. I argue that even when this new education "worked," the problem of the undisciplined native body remained unresolved. The newly trained bodies threatened to subvert the racial and gendered categories under which imperial society was organized. Moreover, the colonial pedagogy of the body created an unstable political asset: disciplined young men who might serve either the colonial order, or the emerging counter-order of a nationalist shadow-state.

**Shafqat, Sahar**, St. Mary's College of Maryland

**Islam and the State in Pakistan**

Pakistan, created in 1947 as a majority-Muslim country as the result of Partition, would seem to be a natural candidate for a theocratic state. So it should come as no surprise that secularism in Pakistan is non-existent. There are clearly structural factors that have allowed religion and the state to merge more easily in Pakistan - among others, these would be the legacy of British colonialism, a weak postcolonial state, ineffectual and corrupt civilian leaders, the role of the military, and a lack of a sense of Pakistani identity able to bridge class, ethnicity, and religious divides. But this state of affairs was not an automatic outcome of Partition. Rather, it has been the result of specific political processes, most notably the policy of Islamization under General Zia ul Haq (military dictator between 1977 and 1988). And while the idea and practice of secular politics may always have been problematic in the postcolonial Pakistani state, the legacy of Islamization has been to constrain public discourse so that secularism (or any variant of it) has become a non-choice in the fashioning of the Pakistani state. This paper will examine the Islamization program, and focus on the role played by both the military and the Islamist groups in supporting Islamization, and in shaping the discourse on the nature of the Pakistani state.

**Shah, Purnima**, Duke University

**The Issue of Classicism: Nationalist Agenda, and the Revival and Reconstruction of Regional Dances in India**
The revival and reconstruction of several artistic dance and dance-drama forms in India formed a subtle but integral part of the Indian nationalist movement and the socio-cultural reforms it inspired. Dance reformers encouraged a divorce from the traditional milieu within which artistic dance had evolved, restating Indian culture in western terms placing emphasis on the "purity" of the dance, the "chastity" of the dancer, words used synonymously with the term "classical." In this paper, I argue that the processes of nationalism and state sponsorship induced the appropriation of certain regional artistic forms and selectively legitimized them as "national" and therefore, "classical." This ambitious enterprise of contemporization, refinement, sophistication and ablation, in other words 'classicisation,' of certain traditional regional forms meant selective furtherance of one dance at the cost of another, often, its own precursor. Most centrally, I question the use of the term "classical" in postcolonial Indian performance following the complex trajectory of marga and desi forms of traditional dance. The National Academy's obsession with the classification of Indian dance into "classical," "folk," "tribal," not only imparts a fragmented view of the panorama of the regional forms but also obliterates the exchanges between the desi and the marga of Natyasastra. Such a fragmented perspective undoubtedly propagates false notions of the art in the performer as well as the audience, who are led to interpret the art as "high" and "low" rather than as processes within a spectrum of continuity and development.

Shankar, Shalini, New York University

Learning to Labor? Work, Class, and Consumption in Silicon Valley

In Silicon Valley, CA, the high technology boom made the 1990s an exceptional decade for incorporating South Asian-American adults--immigrants and those born in the US--into the workforce. From assembly line workers to engineers and CEOs, the flexibility of this economy welcomed workers of every class and skill level. Their children, however, have not uniformly enjoyed such favorable outcomes at their public high schools. Unable to keep pace with a population that is diversifying rapidly along cultural and linguistic lines, high schools have left many students ill-equipped to strive for long-term occupational success. Addressing this predicament, I focus on how ideologies of technology inform the ways in which youth of different immigration histories and class backgrounds envision and narrate their future aspirations in the high tech industry. Examining this intersection of globalization, education and community formation, I discuss how this new generation of Desi teenagers comes of age in Silicon Valley and strives for new and perhaps unexpected spaces for themselves in the high tech industry.

Sharma, Archana, Ontario Institute for Studies in Education, University of Toronto

Girl Seeks "Suitable Boy": South Asians Dot Com

We are all familiar with claims that the internet emancipates, disembodies, de-racializes, de-genderizes, etc. (Gajjala 1998) More recently, however, challenges have arisen to this picture of cyberspace as a space embodying autonomy, individualism and universalism. It is becoming harder to ignore that cyber-communities emerge out of a process of self-
selection that is governed by issues of connectivity, class, nationality, education, gender and ethnicity (Morely 2000). It is within this critique that my research is set. The broader question that my project addresses is, “What are the implications of e-technologies to transnational and diasporic communities?” Canadian South Asians on the internet are a part of the new transnational communities who have the opportunities to critically examine their location and responsibilities to a global world. I have chosen South Asian marriage dot com sites as exemplars of community production in the South Asian diaspora in Canada, and I examine the way South Asians use the Internet to arrange marriages. Preliminary browsing of some South Asian matrimonial websites have suggested to me a fusion of the South Asian identity with the new technology, but also brought on the suspicion that these sites might be involved in the perpetuation of old, patriarchal, sexist systems.

Sharma, Badri Nath, Bhaktapur Multiple Campus, Nepal

A Sociological Study of Child labor in Nepal (A Case Study of Domestic Child in Urban Terai of Eastern and Central Development Regions)

Child labor is a serious problem in Nepal. The total number of working children is estimated about 4.52 million with annual growth rare of 18 percents. Research on domestic child labor in the Terai is extremely limited. The present study aims to find out the socio-economic status of domestic child labor in three municipalities located in the Terai of eastern and center development regions. Primary and secondary data sources have been extensively used. Data have been collected based on interviews and personal observations. Two case studies were also conducted. The children age group between 11-16 years and Tharu, yadav, Mandal and Brahmins ethnic groups occupied high proportion of domestic child labor. Ram Dayal Chaudhary and Bijaya Yadav are typical examples. Poor family economic condition had forced them to work as a servant in rich person's house, both of them had strong desire to go to school and enjoy childhood. Few employers sent servants to school and permitted them to work in morning and evening hour. Providing employment opportunities to senior family members of resource poor families may reduce tendency to be child labor.

