



CAESURAE NEWSLETTER, 3
2019-2020





Editorial

This issue of the Caesurae Newsletter writes about the gala conference we had in 2019, in Bikaner Palace, Rajasthan for which we are immensely grateful to Dr. Divya Joshi, who was the organizing secretary for the event. The international Conference included a Phad Workshop, Art Exhibition and a cultural evening.

In March, 2020, Caesurae Collaborated with another cultural organization in Cooch Behar, to organize a violin workshop with maestro Indradeep Ghosh. My heartfelt thanks are to Shri Nandakishore Das, Shri Utpal Das and Pt. Indradeep Ghosh for the success of the workshop. I wish to thank Shri Pallab Kumar Sarkar, my scholar and Asst. Professor in Cooch Behar College and the College Principal for their support to me.

So far, Caesurae has always attempted to balance academics with creativity and let us hope we would be able to do the same in the years to come. As my term as Secretary comes to a close, I look forward to handing over the responsibility to a more efficient member who would keep alive the spirit of the organization. It is also time for me to handover the Caesurae Journal, hoping for better performance in days to come. I take this opportunity to thank one and all who helped me to realize Caesurae and for whose support and encouragement our work continues, despite all hindrances that might have come in our way.

*Jayita Sengupta
Secretary
Caesurae Collective Society
December, 2020*



CONFERENCE HIGHLIGHTS

Cultural Translation and Gender: Performatory Ethics of a Translator

III Annual International Conference of the Caesurae Collective Society



(13 September - 15 September, 2019)

VENUE: LALLGARH PALACE, BIKANER, RAJASTHAN, INDIA

III Annual International Conference of the Caesurae Collective Society
on
Cultural Translation and Gender : Performatory Ethics of a Translator
13 September – 15 September 2019

Organized by :
Dr. Divya Joshi
(Conference Convener)
on behalf of Caesurae Collective Society

Princess Rajyashreeji
Chairperson
Maharaja Ganga Singhji Trust, Bikaner

Sponsors
K.G. MINES
&
Smt. Chanda Devi

Venue: The Lallgarh Palace, Bikaner



CONCEPT NOTE

Cultural Translation, as Bhabha defines it, is more of a process involving the movement of people (subjects and subjectivities) rather than the movement of texts (objects). The concept of cultural translation draws on several wide notions of translation in various fields such as social anthropology, “translation sociology”, and sociologies which study communication between groups most often shaped by the processes of migration and groups in complex, fragmented societies. So the broad concept of Cultural Translation addresses problems in postmodern sociology, cultural hybridity and helps us to think about a globalizing world in which there is no start text and usually no fixed target text. The idea of cultural translation by the Indian Cultural theorist, Homi K Bhabha in the chapter titled: “How Newness Enters the World: Postmodern Space, Postcolonial Time and Trials of Cultural Translation” (in *The Location of Culture*, 1994/ 2004) offers the idea of negotiation in the “third space”, which is the space for border crossing, hybridity, subversion, transgression, blasphemy, heresy and so on. According to Bhabha, the object of cultural translation is also “non-substantive translation” that comes from the position of a translator. The translator in question is an indeterminate cultural hybrid, being part of the ongoing cultural process. Bhabha also opines that translatorial movements traverse previously established borders and that the two-side borders figured by translators produce illusory oppositions. Moreover, translation has a performatory function to play in cultural communication, between and within cultures. The cultures in question could be minority cultures and border crossings in feminist, gay, lesbian and gendered communities. Bhabha’s “third space” thus opens up interesting avenues for the study of translation strategies used for gender which could be socio-cultural or interplay between biological and socio-cultural distinctions on the one hand and linguistic exponents of grammatical genders on the other. This notion of Cultural Translation has been widely used in the last two decades to understand the process of change across cultures.

