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SPACE, NARRATIVES, AND SOUTH ASIAN CANADIAN DIASPORIC/TRANSNATIONAL EXPERIENCES

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ORGANIZED BY

**INDO-CANADIAN STUDIES CENTRE,
UNIVERSITY OF MUMBAI (UOM-ICSC)**

IN COLLABORATION

WITH

SHASTRI INDO-CANADIAN INSTITUTE (SICI), NEW DELHI,

AND

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The Indo-Canadian Studies Centre, University of Mumbai (UoM-ICSC) has been sponsored by the British Columbia Province, Canada. It was inaugurated by Mr. Marvin Hildebrand, Consul General of Canada in Mumbai in the presence of Dr. Rajan Welukar, the then Vice Chancellor of the University of Mumbai in October 2011. The ICSC is a resource centre and facilitates research in Indo-Canadian Literature and Cinema. Its collection of books and DVDs is available for reference on the premises of the centre, to students and research scholars who are interested in this subject. Additionally, the ICSC arranges symposiums, workshops, conferences and lectures series by prominent scholars in this field. The Centre also organises film shows and discussions. The ICSC welcomes all those who are interested in Indo-Canadian Studies to avail of its resources and participate in its events.



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The Shastri Indo-Canadian Institute was created in 1968 through a joint announcement of the governments of Canada and India. The Institute supports the creation of binational links between academia, government, the business community and civil society organizations by funding research and hosting seminars. It provides grants as well as internships and fellowships to provide opportunities for individuals to gain first-hand experience in India or Canada in their field of expertise. Furthermore, the Institute serves as a liaison between educational institutions and the Indian diaspora in Canada.



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International Society for Educational Leadership (ISEL) is a group of educators, authors, students, and professionals who have been sharing ideas, tools, and resources in an informal way for many years. ISEL also has an industry facing arm which has vast experience in content development and digital marketing. It reaches over 10000 readers in form of several websites and maintains a continuous delivery of high quality, engaging and relevant content.



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ABOUT THE CONFERENCE

The diasporic and transnational experience is one that is dynamic; in its constant evolution, it responds to and in turn shapes the modes of expression that it employs. Diasporic/transnational 'documents' of material memories, cultures, and of oral narratives have thrived in spaces of movement and settling. These spaces become central to not only the economic and political survival of the communities, but also help the continuation and consolidation of a community identity. The intimate relationship between space and narrative/discourse becomes particularly apparent in sites of individual and community transplantations. Parallely, several movements have also remained transnational, in-between, eluding settlement, and hence exist in a state of becoming. The identities evolving out of this in betweenness are rather dynamic and plural than fixed and singular. Such a multiplicity of experience in movement makes it imperative to engage with the nuanced evolution of the diasporic/trans-national self, most particularly in our age of late capitalism and tremendous technological advancement in media and transport. The conference is a collective effort to enrich academic work and deliberate on theoretical frameworks with which one can understand and critically engage with notions of nation, diaspora and the transnational from an interdisciplinary perspective, with a focus on South Asian Canadian communities. Through its collaborative engagement with South Asian Canadian writers, diasporic and transnational scholars, digital denizens, and students, the conference will attempt to initiate a constructive discourse on the very nature of mobility and movement both within and without borders.

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Keynote and Plenary Sessions



DR. SATWINDER KAUR BAINS
DIRECTOR
SOUTH ASIAN STUDIES CENTRE
UNIVERSITY OF FRASER VALLEY,
BRITISH COLUMBIA, CANADA



***“THE PERENNATION OF DIASPORA: LOSS, SURVIVAL,
RECOVERY, RECOLLECTION AND RESPONSE”***

In the complex transnational journeys that define the South Asian Canadian diaspora, many unfavourable conditions have presented themselves time and time again to many brave souls that have ventured from their nurturing society to a foreign one. The perennation or ability to survive by diaspora communities much like plant organisms do as they face drought or extreme cold, is well documented and much lauded - from indentured slaves to the perilous attempts made by many to find footholds in cold and unforgiving lands. I use the rhizome as a metaphor – plants survive one germinating season to another by developing a perennating organ – a rhizome - which stores enough nutrients to sustain the organism during unfavourable conditions and the plant uses the rhizome for both survival and reproduction. Members of diaspora communities have grown resilient social, cultural, economic, physical supports and organizations that operate simultaneously as assemblages. For Deleuze and Guattari (1980) the rhizome has substantive multiplicities which are not simply attributes to an assumed unity. Within these multivalent multiplicities, the South Asian Canadian Diasporas has persisted in the retention and maintenance of their multiple identities. Despite the distance, age-old traditions such as rituals, customs, festivals, religion, cultural expressions and performing arts have remained central to the life and identity in Canada. There is evidence of a strong desire and attached purpose to store this wealth for the growth of the next generation.