Sharma, Yuthika, University of Illinois at Urbana-Champaign

Visualizing a Contemporary Landscape for Postcolonial Delhi - An Analysis of Shakti Sthal as a Model of 'Modernity' in the Landscape

The memorial park complex at Raj Ghat in New Delhi is a singular public space, unique in its conception and unusual in its approach to commemoration. Although the concept of memorial gardens is not new, there is no precedent for such an expression in Indic thought where the ritual of cremation is meant to release the dead from all 'earthly' associations. Thus, consecrating the spots of the leaders' cremation fosters a deliberate link between the leader's memory and the land. Built in the post-independence era, the park complex began as a commemorative space for Mahatma Gandhi. It has since expanded to include memorials to political leaders that have led the country. The addition
of Shakti Sthal, Indira Gandhi's memorial, to this site almost two decades later is a significant event in the chronology of the landscape of this memorial complex. The paper will evaluate the role of symbolism and meaning in Shakti Sthal as a landscape model for 'modern' India. The paper will analyze the concept of modernity in 20th century nationalist thought in relation to the landscape. It will trace the nature of public space in the historical context of New Delhi and explore the idea of 'modernity' as an expression of contemporary landscape design.

**Shetty, Sandhya,** University of New Hampshire

**Experimental Medicine: Gandhi, The Quack Whom We Know**

This paper meditates on the conjunction of medicine and colonialism in the context of South Asia, approaching this question via M.K. Gandhi's critique of modernity, especially of modern medicine. Most forcefully laid out in his Autobiography and in Hind Swaraj, Gandhi's antagonism toward medicine was not rooted in Indian tradition—at least not in any simple way. Rather, his position involved a profound break with Ayurveda's therapeutic precepts. Indeed, Gandhi's views on medicine were so singular that he, recognizing their utterly idiosyncratic nature, gave himself the labels, "quack" and "crank." For all his principled resistance to medicine, Gandhi's response was, in his own word, "experimental." Neither the modernity/tradition opposition nor, I hope to demonstrate, the anti-colonial nationalist rubric function adequately as explanatory frameworks for it. This paper attempts to locate Gandhian dietetics, especially his philosophical adherence to vegetarianism, as the key framework within which Gandhian "quackery" becomes intelligible. As my readings will demonstrate, for Gandhi therapeutics was dietetics's hostile other. His experiments with illness and (self) cure suggest that the body's dis-ease was the ultimate test case for principled vegetarianism, that is, for restraint. Even more interestingly, illness was for Gandhi the scene where medicine's very raison d'etre was subject to the severest doubt rather than the occasion when its necessity was, more than ever, to be (un)critically felt. On the occasion of sickness, "health" startlingly fails to remain a good for its own sake, becoming instead "truth's" dire antagonist; "the will to live" appears as a negative impulse within the unrelentingly humane framework of vegetarianism. I explore the implications of this Gandhian view for the stable signification of those privileged set of terms—"medicine," "health," and "life"—that have underwritten and elevated "pure" therapeutics as an unquestionable and self-evident good.

**Sidel, Mark,** University of Iowa

**The Role of Public Interest Litigation in Government-Nonprofit Conflict in India: The Multiple Meanings of Union of India v. Calcutta Rescue**

Union of India v. Calcutta Rescue pitted the central government of India against one of Calcutta's most well-known and honored nongovernmental organizations in an epic battle over foreign contributions and domestic legitimacy. Its resolution in late 2001, after thirteen years of judicial and political struggle outlined and analyzed in this paper, fully
satisfied neither the organization nor the Home Ministry, the primary government protagonist. But the Calcutta Rescue case has much to teach us about the role of public interest litigation in resolving government-nonprofit conflicts, in India and beyond, and about government offensive and defensive strategies in engaging with the voluntary sector on the judicial field of battle rather than in the administrative arena. At a time of continuing debate on India's so-called "rights revolution," close examination of a particularly significant judicial battle between government and non-governmental forces aids a more detailed understanding of the real obstacles to the assertion and protection of rights that remain, at least for civil society organizations, in India's judicial sector. And this case and others help to explain the nonprofit sector's seemingly quixotic struggle for legislative and administrative amelioration of government restrictions on voluntary sector organizations.

Simpkins, Robert, San Jose State University and DeAnza College

Title: All Roads Lead to Golconda: Settlement Networks and Civilization in the Deccan

Cities are frequently studied through their internal dynamics, history, and relationship to other cities. Another way to understand the nature of cities is through their relationship with the surrounding countryside. This relationship is literally and metaphorically expressed through the development of roads. Evidence for road networks comes from official documents for tax revenue, traveler's accounts, and archaeological surveys. In this study, the growth of Golconda's position in the regional economy of the Deccan during the period from 1491-1687 (from the founding of an independent kingdom to its annexation into the Mughal Empire) is examined through changes in road networks, and what these routes say about the movement of goods and people. Categories of revenue-generating settlements available to Golconda are outlined, including farming and mining towns, ports (principally Masulipatnam), inland way stations between settlements, and regional redistribution centers, as well as the connections between them via roads. The results of this study will underscore the often-specialized nature of settlements in the hinterland of the primary city, their position within a broader settlement network as sources of revenue funneled to cities through roads, and the interdependent nature of these settlements and their cities.

Singh, Amritjit, Rhode Island College

Race or Class: South Asians in the United States before and since September 11

My paper will argue that the attempts of South Asians in the United States to hide behind class in avoiding issues of racialization have unraveled since September 11 and that they are being compelled to come to terms with continuing "racial formation" in the United States. Drawing on the work of Michael Omi and Howard Winant, especially their book Racial Formation in the United States: From the 1960s to the 1990s, I will examine how many people of South Asian origin in the United States, who now number well over 1.5 million, have been forced, sometimes violently, to move from positions of assimilation based on class privilege to racialized positions of instability since the outrageous and
tragic attacks on the World Trade Center and the Pentagon. South Asian U.S. citizens have been increasingly harassed, attacked, and even murdered because they look "Arab" and, by extension, like terrorists to their attackers, thereby bringing them face-to-face with the contemporary sociology of race in an embattled post-September 11 United States.