In agreement with Bhabha’s focus on the cultural process rather than on the materiality of the cultural product, Sherry Simon’s (*Gender in Translation: Cultural Identity and the Politics of Translation* 1996) and Luise Von Flotow’s (*Translation and Gender: Translation in the Era of Feminism* 1997) monographs proclaimed a “cultural turn”, to shift the focus of translation studies from linguistic/textual analysis to a broader ideological/ cultural context using gender as an entry point. Ideas related to cultural translation and gender have become more complex and nuanced, paying more attention to political, historical, social circumstances and inequalities, ideological values, identities and individual choices. Ethics of translation translates itself to identity formation and cultural translation.

Bella Brodzki (*Can These Bones Live? Translation, Survival and Cultural Memory*, Stanford University Press, 2007), in her attempt to liberate Translation Studies which was more or less a closed discipline, and in introducing Memory Studies into translation, raises the issue of “translation as survival”. Translation according to her is “a kind of critical and dynamic displacement”, which attempts to voice the hitherto “unvoiced”, in the original text(s) and allows the “survival text(s) to live better. It is through translation, that “what is dead, disappeared, forgotten, buried or suppressed” takes place across time, space and geography. This brings us to the ideas of postmemory, ethical responsibility of the translator or his/her (in) visibility/ gendered identity, areas of untranslatability, - all leading to cultural translations as cultural reformulations of history. To cite an example from music, there have been attempts in the contemporary times, in India and across the world to revive Dhrupad which was an almost forgotten genre, through vocal and instrumental presentations. Such an attempt has led the contemporary exponents not only to experiment with their voice modulations and instrumental re-modelling, but cultural translations leading to reformulations of the art, for its survival. Such cultural translation sparks off issues such as who should translate and how, and in what cultural context(s), and whether that could lead to corrosion / erosion of text(s) in the process of its translation for reception in the contemporary times.



This Conference of the Caesurae Collective Society thus, intends to address how cultural translation defines gender or gets defined by gender, based on the performatory ethics of the translator in a given socio-political-historical time-frame. While the Conference besides other things, would invite presentations on postmemory of events in history, asking for a fresh analysis and fresh understanding of gender and culture through “texts”, it would invite presentations on contemporary history as well, addressing the socio-political mind-frame of who translates what “text (s)” and why? What ethical codes framed by his/her socio-political context prompts the translator to such cultural translation, leading to a “cultural turn” in socio-cultural history of a nation? It would address issues of Cultural translation leading to the desirability of cultural reformulations, and question the translation of the translator, his/her visibility/invisibility and identity politics.

The broad sub-themes would include:

- Gender, Meaning and Cultural Negotiation
- Gendered Translation
- Translating Gender
- Migration, Gender and Cultural translation
- Indigenous communities in Translation and gender configurations
- Art and Gender
- Legal Verdicts and the Nation in performance
- Representation of Gender in Visuals and Multimedia
- Untranslatability of Gender
- The task of the Translator
- Linguistic Exponents of Gender
- Censorship and the Ethics of the Empowered
- Gender Representation and power politics
- Engendered Music and Language(s) in Cultural Translation
- Postmemory and Cultural Translation

There were Special Lectures, Special Panels, a Conversation with a writer, Art Exhibition , a Phad workshop , a Cultural Evening. The conference schedule below and some photos will give the complete picture of the conference at Bikaner which took the shape of an academic and cultural festival last year.