Dr. Satwinder Kaur Bains is the Director of the South Asian Studies Institute at the University of the Fraser Valley and an Associate Professor in Social, Cultural, and Media Studies. Her research includes and intersects cross-cultural education focusing on anti-racist curriculum implementation, race, racism, and ethnicity, Sikh feminist ideology, and Punjabi Canadian cultural historiography. Prof. Dr. Bains has extensive years of professional work experience in community development and has worked extensively with not-for-profit organizations in the areas of cross-cultural mental health, youth and families, diversity and equity, women's rights, and socio-religious interfaith dialogue. She is a consummate community advocate and volunteer and has assisted numerous community organizations to develop and grow.



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PROF. DR. NANDI BHATIA
UNIVERSITY OF WESTERN ONTARIO, CANADA



**"MIGRATION, MOBILITY, AND THE 1947
PARTITION IN SOUTH ASIAN CANADIAN
LITERATURE."**

Among the many themes in South Asian Canadian literature, the 1947 Partition occupies a prominent place. The Partition, which produced one of the largest forced migrations of the 20th century and resulted in the displacement of an estimated 10-12 million people has, in recent decades, been subjected to fresh scholarly analysis that includes the perspectives of women, children and ordinary people. Yet despite being a subject that has acquired notable importance, in critical analyses of diasporic literature, it remains relatively neglected. With attention to Anita Rau Badami's novel, *Can You Hear the Nightbird Call?* (2007), Rahul Varma's play, *Trading Injuries* (1993), and Anusree Roy's play *Letters to my Grandma* (2009), this paper examines what this literature can tell us about diasporas whose memories are shaped by Partition and a home to which they cannot return. By highlighting the complicated trajectories of migration and mobility, in which Partition memories across different generations acquire critical significance, these texts, I argue, disrupt homogenous mythologies about "home" and challenge the subtext of return, especially from the perspective of women. And by contesting ideas about borders through imaginary characters, plots and stories that highlight the meanings of belonging and unbelonging, they create possibilities of forging alliances across gender, class, and race in the multicultural landscape of Canada. Remembering Partition in these texts, therefore, is not just to narrate its history of trauma, victimhood, loss, and survival in the subcontinent but to see what lessons can be learned for communities residing in Canada. Collectively, these stories may be characterized as literature that envisions peace and resilience in diasporic spaces. Reading this literature, therefore, allows us to excavate the global ramifications of the 1947 Partition, which we would otherwise not know.

Prof. Dr. Nandi Bhatia is a Professor of English and Writing Studies and Associate Dean, Faculty of Arts and Humanities at the University of Western Ontario, Canada. Her areas of expertise are postcolonial literature and theory, focusing on India, the Indian diaspora in Africa, and African writing. Some of her book titles include *Acts of Authority/Acts of Resistance: Theatre and Politics in Colonial and Postcolonial India* and *Performing Women/Performing Womanhood: Theatre, Politics, and Dissent in North India*. For her research, she was awarded the John Charles Polanyi Prize and was named UWO Faculty Scholar. She is currently working on an SSHRC funded project on the relationship between colonial censorship and literary movements in India from 1858-1947, specifically examining the lives and practices of female performers in India during British colonial rule.



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DR. PAROMITA CHAKRABARTI
ASSOCIATE PROFESSOR
HR COLLEGE, MUMBAI



“CULINARY DIASPORA: FOOD, GENDER, CULTURE”

The culinary in the diaspora is a very significant cultural vector through which migrant subjects manage memories of home and negotiate their sense of belonging. Food provides an intellectual and emotional anchor to most diasporic subjects struggling to come to terms with a sense of loss/separation of/from original homeland and the uneasy compromise of living in the diaspora. The affective register of the culinary allows the diasporic subject to indulge fondly in not just remembering and re-creating memories of the past but also necessitates a yoking of diasporic national identity with culinary tastes and practices. Food narratives critique nostalgic memories of home and negotiate the pangs of displacement, directly or indirectly reproducing cultural and national/diasporic identities mediated through an affective longing for a lost or left behind national space. The paper will examine certain aspects of the culinary culture among the South Asian diaspora in North America. I shall assess the way South Asian restaurants in Canada serving as they claim authentic home style cooked food function as a symbol of growing size and prominence of the diaspora. These restaurants represent ethnic diversity within the diaspora as well as point to the need for maintenance as well as modification of food habits and tastes in the diaspora. The urge to hybridize signals the increasing influence of transnational forces on contemporary South Asian diaspora. This paper will also engage with Pakistani-American writer Sara Suleri's memoir *Meatless Days* to understand how culinary nationalism plays out in the diaspora. Food plays a significant role in the context of identity politics within postcolonial cartographies and transnational diasporas. *Meatless Days* provides an excellent example of how contemporary appetites are governed by gender and national culture and grounded in the collective lives of the diaspora. Her critique of culinary and gender nationalism lay bare how appetite, pleasure and belonging particularly in women are invented and sustained through rigorous and continuous public intervention in national and diasporic cultural lives.