**Sinha, Ajay**, Mt. Holyoke College

Fascist Aesthetics in Bollywood

While operatic modes of addressing the audience, glamorized visual frame, choreographed dance that suggest a controlled, collective enterprise, etc., are nothing new in the masala we recognize as Bollywood cinema (stardom, iconic frame as in mythologicals and social films, song picturization, etc. are tools to Bollywood's aesthetic, and erotic appeal, in any event), there are moments in recent times when the whole film is fetishized in a way that comes close to what I understand from fascist films of Europe between the wars. My key example to demonstrate this particular kind of aesthetization in Bollywood will be Lagaan, whose global popularity also seems to tells us something about the totalitarian political discourses in which its audience is imbricated in our own time.

**Sinha, Amita**, University of Illinois at Urbana Champaign

Architectural History in India: Its Role in the Construction of a National Identity

The paper examines the construction of cultural and ethnic identities in Indian architectural history. Architectural history in India for the most part has limited itself to formal rules of composition and chronology of styles. Its writing began as a colonial enterprise in the nineteenth century, reflecting an ideology that classified the subject Indian population into races, religions, and castes and projected that categorization into art and architecture. It constructed a view of the past set in decay, racially and culturally divided in its achievements, and inferior to the Western canon. The colonial paradigm had a far-reaching influence though rival theories began to contest its premises and conclusions by the early twentieth century. I aim to explore the contested terrain of ideas that informed new discoveries in architectural history as it took shape and was rewritten in the last century. The very first text by James Fergusson published in 1876, was based upon a spurious classificatory scheme for architectural styles that mixed up race, religion, and ethnicity, neglected local and regional building traditions, as well as medieval prescriptive manuals on art and architecture—the Shilpashastras. The import of this hegemonic text on the developing scholarship and professional discipline cannot be ignored. Fergusson's stylistic classifications based upon racial and sectarian divisions in Indian society were reproduced in later texts on architectural history. The revisionist strands in historiography were slow to take shape. I will examine architectural history texts published in the last five decades to see if they reflect post-colonial sensibilities and represent major paradigm shifts, seeking integration of indigenous building traditions (such as vaastu) and cultural landscapes into the canon…
Skaria, Ajay, University of Minnesota

Gandhi's Neighbors and Liberal Nationalist

This paper explores the tension between liberal nationalism and Gandhi's nationalism of the padoshi or the neighbour. Liberal thought has constituted the nation through the logic of secular transcendence, where the overcoming of the local/locality leads to the generality of the nation. This nation, made up of shared history and/or culture, requires and demands the loyalty of its inhabitants. This is to say that the liberal nation cannot allow for absolute difference or antagonism within it. Rather, antagonists are always outside the legitimate space of this nation. In contrast, Gandhi’s "neighbours" shared nothing less (or more) than the kinship of life. Indeed, the neighbour stood marked by an absolute difference, which shared history and/or culture could not overcome. How, then, was the community of the nation to be created in the face of such absolute difference? In exploring this question, Gandhi articulated a range of concepts. His arguments suggest that the practice of neighbourly nationalism differed depending on the kind of absolute difference being addressed: the equal was met with mitrata or friendship, the subordinate with seva or service, and the superior with satyagraha or civil disobedience.

Skarpeid, Jon, University College of North-Tröndelag

Indian Talas and Arabic Rhythms: Independent or Related Traditions

Comparing classical Hindustani talas with old Arabic rhythms reveals interesting similarities. Both rhythmic patterns consist of sixteen beats in divisions of four, i.e. 4+4+4+4. Several facts can point to an explanation of the origin of these similarities. One observation is that these sixteenbeat talas are absent from South-Indian music, which suggests that the development of these rhythms have taken place after the bifurcation of Classical Indian music into Hindustani and Carnatic music. Thus, this development in Hindustani music was most likely either an independent development or was a result of Arabic cultural influence occurring in the Mughal period. The sixteen beat talas are also absent in the Dhrupad singing style, which is believed to be the most ancient of the Hindustani singing styles which is still sung. Furthermore the sixteen beat talas in Hindustani music are linked to the tabla, an instrument which was not used in the pre-muslim period of Indian music, but introduced later. All of these findings suggest that these rhythmic similarities are best explained by the influence of the Mughal culture on the Hindustani music. Several musicologists have previously suggested such influences but specific evidence of this is rarely supplied.

Sreenivasan, Ramya, Jawaharlal Nehru University, Delhi

'Marrying the Turk': Conquest and Gender in Rajput Narratives c.1450-1550

This paper explores the varied depictions of marriages between Rajput and 'Turk' royalty in Padmanabha's Kanhadade Prabandh (c. 1455) and Narayandas's Chitai-varta (c. 1520). These heroic narratives in verse were produced under the patronage of Rajput chieftains
in Rajasthan and Malwa respectively. Both poems belong to the group of new poetic narratives about Alauddin Khalji that emerged in north-Indian Rajput courts during the fifteenth and sixteenth centuries. In the Kanhadade Prabandh, the Rajput prince of Jalor spurns Alauddin's proposal that he marry the Sultan's daughter. The Turk princess is steadfast in her pursuit of the Rajput prince, however, and considers herself pledged to marry him. In the Chitai-varta, Alauddin desires the daughter of the Rajput king of Devagiri and abducts the Rajput princess, but is foiled ultimately in his desire to marry her. The two poems discussed here emerged from different socio-political and historical locations. This paper explores transitions in Rajput state formation and elite Rajput patriarchy between the fifteenth and sixteenth centuries, that provided the context for these varied depictions of Rajput-Turk marriages.

Srinivas, Tulasi, Boston University

Being God; Sathya Sai Baba and The Mechanics of a Transnational Religions

This paper examines the nature of the process of globalization through the example of the transnational Sathya Sai Baba movement. We argue that the Sathya Sai Baba movement is a successful example of a cultural 'emission' from India, with devotees in 137 countries of the globe. The Sai phenomenon can be analyzed as an effective case of cultural globalization that overturns the categories of 'local' and 'global'. It explores the movement from the devotees' perspective, and a key issue for Sai devotees--the crafting of new identity and selfhood. So the paper engages with four major questions: What does a transnational religion practice look like? How is it translated to the many cultures that it is sited within? Secondly, What is the currency of such a transnational religion? Thirdly, how do individuals construct a new 'spirituality', and what do they mean by it? And what happens to their 'traditional' religious identity and affiliation in the process? And finally, what does the trans-nationalization of religious movements mean in terms of a study of the globalization process? With indepth interviews of Sai devotees form all over the world the study explores the religion from a devotees' perspective and the issues of identity selfhood and devotion that come into play.