CONFERENCE SCHEDULE

DAY ONE - 13th September 2019



Registration- 9.15 am - 10.15am

Inaugural Session (Darbar Hall): 10.15 am -11.30 am

High tea: 11 .30am - 12.00 pm

Karni Chowk

Keynote Address by Prof. Subbarayudu G Kameswara: 12.00 pm- 12.45pm

Conference Hall

Chair : Prof GJV Prasad

Plenary- I Prof. GJV Prasad: 12.45pm - 1.30 pm

Chair: Prof. Nikhila .H

Lunch- 1.30 pm - 2.30 pm

Restaurant Lallgarh

Parallel Technical Sessions /Phad Workshop – 2.30pm -4.00pm

Technical Session I : Gender, Meaning and Cultural Negotiations

Conference Hall

Chair: Dr. Usha Kanwar

1. Gender Trouble : An Existentialist Approach *Yogesh Yadav*
2. Cultural Connotations and Gendered Roles in the English translation of Salma's *Irandaam Jamangalin Kathai* *Gita Mohan*
3. A Translation of India in Monisha Rajesh's *Around India in 80 Trains* *Durba Mukherjee*
4. Negotiating and Traversing Cultural Spaces in Deepa Mehta's Film *Water* *Dr. Sonu Shiva and Sudarshana Bishnoi*
5. Cultural translation and adaptation: Jane Austen's *Emma* in Rajshree Ojha's *Aisha* *Damini Kulkarni*

Technical Session II : Gendered Translation

Lounge

Chair:Dr. Sonu Shiva

1. Cultural Conflict and Gendered Identities: Insights into Jhumpa Lahiri's Story *A Real Durwan* *Sanjana Sharma*
2. Postcoloniality and the "feminist" question: Reading three short stories in Nepali by Usha Sherchan *Anup*
3. Translation of Female Characters from Hindu Mythology into Indian English Fiction *Pushpendra*
4. Identity or Identities: Jhumpa Lahiri's *The Namesake* as Cultural Translation *Vinita Goyal*
5. Subverted-super(s): A Reading of the Gender Representations in Taika Waititi's *Thor:ragnarok* (2017) *Debaditya Mukhopadhy*



Technical Session III : Migration, Gender and Cultural Translation

Green Lounge

Chair : Dr. Avinash Jodha

1. Understanding Travel Writing as an Act of Cultural Translation with reference to the Travel Narrative of African-American Writer Nancy Prince. *Alka*
2. Migration and Cultural translation: Identifying the route through Guide-Posts in Ladakh
Khushboo Chaturvedi
3. Cultural Variance and Migrating Quirks in The Immigrant *Khushbu Sharma*
4. Migrant Voices through the Tunnels of Cultural Histories: Insights into Anita Rau Badami's Badami's *Can You Hear the Nightbird Call ?Jyoti Sareen*
5. The Time of the Peacock by Mena Abdullah and Ray Mathew: Portraying Shifting Realities of their Migrant World *Sunita Yadav*
6. Migration and Cultural Shock in Kiran Nagarkar's Trilogy *Monika Chopra*

Tea Break: 4.00pm-4.15pm

Plenary- II Prof. Ashok Mohapatra : 4.15pm-5.00pm

Conference Hall

Chair:Prof Tharakeshwar V.B

Virtual presentation I (Prof. Swarnavel Eswaran, Michigan State University) 5.00pm-5.45pm

Green Lounge

Caesurae G.B Meeting: 5.45pm – 6.45pm

Green Lounge

Screening of *Kattumaram*: a Film by Swarnavel Eswaran – 7.00pm- 9.00pm

Green Lounge

Dinner- 9.00 pm

Sagar Niwas

DAY TWO- 14th September 2019

Caesurae Special Panel (Prof. Nikhila H, Prof. Jayita Sengupta, Dr. Divya Joshi, Dr. Praveen Mirdha, Dr. Kirandeep) – 9.30 am - 11. 30am

Conference Hall

Chair : Dr. Sanchita Choudhury

Tea Break: 11.30am - 11.45am

In Conversation



Saikat Majumdar with GJV Prasad – 11.45am - 12.30 pm

Conference Hall

Virtual Presentations II, III & IV : Prof. Geetha Ganpathy Dore, University of Paris 13 & Professor Cynthia Franklin, Prof. Subramaniam Shankar, University of Hawai'i – 12.30-2.00 pm

Green Lounge/ Conference Hall (will be intimated at the conference)