Keywords: food; nation; diaspora; gender; culture.

Dr. Paromita Chakrabarti is an Associate Professor and Head, Department of English and Director, Global Research Initiatives (GRI) at H.R. College of Commerce and Economics, University of Mumbai. She has been a 2010-2011 Fulbright Nehru Doctoral Research Fellow at the Department of English, Indiana University, Bloomington. Her research areas include migration, diaspora, postcolonial studies, and gender and nation. She is the assistant editor of the peer-reviewed journal *Writing Today: International Journal of Studies in English*. She has been a resource person at the University Grants Commission (UGC) sponsored refresher courses. Dr. Chakrabarti annually teaches a Master's level seminar class on Feminist Critical Theory at the University of Sheffield, UK, and has been an invited speaker for seminar lectures at several universities and colleges both in India and abroad.



PROF. DR. HARIHARAN
UNIVERSITY OF KERALA
THIRUVANANTHAPURAM



“CANADA, OR THE DISCOVERY OF SPACE CONTINUOUS”

The sighting of land speaks a lot about human enterprise and settlement. When this repeats with variations and attendant complexities, words such as occupation, territory, colony, colonization, settlement, reserves, land rights and treaties, confederation, dominion, immigration, multiculturalism, referendum, transnationalism and similar expressions narrate and establish the quality and nature of relationship with the land. I would like to suggest that these relationships are a continuing discovery of space.

“We often begin again in our culture by moving from one place to another,” says Robert Kroetsch in “The Moment of the Discovery of America Continues.” Discovery of space continues as in those many movements positions and relationships are constantly established and redefined. The discovery of space can be remarked upon when we learn to recognize to see people, objects, things, and even the weather describing many kinds of proximity. This is what happened with the crossing of the Bering bridge, or when there were attempts to find the Northwest passage, when Jacques Cartier landed at Gaspé and erected a cross. Gaspé becomes a charged space when the cross is erected upon the ground. Or, perhaps, Jacques Cartier himself in the way he defined himself positionally with the land offers an interesting anecdote of the cross, to tweak the title of Wallace Stevens’ poem. Perhaps both versions are valid.

This is also indicative of the story space that marks Canada from sea to sea. Within this story space, we discover Canada’s geography and the laying of the railway line and the CPR. The grand narrative of the Canadian Pacific Railway is also the story of fishplates driven in to hold together the prospects of a national imaginary. It is also a struggle to discover attributes that distinguish Canada through proximity to its neighbour, not to mention the European baggage, which has now gone beyond the cross at Gaspé. Canada is a microcosm of the world as we learn to discover it in the space of its making.

Prof. Dr. B. Hariharan is a Professor at the Institute of English, UGC Area Study Centre for Canadian Studies, University of Kerala, Thiruvananthapuram. His research includes a UGC major research project on ‘A Study of the Cultural and Architectural Expression of Public Spaces in Kerala,’ among several other research publications. He has been a recipient of a Doctoral Research Fellowship from the Shastri Indo-Canadian Institute to pursue research at the University of Manitoba, Canada. He also translates from Malayalam to English; his translation of *Kihote Kathakali* from Malayalam to English is included in the forthcoming trilingual edition of *Don Kihote Kathakali*. His interests include Canadian Studies, Translation Practice and Studies, the study of praxis of reading in the classroom, and studies concerning heritage, peace, and public space. His recent work in Indo-Canadian studies includes *Nation-Building, Education and Culture in India and Canada: Advances in Indo-Canadian Humanities and Social Sciences Research*, published by Springer in 2019.