Sriskandarajah, Dhananjayan, Magdalen College, Oxford University

The Political Economy of Ethnic Conflict in Sri Lanka

Drawing on a growing literature on the political economy of intra-state conflict, this paper examines the relationship between socio-economic inequality and political conflict in Sri Lanka in the late twentieth century. The belief that Sri Lankan Tamils were relatively better off socio-economically than Sri Lanka's other major constituent groups, particularly the Sinhalese, has been a key feature of political discourse in and political analyses of that country. This paper reviews how material issues, particularly the extent of horizontal inequalities in the distribution of key resources, have featured in ethnopolitical discourse. Data is presented to show that, despite relatively little inter-ethnic inequality between key groups in areas such as income, education, and public
sector employment, material grievances have been a central part of ethnopolitical claims. It is argued that, in the case of Sri Lanka, inequality was indeed important, but that its import had more to do with discursive strategies than with actual material distributions. Further, changes over time in horizontal inequality were important in fuelling ethnic rivalries. Finally, despite the fact that horizontal inequalities were neither large nor consistent when compared to vertical inequalities, inter-group inequalities featured prominently in the lead up to ethnic conflict in Sri Lanka.

**Strange, Carolyn, University of Toronto**

Exile in Paradise: Marketing the Medico-Penal Management of Leprosy

The voyages of Captain Cook in the Pacific region in the late-eighteenth century set off a host of colonizing repercussions, not the least of which were diseases to which indigenous peoples were immunologically vulnerable. In the Hawaiian Kingdom (the Sandwich Islands), as epidemics decimated the native population over the nineteenth century, white authorities (religious and secular) recommended medico-penal strategies, most notably to contain the spread of leprosy. In the late-nineteenth century, for instance, Belgian priest Father Damien (currently on the road to canonization) came to Molokai to cleanse largely Hawaiian lepers of their sins. Scholars have identified these governing technologies as both products and productive of racist and colonizing discourses over the century during which lepers were forcibly isolated on Molokai Island (1865-1969). This paper will devote attention to the reinvention of the leper colony - the transformation of a stigmatized space and peoples into a tourist attraction. This paper will expand the literature on medico-penal practices of surveillance and control by examining how the flow of global tourist capital and paying visitors (largely white) continue to sustain new circuits of consumption and a reconstituted imperial gaze in the former leper colony of Molokai, now touted by travel brochures as "a natural Hawaiian paradise just waiting for you to discover."

**Stromquist, Matthew, University of Texas**

Does Melodrama Sound? Bollywood Songs and the Making of Meaning in Hindi Cinema

It is certainly a truism to speak of the presence of melodrama as either a genre of Hindi popular cinema or as a stylistic device to be deployed in specific contexts. Yet much of the discussion of melodrama's actual mode of operation has been related in terms of the film as a text and 'tableau', that is, a collection of visual images which relay the melodramatic to a consuming audience. This strictly 'visualist' reading ignores the way that sound as its own aural text serves to create melodrama and how these different sensory texts serve to create their object, that is, the melodrama of the film. The fact that music and dance are such fundamental institutions of Bollywood cinema and help to create its identity in the popular imagination of the viewing public necessitates a reading of melodrama in film as a co-production of a multitude of texts. Melodrama has been the sight for a broad reading of issues of popular culture regarding public access, democracy, issues of gender, and notions of pleasure. Going beyond the reading of dramatic action
and characterization, this paper seeks to explore the issues of melodrama in the songs that accompany film narratives. In addition, because of the wide dissemination and popularity of film cassettes, the musical text can be said to have a life of its own separate from the visual text of the film. To what degree does melodrama then become encoded within the music itself as a parallel text to the film narrative?

**Sturman, Rachel**, University of Michigan

Law, Secularism and Multiple Publics in Colonial Western India

This paper examines a set of nineteenth-century cases in the colonial Bombay High Court to explore how concepts of secularism functioned within colonial civil law. Although colonial law was founded upon a distinction between secular and religious domains, the legal system adjudicated the putatively non-secular domains of caste and the family in fundamentally the same terms as the secular, as disputes about property and competing rights. This ambiguous treatment of the non-secular emerged as families and caste groups regularly called upon the courts to decide their disputes. Such cases raised fundamental questions both about the ways in which families and castes conceptualized their disputes and the potential uses of colonial law, and about the alternate structures of authority (as well as forms of publicity, modes of association, and social regulation) authorized within the practice of colonial civil law. This paper will analyze some of the ambiguities in how the High Court defined the secular claims of these non-secular domains. In particular, it will focus on the ways in which the signal concept of property functioned as a means of theorizing legal jurisdiction, and social and personal rights. It will argue that the courts elaborated secular and non-secular rights side-by-side, and indeed that the expansion of secular rights was predicated not on minimizing the non-secular domains, but on the very differentiation of rights that characterized the non-secular domains.

**Subramanian, Ajantha**, Yale University

Secularism, Development, and Catholic Activism in South India

My paper explores the dialectic of state secular developmentalism and Indian Catholic activism in the southern coastal district of Kanyakumari. Rather than a project of secular modernization, I show that the state’s fisheries development project on the Kanyakumari coast was coded as religious minority uplift and conducted under the auspices of the Catholic Church. The joint authorizing of fisheries development by state and church has reinforced perceptions of the coast as a theocratic domain and of the Catholic fishing community as inhabiting a religious universe outside the bounds of the modern nation-state. As a result, Catholic fisher efforts at building civil institutions and social movements expressing complex collective identities have consistently been misrecognized by the state as expressions of an essential religiosity. Put differently, the state has treated coastal Catholics as members, first of a faith community and only secondarily of a national one. In practice, then, state developmentalism has ghettoized Catholic fishers and denied them the right to self-representation. However, I argue that
Kanyakumari's fishers have responded, not by accepting or rejecting the state and its categories outright, but by reworking them in creative ways to enable new articulations of citizenship and belonging.