Parallel Technical Sessions /Phad Workshop – 12.30pm-2.00pm

Technical Session IV : Translating Gender and the Task of the Translator

Conference Hall

Chair : Dr Kirandeeep

1. A Study of Spivak's Endeavour in Decoding the Stories of Mahasweta Devi
Himanshu and Neelofar
2. (Un)Translating Gender in Chughtai's 'Chowthi ka Jowra' *Neha Arora*
3. The Sainthood Redefined: Mira's Poetry in English Translation *Bhumika*
4. Translating Gender and Negotiating Culture: Re-configuration and Representation in C.S. Lakshmi's Selected Short Fiction *Rimika and Gunja*
5. The spectre of translator: the presence of the translator in Gayatri Spivak's translation of "Draupadi" and Sanjukta Dasgupta's translation of "Chinta" *Suchismita and Tiasa*

Technical Session V : Indigenous Communities in Translation and Gender Configurations

Green Lounge

Chair : Dr. Geeta Mohan

1. Nigerian Women and Their Biological Identity Versus Social Identity: A Racial Analysis of Sefi Atta's Select Stories *Sucheta*
2. Cultural Translation: A Study of Folk Narratives *Santosh Shekhawat*
3. An Existence of Fear: A Reading of Firoz Khan's *Life of Rohingya: A novel based on the life of Rohingya*. *Irona Bhaduri*
4. Cultural Turn and the Politics of Translation: Bangla Dalit Fiction in Translation *Pooja Joshi*
5. Metaphorics of Translating Poetry and Gender *Divya Walia*

Technical Session VI : Representation of Gender in Visuals and Multimedia Lounge

Chair : Dr. Divya Walia

1. Mary Shelley's Frankenstein and its Representation of Gender in Recent Visuals and Multimedia. *Sabir*
2. The Visual Representation of Gender in Graphic Novel *Sita's Ramayana*. *Ranjit Kaur*



3. Ban Mitraan Di Whore: A Study of the Gender Stereotypes in Select Songs of Yo-Yo Honey Singh *Sanghmitra*
4. Translating Culture or Culturally Translated : Representation of Gender in Visuals and Multimedia. *Punam Bajaj*
5. The Cultural Turn in Hindi Cinema *Neetu Bissa*

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Lunch- 2.00pm —3.00pm

Restaurant Lallgarh

Plenary III - Prof. Pradeep Trikha – 3.00pm- 3.45pm

Conference Hall

Chair : Prof Tharakeshwar V.B

Tea Break- 3.45pm-4.00pm

Plenary IV- Prof. Tharakeshwar V.B – 4.00pm-4.45pm

Conference Hall

Chair : Prof Ashok Mohapatra

Virtual presentation IV Cecile Oumhani, French Writer - 4.45pm-5.30pm

Conference Hall

CAESURAE AGM- 5.30pm- 6.30 pm

Musical Evening (Phad Performance and Folk Music) - 7.30pm-9.00pm

Yagyashala Garden

Dinner- 9.00 pm

Sagar Niwas

DAY THREE- 15th September

Caesurae Creative Panel (Anish Vyavahare , Ramneek Singh , Sanket Mhatre , Rochelle Potkar and Javed and Hasan Usta) — 9.30am- 11.00am

Conference Hall

Chair : Prof Jayita Sengupta

Virtual presentation V -11am -11.30am

Lounge

Tea Break- 11.30am-11.45am

Parallel Technical Sessions /Phad Workshop - 11.45am- 1.00pm

Technical Session VII : Gender, Art and Culture

Conference Hall

Chair:Dr. Rimika Singhvi

1. Cross - Dressing Across East and West *L.S.Rathore*
2. Street Theatre: An Understanding of Art, Gender and Acts of Resistance with Special Reference To ‘ Aurat’ and ‘Halla Bol’ *Bidushi*



3. Animal Metaphor in Culture *Meera Madam*
4. Transition of Female Protagonists in Victorian and Modern Culture In the Novels of Thomas Hardy and Saul Bellow *Vineet Kumar Purohit*
5. Migration and Cultural Translation in Jhumpa Lahiri's *The Namesake* *Usha Charan*

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Technical Session VIII : Gender Representation and Power Politics