Subramanian, Narendra, McGill University

Hindu Law and the Tutelary State in India

This paper explores the relationship between family law reform and the Indian state's efforts to form the citizen. The family law reforms of the 1950s focused on homogenizing and altering Hindu law. The limited change of the family laws of other groups is attributed to concerns to grant the religious minorities cultural autonomy. This approach to reform also involved policy-makers seeing changes in Hindu law as the primary means to shape family life. Consequently, further extensive changes were introduced in Hindu law from the 1970s, but not in the family laws of other groups. The influence of the state's tutelary ambitions is illustrated by examining the introduction of divorce rights in Hindu law and judgements in divorce cases. The divorce rights of Hindu women were brought on a par with those already enjoyed by Muslim women in 1955, but subsequently made accessible on more extensive grounds for Hindu women alone. Nevertheless, the courts did not grant Hindu couples divorce easily as they wished to make the stable nuclear family a norm; but did so more readily for Muslim couples, accompanied by claims that the Muslim family is unstable and an unsuitable norm.

Tejani, Shabnum, Columbia University

Nationalism, Communalism, and the Intolerances of Indian Secularism

Debates on the place of the religious community in Indian society have turned on the oppositions of 'secularism and communalism', 'modernity and tradition'. However, these categories have come to be understood as natural: distinct, reified and outside the forces of history. They have been locked into an implacable binary relationship which has been unhelpful in understanding conflict between Hindu and Muslim communities or its historical relationship to the construction of Indian nationalism. My paper offers an alternative perspective on secularism. I argue that if one historicizes the relationship of Indian secularism to communalism, to see the ways in which they were in fact defined together, it becomes possible to pry apart this dyad. I also argue that Indian secularism was not about the question of religion as much as it was about defining majority and minority communities. Moreover, Indian secularism was less about creating a tolerant society where all religions were equally true, as is often claimed. Rather, it was about the democratic project that a newly-independent national state had embarked upon, the ways in which this state sought to resolve the place that minorities would have within it, and the intolerances contained therein.

Talbot, Cynthia, University of Texas-Austin

Situating the Hero in Rajput Histories
This paper will analyze the treatment of the hero in two historical texts from the late sixteenth century, the Surjana Carita and the Prithviraj Raso. Both works center on Cauhan Rajput heroes: lord of Bundi and mansabdar at Akbar's court, in the former case, and the twelfth-century king defeated by Muhammad of Ghur, in the latter. How these two heroes are situated in time and space within these texts varies dramatically, however. The Surjana Carita belongs to the Sanskrit mahakavya genre and takes a genealogical approach; thus, Surjan's deeds are narrated only after a long account of his ancestors' exploits. The Prithviraj Raso, in contrast, is composed in vernacular verse and is almost entirely concerned with Prithviraj's relations with friends and foes. One issue I will explore is the extent to which genre conventions determine this type of placement of the hero within the larger social world. How and why different historical genres were chosen by textual patrons with differing socio-political objectives is the second issue to be examined.

Tambe, Ashwini, Georgetown University

Legislating Sexual Maturity in India, 1910-1930

Studies of social reform in India inevitably refer to the raising of the 'age of consent to the consummation of marriage'- the age below which a child bride could not be compelled to cohabit with her betrothed. There is a parallel legal age of consent, however, which has thus far been less studied: the 'age of consent for immoral sexual relations'--that age which specified when girls could give their consent to sex with 'strangers' or those not legally wedded to them. The raising of this legal age occurred with much less fanfare and greater speed than that pertaining to child marriage, and this has been neglected in feminist discussions of the age of consent. My paper analyzes the justifications for the difference between the age of acceptable sexual activity within and outside marriage. I explore how and why the reform of the age of consent to non-marital sex occurred more easily than to sex within marriage. Along the way, I probe the changing definitions of sexual maturity.

Taylor, Woodman, University of Illinois at Chicago

Picturing Poetry: Choreographies of Montage and Visual Display in Hindi Film Song Sequences

The first public interaction with a new Hindi film is not through seeing it, but through hearing its sounds, the film's songs. This practice of releasing a Hindi film's songs long before the film itself is projected on the screen, generates a desire amongst cinema enthusiasts to see how the poetry of these songs are 'picturized' within the film. This not only highlights audiences' attention to how the poetic text of a film's songs are pictured, but also the economic imperative for deploying stunning visual techniques developed by Bollywood directors for what they call a song's 'picturization.' Technical choreographies, of both montage and visual display, are deployed to visually evoke poetic imaginaires that include specific references to poetic allusions, similes and metaphors found in the
poetry of film song lyrics. This poetics of visual display in Hindi films also links the aurality of listening to film songs to a visuality that pictures their poetry, where a visual aesthetic developed by Bollywood is closely choreographed to the poetry, tunes and rhythmic beats of film songs. It is precisely this sensually dense poetic referentiality of a Bollywood aesthetics which currently challenges the hegemony of Hollywood over the aesthetics of global film production.

Tenhunen, Sirpa, University of Helsinki

Gender, Kinship and Village Politics in West Bengal, India

This paper suggests that examining the local understandings of politics offers a fruitful way to understand agency and resistance. The paper, which is based on ethnographic fieldwork in a village in West Bengal, India in 1999-2000, explores the symbolic construction of politics during an era when rural women in West Bengal are increasingly participating in formal politics. Family disputes, along with women's demands, are readily understood as political because politics is not perceived in opposition to the women's domain of household and kinship in Bengal, as has been the case in societies where the Western ideas of politics have evolved. Rajniti (politics) is the domain of the ruler's morality guided by the symbolic meanings of kinship and the patron-client relationship. Local understandings of politics explain both the logic of women's increasing political participation as well as their lingering absence from some key political events.

Thakur, Niyati, University of Chicago

Film Songs and the Picturization of Identity in Lagaan

Film songs have always been an integral part of the landscape of Indian commercial cinema. The aesthetics of their picturization as well as the lyrics themselves highlight, dramatize, and propel the film, giving it much of its spirit and feel. In keeping with the larger themes of this discussion, Lagaan, through its songs, displays a deliberately rural, self consciously "Indian," and rather Orientalist view of India. How does it do this, using what sort of visual argument, what sort of language? While in many ways, these songs fit into the larger genre of "village" films, Lagaan adds the interesting twist of adding a Britisher as one of the main characters, (who also takes part in a song). What does this mean for the film? How is "Indian" identity being played out in relation to "British" identity? How is this captured in the songs, and ultimately how does it play into issues of identity in the film?

Tiengtrakul, Chanasa, Hanover College

Female South Asian Immigrants in the City of Angels: Gender, Ethnicity and Globalization in Bangkok, Thailand
This paper examines how migrant women use race and gender discourses to create a cohesive transnational community and simultaneously resist experiences of dislocation in a context where the nation of relocation expresses negative stereotypes toward migrant "guests." This research questions: In a national context where "Thai" and "South Asian" expected gender roles of women are diametrically opposed, how do women of South Asian descent, living in Bangkok, create a web of significance in their everyday life in a local nexus of globalization? How does gender reconstruct the experiences of migration for South Asian-descent women, especially when other women in Thailand have more freedom of movement and have the freedom to marry a husband of their choice? Preliminary data suggest that South Asian women in Bangkok use race and gender to define their difference from other Thai women. Paradoxically, South Asian-descent women are cultural agents who define their ethnic identity through their gender roles, despite the resultant limitations placed on their personal freedom. This paper will also address the culture concept and its continuing relevance in anthropological theory, given the processes of globalization, transnationalism, and diaspora where South Asian culture can no longer be grounded to a specific geographical space.

Tobin, Elizabeth Fowkes, Arizona State University

Ruins, Decaying Empires, and the Picturesque in Hodges's Travels in India

This paper explores William Hodges' use of the picturesque in his illustrated book, Travels in India in the Years 1780, 1781, 1782, 1783, to portray the landscape of northern India, and in particular, the hill forts that were sites of military conflict between British and Indian armies. Hodges' portrayal of Mughal architecture within the picturesque tradition of ruin paintings worked to underscore the theme of decay and decline of Mughal political power. Hodges' picturesque illustrations, by locating Mughal dominance in the distant past, signal the inevitable defeat of the Mogul government as well as minimize native resistance to British control. Complementing these illustrations, Hodges’ narrative, punctuated with tidy accounts of military conquest, convey the impression that, unlike Indians, the British actively shape history. With the picturesque images of Mughal architecture and landscape, which portray India as existing in a distant past, two time frames emerge in Hodges's book, one for the British who occupy the present and the other for India which exists in the past. Despite the careful orchestration of text and image to produce this effect there are moments in Hodges' text, which convey the sense of confusion and chaos that the British experienced in their encounters with Indian insurgents. Contradictions emerge in this illustrated book when Hodges' picturesque framing of these Mughal forts and his naming them "ruins" are belied by narratives of resistance and, as a result, call into question the inevitability of Mughal defeat and British conquest.

Toor, Saadia, Cornell University

A Poet, a Nation, a State: Iqbal and the question of national identity in Pakistan (1947 - 1965)
This paper will explore the relationship between religion and state formation in Pakistan during the 1950s and 1960s, a period of great social, political and intellectual ferment. Research on Pakistan has too often assumed this relationship to be unilateral, with scholars both within and outside Pakistan taking the 'two nation theory' on which the demand for Pakistan was allegedly based as proof that Pakistani state and society were, from their very inception, 'communal' (as opposed to 'secular'). In addition, recent work on religion and the state in Pakistan has focused on the explicitly 'Islamic' regime of General Zia ul Haq, implicitly reading back the relationship between religion and the state which define this regime into earlier periods of Pakistani history. By highlighting a period in which the state's agenda was, in contrast, self-consciously modernist and secular, I will show that although religion has always been a major aspect of politics - cultural and otherwise - in Pakistan, it has been so in varied ways, none of which can be said to be 'pre-given'. In particular, my paper will focus on the figure of the national poet-philosopher, Allama Mohammad Iqbal and his appropriation by disparate groups and interests ranging from the state, the conservative Islamists, the 'modernists' and the 'progressives'. I will show that at stake in these different appropriations of Iqbal and his thought/work were competing national agendas, in particular the relationship between religion, the state and the individual subject.

Trautmann, Thomas, University of Michigan

The Idea of the Aryan in Europe and India

The Aryan idea was created in the nineteenth century. It has a double history, as a scientific achievement connected with the discovery of the Indo-European language family, and as an idea in racial theories of history, in Europe and in India. In Europe, the formation of a racial theory of history by Gobineau and others is, according to the received view, a consequence of confusing language and race, but the opposite is the case: only by radically separating language and race could a radically racial theory of history arise. In India, the racial theory of Indian Civilization, which was consolidated in the second half of the nineteenth century, has become the master narrative and persists to this day.

Undamati, Tataji, Andhra University, India

Performance and Modernity: The Performative and Institutional Life of Harikatha in India

The paper examines the manifold ways popular performative traditions of southern India experienced radical transformations under conditions of modernity-nationalism, statist role in the arts, development ethos, and techno-media-and ironically relies on the temple establishments for financial and institutional support. Specifically, this paper investigates the performative spaces of Harikatha, a tradition common in the Deccan and South India (namely Andhra Pradesh, Karnataka, and Tamil Nadu) which simultaneously combines
several arts-story telling, singing, dance and music. As the pre-eminent musical operatic form, Harikatha witnessed changes in the internal structure of its staging of the performers to the very changing essence of its story-line content. From its mythic emphasis on the story of Lord Vishnu to the lives of the heroes of nationalist movement to the range of economic, political and social themes of gender and caste, the life of Harikatha is an fabulous story of the life of arts under post-colonial modernity. For all the lamentations of its decline, Harikatha seems to have resilience in the more 'under-developed' regions. So what, if any, is the relationship to the technology, region, caste, gender, and nation-building? Studies of Harikatha have largely been confined to its literary (Donappa, 1978) and art Lakshminarayana, 1983) perspectives without any serious consideration of the sociological and ethnological perspectives. This paper, will in turn, attempts to bring together long term ethnographic work conducted in the presence of performing troupes, training schools, art administrators, teachers, patrons in Andhra Pradesh.