Lounge

Chair : Dr. A.K. Joshi

1. Translating the Politics of Veil : Qaisra Shahraz's *The Holy Woman* *Pragati Sobti*
2. Political Participation of Women in India: Analysing the Role of Political Parties in Women's Reservation Bill *Naveen and Karamala Areesh*
3. Power Dynamics in Dysfunctional Marriages with Reference to *Open House* By Elizabeth Berg and *Black and Blue* By Anna Quindlen *Richa Sethia*
4. A Generation of Sad Hearts and Happy Faces: Managing silence and a scrutiny of transparency in social media and women empowerment *Vibha Bhoot*
5. Spinning a Yarn out of Picture: 'Fallen Woman' There and Here *Shrishti Sharma*

Technical Session IX : Linguistic Exponents of Gender

Green Lounge

Chair : Dr. Sanjana Sharma

1. Reverberations of Cultural translation and Globalization in Inter- semiotic Translations *Rajshree Ranawat*
2. Negotiations of gender in everyday language and the violence of the binary: a linguist's perspective *Hima, Anup*
3. Subtitling the films *Eeda* and *Thondimuthalum Driksakshiyum* : A Study on the representation of identity and North Malabar Dialect *Sabina*
4. Equivalent Expression: Translation in Hindi and English *Sunil Dutt Vyas*
5. Mapping India: Forster's *A Passage to India* *Usha Kanwar*

Lunch 1.00pm- 2.00pm

Restaurant Lallgarh

Valedictory Address : By Dr. Sanchita Choudhury – 2.00pm- 2.45pm

Chair : Dr. Divya Joshi

Valedictory Function – 2.45pm- 3.45pm

Chief Guest : Dr. Satish Kaushik

Guests of Honour : Saikat Majumdar & Mahaveer Swami

Prof. GJV Prasad will be presiding over the programme.

Tea

Here are some Moments from the Conference



Welcome session and inauguration by the Princess of Bikaner



Conference Moments



Conference Moments





Conference Moments





Conference Moments





Some Food for Thought ...

Three Days Phad Workshop and Painting Exhibition
At
LALLGARH PALACE, BIKANER, RAJASTHAN, INDIA
(13 September - 15 September, 2019)
During
III Annual International Conference of the Caesurae Collective Society
On
Cultural Translation and Gender: Performatory Ethics of a Translator





Workshop resource person:
 Satya Narayan Joshi is a man of simple living from Chittorgarh, Rajasthan. He has been working hard to transmit the traditional art form "Phad Painting" among the present generation successfully through training and workshops. He belongs to the Joshi Family which is known for its traditional and contemporary work in Phad painting. The origin of Joshi Gharana is Shahpura (Bhilwara). Mr. Joshi has organized many exhibitions with the help of some NGOs and Govt. bodies, like SPIC MACAY, Meera Smriti Sansthan, Aakriti Kala Sansthan, Nagar Palika, Chittorgarh.

Phad Workshop
Phad Performance by :
Bhopi Pushpa
and
Bhopa Lunaramji
Workshop Registration Fee :
Rs. 500 per participant
Including Material and Colour
Last date for registration:
30 August, 2019

Painting exhibition

- Date: 13-14 September 2019
- Time: 11:00 am -05 :pm
- Fee - Students: Rs. 150 per art
- Fee - Practicing artists : Rs. 200 per art
- Maximum number of art displayed by an artist:02
- Art /painting types: water and oil
- Theme: folk art
- Maximum size : 2 feet by 3 feet
- Number of entries:25
- Last date for registration 30 august 2019

For further details contact:
Dr. Divya Joshi
 Associate Professor of English
 Conference Convener
 Govt. Dungar College, Bikaner
 Contact:9413389066/7597117743

Mrs. Neetu Bissa
 Lecturer in English
 Shree Nehru Sharda Peeth P.G. College
 Bikaner Contact: 7340683717

Phad Workshop in the Bikaner Palace Lawns





Art Exhibition





Art Exhibition





A Cultural Evening of Rajasthani Folk



A Group Photo of all Participants present for the session

**A VIOLIN WORKSHOP AND A DHRUPADI PERFORMANCE BY
PT. INDRADEEP GHOSH, ORGANIZED BY CAESURAE IN
COLLABORATION WITH GURUKUL INDIAN MUSIC FOUNDATION &
COOCH BEHAR COLLEGE, MARCH 2020**