Vajracharya, Gautama V., University of Wisconsin-Madison

Do not Render a Skinny Girl: Concept of Darsana and South Asian Art

South Asian art is characterized by the depiction of multiple lotuses, dancing peacocks, trumpeting elephants, scantily dressed voluptuous female figures, and sensuous loving couples. In contrast battle scenes, images of death, and representations of skinny figures are difficult to find in the art of the subcontinent. This paper will explain how visual expressions are associated with the concept of reversed cause and effect technically known as nimitta-darsana, "seeing cause."

Vakulabharanam, Rajagopal, University of Wisconsin-Madison

Migration and Change in Telangana: Taking a Look at Chandralata's Regadi Vittulu (Seeds of Black Soil)

Regadi Vittulu (Seeds of Black Soil), a Telugu novel published in 1997, is the story of a family that migrated from coastal Andhra a few decades ago (1960s) to Telangana to acquire land and begin a new livelihood. Telangana's agriculture was seen as largely backward during that period due to outmoded land relations and "backward" technology even though the region was rich in resources. According to the novel, agricultural entrepreneurs from the coastal districts well versed in the practice of modern agriculture for several decades contributed to the large-scale modernization of Telangana agriculture. The novel has sparked off several debates regarding the nature of the impact of such migration on the local economy and issues of culture. While there may be no easy way to settle these questions/controversies, focus will be turned on the novel in this paper, analyzing it both in terms of its plot and other components, to tease out its perspective in relation to issues such as agrarian change and cultural interaction in the contemporary scenario.

Vakulabharanam, Vamsi, University of Massachusetts-Amherst
Immiserizing Growth and Sustainability of Peasant Households in Telangana

Telangana witnessed significant growth rates in agriculture during the 80s and 90s and is rapidly catching up with the levels of output in the non-Telangana region of Andhra Pradesh. This finding does not agree with the prevalent perception that Telangana agriculture is backward and stagnant especially in comparison with coastal Andhra. However, these increases in agricultural output have come from increased capital-intensive commercial crop cultivation. At a time when the state is withdrawing from the arena of institutional lending as part of its structural adjustment policies, the peasantry becomes largely dependent on moneylenders and merchants for its capital requirements. Increased costs of cultivation, volatility of output prices, and transfer of surplus from the peasantry to moneylenders and merchants, leaves little or nothing of the growth product in the hands of small peasant producers. At the macro level there is significant growth in Telangana agriculture, while at the micro level the producer households are becoming increasingly indebted and open to crises. Is this growth sustainable? This paper will analyze the dynamics of this paradox thereby casting light on issues such as sustainable growth, uneven development, and agriculture in the post-liberalization scenario.

Venkateswaran, Pramila, Nassau Community College

South Asian American Women Reconstruct the Erotic: Ginu Kamani and Chitra Divakaruni

South Asian women's erotic writing is a way of situating pleasure as well as pain in the woman's body. Since in South Asian discourse about gender the focus is on pain, taboos against speaking about female pleasure, the body, and locating the erotic in language point to the idea that the female body does not exist. I argue that the erotic writing in writers like Ginu Kamani and Chitra Divakaruni indicates their wish to reclaim the female body and show that we can create poetry about pleasure. My paper will describe how women writers are not merely "recovering" the tradition of female eroticism that has been veiled by a cross-fertilization of colonial and patriarchal politics, but "writing with [their] entire bodies rather than only with [their] minds or hearts" (Minh-ha 36). My exploration of Kamani and Divakaruni's work, while showing how they overthrow phallocentric discourses of women's place within the framework of violence against women and minorities, hopes to lead toward some broader questions of love and equity.

Vora, Kalindi, University of California at Santa Cruz

Transnationality and Indian Identity: Miss India USA 2001

The Miss India USA pageant, an event that represents Indian ethnicity as imagined by the mainstream Indian community in the U.S., reveals how South Asian Americans are constantly re-defining their ethnicity in the context of a multi-classed community. Identifying the ‘ideal’ of Miss India USA as representing only one part of a diverse community allows us to look for evidence of other voices in the pageant while
acknowledging the dominance of the mainstream community. These other voices are found in the ways contestants introduce creativity into their performances, whether intentionally or not, by failing to perform the ideal and instead performing themselves. New enunciations of ethnicity, or alternate Indian-nesses, also appear in the ways that contestants speak about and imagine the pageant as part of different locales from the one projected by the title “Miss India USA.” This paper examines the mobilization of transnational affiliations in Miss India USA 2001 to challenge the way that Indian America is discussed as part of a singular ‘diaspora.’ Identifying how local Indian American identities and transnational citizenship are imagined through creative practices of production and consumption and through the manipulation of symbolic capital in Miss India USA serves to inform a new model for understanding Indian Americans in the context of ‘diaspora.’

Waghorne, Joanne, Syracuse University

The Paradox of the Paradigmatic Sovereign: Saiva Temples in Eighteenth and Early Nineteenth-century Madras

By now Arjun Appadurai's thesis on the South Indian Temple as "an arena for the construction of human authority in relation to divine sovereignty" has slipped into near canonical status. But suppose the case of South Indian temples in the early age of global trade was placed in a different context: (1) in which the human authority was held by landed power-brokers in an important interim period of early British control when authority passed from Indian merchants to these new agents just prior to the long rule of the bureaucrat, and (2) the divine "sovereign" was not Vishnu but Shiva whom these same power-brokers had only recently transformed from an ascetic to divine sovereign in a series of reconstructed temples in the Mylapore area of Madras. Looking at these Saiva temples in Madras, the paradigmatic sovereignty of God in the South Indian temple appears as much an eighteen-century invention of tradition as the transformation of an ancient model. This paper explores the reasons for the emergence of a modern version of the royal model just at the moment when authority passed into nascent bourgeois hands.