Gurukul Indian Music Foundation
&
Caesurae Collective Society
Is Jointly Organising
A VIOLIN WORKSHOP IN COOCHBEHAR
To be Conducted By
Maestro Indradeep Ghosh

6th March 2020 (Friday)
Junior batch: 3.30 PM- 5.30 PM
Senior Batch: 6.00 PM- 8.00 PM

8th March 2020 (Sunday)
Senior Batch: 10.00 AM – 1.00 PM
Junior Batch: 4.00 PM- 6.00 PM

Registration Fee: Rs 500/- (For Both Days)
For Registration, Venue and other Details
Contact: M: 7063775069/ 8768672209

Email: gurukulcoochbehar@gmail.com / mail@caesurac.org

A REPORT

Caesurae Collective Society in collaboration with Gurukul Indian Music Foundation, organized a violin workshop with the prince of violin, - maestro Indradeep Ghosh from 6th of March to 8th of March 2020 in Cooch Behar. This was coupled with a spell-binding performance at Cooch Behar College, on the occasion of their ongoing Golden Jubilee Celebration, this year. Maestro Indradeep Ghosh was accompanied by Shri Nishaant Singh on pakhawaj and Shri Utpal Das on tabla for the performance in Cooch Behar College, and for the workshop which included a celebration of the Spring season. The very idea of



this workshop in Cooch Behar was to revive the interest in Indian Classical music, especially the Dhrupadi style of violin playing, among the young and old here, who generally have had no exposure to the grandeur of this musical tradition. As music is divine and the rest is noise, the response to this effort by the two organizations to hold such an event was stupendous. Maestro Indradeep Ghosh's music, his affectionate personality as a music-guru *per se*, drew people not only from Cooch Behar, but Dinhata, Alipurduar, Siliguri, and Sikkim. There were two batches each day for the beginners and senior learners, and the maestro gave his best as a Guru incessantly to his students from early morning to late night on three days; only the 7th evening was reserved for the performance in Cooch Behar College. Rains and the sudden change in weather conditions did nothing to deter the students who came in numbers around twenty five from participating in this workshop. There were six year olds and sixty-five year olds who came with their violins to receive violin lessons from the maestro. Participation Certificates were given to the students at the end of the workshop. And Shri Nandakishore Das, a senior disciple of the maestro, who comes once a month from Kolkata to the Gurukul Indian Music Foundation, to teach these students now has a tremendous responsibility to shoulder, for he has to groom and guide these students in the path shown by his music-guru till he is back again from Texas to the country in July 2020 and Caesurae Collective Society along with Gurukul comes together again for the second workshop.

At Cooch Behar College, maestro Indradeep Ghosh took the stage as the final performer along with Shri Nishaant Singh and Utpal Das. Their's was the grand finale to the college's celebration of Basant Utsav. Maestro Ghosh began *alaap* in his royal style with *Adi Basant* and moved on to play the *jhor* with Nishaant Singh on pakhawaj. Shri Utpal Das joined them on his tabla when Indradeep began on a *gat* in *Adi Basant* in *Dhamar*. The vibrations of Nishaant's pakhawaj tuned in perfectly with the maestro's violin to fill the hearts of the audience with ecstatic joy and rhythm! Despite the rains and late night, the hall was packed to the brim with young students of the college and professors who were absolutely spell-bound listening to such music for the first time in Cooch Behar. Maestro Ghosh later played *Gara*, *Mishra Kafi* and concluded with a *dhun* reminiscent of the song of the flowing river in a Bhatiali tune, which filled the young hearts with love and joy. From the ecstasy of experiencing divine grandeur to the corrosive sweetness of *Gara*, to soul-touching *Mishra Kafi* to finally a Bhatiali *dhun*, the maestro made his listeners sail with him from various moods of music and from layers of richness that life has to offer to another. Grandeur, ecstasy, sweetness, pathos – all feelings were packed together in his musical offering. The musicians in their joy of music and the listeners in their joy of receiving whole heartedly the same, tuned in so perfectly that Heaven was here, with the divine smiling upon both it seemed.