Wagoner, Phillip, Wesleyan University

Village, Town, or Court: Locating 16th Century Historiography in Telugu

The sixteenth century is marked by the emergence of a new tradition of vernacular historiography in Telugu, producing such pivotal texts as the Prataparudra-caritramu and the Rayavacakamu. Understanding of this new tradition remains hampered, however, by the fact that there are still questions concerning the identity and location of the social context(s) in which it arose. Narayana Rao et al. have recently advanced an important new model of "karanam historiography", according to which the new tradition emerges among an expanding class of scribes and accountants, and is to be located primarily in the context of village and town, in contradistinction to the world of the royal court. In this
paper, I attempt to further refine this productive model by questioning the assumption that there is a necessary opposition between "karanam texts" and "courtly productions". Indeed, I argue that one of the most important characteristics of the "karanam" class is that its members are dispersed along the entire spectrum of the rural-urban continuum, and that it is from their unique role as intermediaries, moving readily between the local culture of the village and the cosmopolitan world of the court, that many of the distinctive qualities of their new historiographic tradition derive.

Wainwright, A. Martin, University of Akron

Defining National and Social Status: Identity Certificates and Indians in Britain c. 1880-1914

Before the First World War, the British Government did not require visitors to the United Kingdom to carry passports. Nevertheless, it encouraged Indians traveling there to obtain certificates of identity so that it could monitor their activities and determine whether they were eligible to receive consular services when visiting the European continent. In spite of the imperial motives behind their use, however, these certificates provided opportunities on an individual basis for Indians to assert and sometimes reinvent their social status while in the United Kingdom. Identity certificates also underscored the theoretical equality of Indians and Britons as British subjects, while stressing social strata that seemed very alien to British observers. This paper explores the uses of certificates of identity in a variety of settings including education, destitution and the courts. It draws on records from the India Office and London's Central Criminal Court (the "Old Bailey") to show how certificates of identity were indications of the possibilities and limits of the social acceptance of Indians in Britain's imperial metropolis.

Wakankar, Milind, State University of New York, Stonybrook

Rajwade's Fantastic in Marathi Utopianism

In this paper I attempt to read the Marathi historian Rajwade's 1902 essay in the Marathi realist novel in terms of its notion of the colonial fantastic. Rajwade is critical of the contemporary realist novel for being derivative of the realist novel in the West, because of which it is unable to incorporate the "romantic" or the "fantastical" [adbhut] aspects of social life. Seeking to come up with an idea of an indigenous fantastic (one that goes back to the medieval Indian tradition of the allegorical romance and fantasy tale), Rajwade is forced to come to terms with the aporia of universality in the fantastic. The latter opens a schism between the idea of the universal in the fantastic (its place in world literature) and the idea of the particular (the specifically "Indian") that Rajwade seeks to read into the fantastic. I argue that the problem of the universality of the fantastic arises from the colonial contest over disciplines, where the central problem (in such areas as indigenous medicine) is precisely that of affirming the universalist claims of Western reason in science but not without an insistence that the objects of science are singular (or Indian). This brings me to the key point in this paper, which is that the colonial fantastic is an epistemological response to problem of universalism in the nationalist project. This
rational, abstract kernel of the colonial fantastic brings it closer to the unsettling work of allegory in literature. At the same time, this has the effect of miring the fantastic in exclusive and parochial tendencies inherent in any idea of a "spiritual" or abstract essence of what it means to be "Maharashtrian." I read Rajwade's essay as a key moment in the political destiny of Marathi utopianism from Ranade to Keshavsut.

**Whitaker, Jarrod**, University of Texas at Austin

Ritual Metaphysics vs Ritual Performance: An Account of Magic in the Atharvaveda

To understand the Atharvaveda, ancient India's magical text par excellence, one must appreciate the theoretical debates over magic. Historically, scholars have provided two basic interpretative frameworks to understand magic. Magic is either defined as a manipulation of power or as a social act. The former ontological argument for magic (Frazer 1890, 1913; Mauss 1902-03; Levi-Strauss 1950) readily employs unspecified and undefined notions of power, as if power existed apart from specific ritual or social contexts. The latter performative argument for magic (Durkheim 1915; Malinowski 1925; O'Keefe 1982) undermines the reality of specific ritual transactions and effects, and abandons the ritual processes in favour of a social performative reality. Both approaches have influenced interpretations of magical thought in the Atharvaveda. Contemporary theoretical work on magic can further our understanding of the Atharvaveda. In the last few decades, various academic fields have produced valuable insights into the nature of magical practices and thought, and more importantly, have highlighted the social and performative functions of magic and its perceived power (e.g., Tambiah 1984, Horton 1993; Harrison 1995). These models provide a useful bridge between the ontological and social aspects of magic and help to reconcile the two academic camps. The most fruitful way to approach Vedic magical thought and practices is to pay close attention to the ritual metaphysics and ontological categories that underlie the magical rites and worldviews of the Atharvaveda and its priests. In doing so, we can uncover how Atharvaveda magic was thought to work, that is, its internal laws and nature. Thus, to understand Atharvaveda magic, one must fully appreciate the importance and centrality of the various "power" terms, which are at the heart of the magico-ritual exchange and efficacy. The paper will consider the nature of the power terminology, their modes of functioning and their effects in the magico-ritual arena. At the same time, the paper will also consider their meaning and relationship to performative and social acts, especially as seen in the amulet hymns. Any successful theory of Vedic magic must be able to account for the specific nature and effects of the power terms that are transacted within the ritual, while also reconciling these terms with performative and social theories.

**Wilkinson-Weber, Clare M.**, Washington State University

(Ad)dressing the Stars: The Politics of Costuming in Hindi Film

Preparing costumes for lead artists has undergone several changes in the history of Hindi cinema. At first, company tailors and dresswalas (independent costume suppliers) prevailed. In recent years, star actors and actresses have become associated with name
designers, with the result that films with all-star casts may be costumed by as many as eleven designers, not counting suppliers of costumes to junior artists, extras, and dancers. Using data gathered from interviews with designers, tailors, dressmen and dresswalas in Mumbai, this paper traces the entry of name designers into Hindi film, their interaction with actors, directors and producers, and the implications for filmmaking of this system of costuming. I argue that understanding the politics of selecting or changing designers, how negotiations over costume are conducted, and the way in which recognition is extended (or not, as the case may be) to those practically engaged in costume production, can enrich interpretations of the meaning of film.