As music can change lives, as music can erase depression and rejuvenate, from Caesurae Collective Society, it is the organization's hope that the classical traditions of Dhrupad, through Indradeep Ghosh's violin and Nishaant Singh's pakhawaj will create a consciousness in the young generation and sensitize them to the rich musical traditions of

this country.



A PRESS CLIP ON THE VIOLIN WORKSHOP IN COOCH BEHAR ORGANIZED BY CAESURAE COLLECTIVE SOCIETY



Srijana Subba and Jiwan Namdung at the book launch

Poem launched at book fair

Fuchsia Dreams, an anthology of poems by Srijana Lunheem Subba, was launched at the 24th Annual Darjeeling Book Fair in Chowrasta, Darjeeling on February 15

by Jiwan Namdung, a well-known literary figure in Nepali language.

The book is the fourth poetry work and sixth published work, which includes book like

Reminiscence of Aizwal and *The Forgotten Hero*.

Binod Pradhan, an assistant professor of Southfield College, reviewed the book during the launch.



The violin workshop in progress in Cooch Behar

Violin workshop held

Caesurae Collective Society, in collaboration with Gurukul Indian Music Foundation, organised a violin workshop with the Indradeep Ghosh from March 6 to 8 in Cooch Behar.

This was coupled with a spellbound performance at Cooch Behar College on the occasion of their ongoing golden jubilee celebrations. Indradeep Ghosh was accompanied by Nishaant Singh on

pakhawaj and Utpal Das on tabla for the performance and for the workshop which included a celebration of the spring season.

The very idea of this workshop in Cooch Behar was to revive the interest in Indian classical music, especially "dhrupad", among the young and old, who generally have had no exposure to the grandeur of this musical tradition.

Video on Teesta

Warnamala Parivar, a society working on social issues, released a video *Teesta in Darjeeling* on March 13 in Darjeeling. The video, according to its founder Deoashish Mothey, has been made with support from Mani Trust, Kalimpong, to create awareness of dumping and littering on the Teesta and Rangit rivers and the national highway.

Mothy said the group wanted litter pickup vans to



Deoashish Mothey during the video launch

ply in the highway area. The team recently undertook a three-day cleaning campaign from Kalijhora to Kalimpong with participants walking all the way to the hill town.

CII pact for jobs

The Surendra Institute of Engineering and Management, Siliguri, has joined hands with the Confederation of Indian Industries (CII) to bring job opportunities for engineering students of north Bengal and Sikkim.

The CII works to create and sustain an environment conducive to the development of India, partnering industry, government and civil society through advisory and consul-



Representatives of SIEM being given the membership of the CII

tative processes. One of the major functions of the CII is to strengthen the industry's role in the economic development of the country.

SIEM is the first technical institute to become a member

of the CII in north Bengal. Through this collaboration, industry culture can be imparted to the students so that the institute can come up with industry ready students to the society, said sources.



ANNOUNCEMENTS

- *Due to the Covid situation worldwide, we have postponed our Fourth Annual International Conference this year to March 2021. The theme of the Conference will be :*

Aesthetics of Cultural Translation: Art, Architecture, Spaces and Music

- *The Conference will be conducted online and organized by Dr. Swarnavel Eswaran, Michigan State University*

As decided in the G.B Meeting held online on the 6th of October, 2020, Caesurae will go ahead with the Six Volumes as a series with Nikhila H and Jayita Sengupta as Series Editors.

MINUTES OF THE CAESURAE G.B MEETING HELD ONLINE ON THE 6TH OF OCTOBER 2020 AS FOLLOWS:

Agenda for the Meeting

1. *Issues related to the Journal*
2. *Caesurae Volumes*
3. *Caesurae Online Conference*
4. *Miscellaneous*

Members Present

1. *T.Vijay Kumar Tadakamalla (President)*
2. *Jayita Sengupta (Secretary)*
3. *Nikhila H (Jt. Secretary)*
4. *Surjo Sengupta (webmaster, Treasurer)*
5. *Tharakeshwar VB (G.B. Member)*
6. *Ashok Mohapatra (G.B. Member)*
7. *Rochelle Potkar (G.B. Member)*
8. *Swarnavel Eswaran (Invited Member)*



Minutes of the Meeting

- 1. Style sheet of the journal to be maintained by the contributors*
- 2. A Review Board to be drawn up for sending the articles received for review.*
- 3. Only pdfs for academic articles once finalized as we do it now.*
- 4. Blog is to be dynamic, rest would be static pages*
- 5. The journal to be upgraded by the webmaster for archival maintenance. automatically in the coming years*

- 6. Support persons from Hyderabad known by Prof. T.Vijay Kumar to be approached to help the webmaster Surjo, as handling so much matter by one person is difficult.*
- 7. Rochelle Potkar would take over the charge of the Blog and be in touch with the webmaster.*
- 8. The blog would be not restricted to the journal issues, but to be active throughout.*
- 9. To formalize with Niscair the Annual Journal, instead of Bi-annual.*
- 10. The Chief Editor to become rotational from August 2021.*
- 11. Editors of the Caesurae Series were discussed and confirmed for the six volumes.*
- 12. Suggestion from Dr. Nikhila H to include Prof. Vanamala into Caesurae Governing Body was accepted.*
- 13. The theme and month for holding the IV th Annual Caesurae Conference were discussed.*
- 14. Zoom support for the conference to be used and Dr. Nikhila H would take care of that.*
- 15. Registration fees for the virtual conference were discussed and finalized.*
- 16. Prof. Swarnavel Eswaran's name was suggested for the organizing secretary of the conference and he confirmed his commitment.*
- 17. Swarnavel Eswaran was asked to share the cfp with the members by December 2020. He is to brief the members about the plan of the conference in a virtual meeting called by him as soon as possible.*

Resolutions

- 1. To bring out a compiled version (2019-20) of the Journal before the conference.*
- 2. Ashok. K.Mohapatra to take over as Chief Editor of the Journal in August 2021.*
- 3. Rochelle Potkar is to take charge of the blog section, which is to be the dynamic and*



active session throughout the year.

- 4. Swarnavel Eswaran to act as the organizing secretary of the Conference*
- 5. The theme for the IV th Annual Conference to be organized virtually was finalized as: Aesthetics of Cultural Translation: Art, Architecture , Spaces and Music.*
- 6. The creative part of the conference is to be a part of the Conference schedule online.*
- 8. The Registration Fee for the conference is fixed at Rs 500/- and Annual Membership at the usual rate of Rs 500/-. A participant would need to register and take Caesurae membership for presenting at the conference.*
- 9. People who would join the conference as non-members and non-presenters, and would need a participation certificate would have to pay Rs 200/-.*

10. The Series Editors for the Caesurae Series were to be Nikhila H & Jayita Sengupta. Editors of the Caesurae Series were discussed and confirmed for the six volumes, as follows:

First Vol: Interrogating Cultural Translation: Literature & Fine Arts in Translation - to be edited by Subbarayudu Kameswara & Jayita Sengupta

Second Vol: Translation Across Borders: Genres and Geographies - to be edited by Nikhila H & Tharakeshwar VB

Third Vol: Cultural Translation & Gender : Performatory Ethics of a Translator- to be edited by Divya Joshi & Kiran Deep

Fourth Vol: Aesthetics of Cultural Translation: Art. Architecture, Spaces and Music - to be edited by Swarnavel Eswaran

Fifth Volume: Cultural Translation & Ideology - to be edited by Ashok Mohapatra

Sixth Volume: Cultural Translation & Globalization- to be edited by Nikhila H & Tharakeshwar VB

Sd,-

*Jayita Sengupta
(Secretary, Caesurae Collective Society)*