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DR. MANPREET SINGH

AUTHOR

AWARDEE - ICSC RESEARCH FELLOWSHIP



***“REPOSITIONING PRIORITIES: SHIFTS WITHIN
SIKH DIASPORA IN CANADA”***

The trajectory of Sikh movement to Canada involves shifts which escape notice because of particularly strong images, picked from points in history and made permanent through media and memory. These have continued to colour perceptions in stubborn ways and sustain incomplete narratives. The aim of this paper is to trace what lies outside these narratives, in the ever shifting terrain of diasporic life. It focuses on the changing facets and priorities of those who constitute the category itself and contextualizes the Canadian Sikh community's religious identity and the politics surrounding it, within the host country. This in turn calls for a focus on the concomitant shift from a politics of recognition rooted in nostalgia to one focussed on a diasporic identity. It also involves a look at the strategic use of difficult settlement experiences as tools for a greater entrenchment and a persistent positioning within the history and politics of the host country. Running parallel to these is the shift from an exclusionary ethnic positioning to that of a cultivated situational ethnicity. From within these contexts, the paper also analyses the incidental gains of keeping the spent story of Sikh separatism alive within the host country, even though it seems to have no place in the future which the Canadian Sikh community is shaping for itself.

Manpreet J. Singh is Ph.D. in English from University of Mumbai, India, and has previously taught at Delhi University.

In 2014, she was awarded the “South Asia Diaspora Fund” Senior Research Fellowship for studying Sikh Identity by Indo Canadian Studies Centre, Mumbai University. It was a project funded by British Columbia province, Canada and supported by University of Fraser Valley, British Columbia. Her report is being published in a forthcoming title by Mumbai University.



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PROF. DR. CHANDRIMA CHAKRABORTY
MCMASTER UNIVERSITY, CANADA



***“TRANSFORMING CANADIAN HISTORY:
MEMORY ARCHIVE OF THE 1985 KANISHKA
BOMBING”***

On June 23, 1985 a bomb detonated in Irish airspace on Air India Flight 182/Kanishka en route from Toronto to New Delhi killing 329 people, mostly Canadian citizens of Indian heritage. It resulted in the longest and most expensive criminal investigations in Canadian history; a public inquiry that concluded that the bombing was "a Canadian Tragedy" and "the largest mass murder in Canadian history"; and the federal government's public apology for "institutional failings and the mistreatment of families" in the aftermath of the bombing. These events have left indelible marks on the (South Asian) Canadian psyche but remain underrecognized facets of collective history.

The memory archive of the 1985 Kanishka or Air India Flight 182 bombing under construction at McMaster University in Hamilton, Canada, seeks to bring into public vision this hazily remembered South Asian Canadian tragedy, and in making accessible "difficult knowledge" (Deborah Britzman), transform Canadian history. It will create space for cross-genre, multi-disciplinary, intergenerational and transnational dialogues engaging students, scholars, cultural producers, AI families and other critical witnesses, and the general public. Reframing archival work with trauma as a contribution to the future, the memory archive envisions a future that includes marginalized voices and histories.

By sharing their personal stories and contributing personal artefacts to the archive, families that lost loved ones in the bombing will be able to publicly speak in their own voices, thus creating a more inclusive historical record. Such archival visibility can be a way to enact a form of memory justice for those who would otherwise be forgotten. Understanding the effects of the Kanishka bombing on differentially racialized Canadians can facilitate a more inclusive understanding of the politics of grief and collective/public forms of mourning and, more importantly, help to broaden a sense of inheritance and responsibility to care for the impact of the bombing on our shared present and future.

Prof. Dr. Chandrima Chakraborty is Professor in English and Cultural Studies and Director of the Centre for Peace Studies at McMaster University. She holds the title of University Scholar at McMaster. In 2019, she was elected to the Royal Society of Canada's College of New Scholars, Artists and Scientists. Her research is on the literatures and cultures of India and the Indian diaspora with a focus on nationalism, masculinity and public memory. Her book publications include, *Masculinity, Asceticism, Hinduism: Past and Present Imaginings of India* (2011), *Mapping South Asian Masculinities* (2015) and the coedited anthology, *Remembering Air India: The Art of Public Mourning* (2017). She is currently working on two research projects: the first is her ongoing research for the creation of the first-ever 1985 Air India tragedy archival collection to be hosted by McMaster University Library, and her second project is on the relation between race, racism and the current global pandemic focusing on South Asian and East Asian Canadians.



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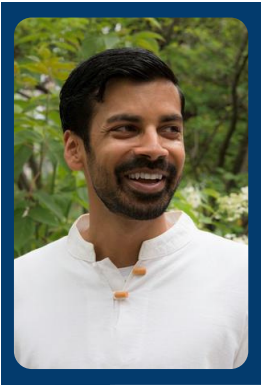
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RENDEZVOUS

Constructing diasporic identities in fact and fiction

Looking at the world of new immigrants and South Asian experience in Canada. Identities in flux transcending space, time and culture imbued with tales of loss and reclaim. How personal histories interweave with national transformation. Mapping belongingness in the here and there. Award winning novelist and activist Farzana Doctor with her gamut of work around various issues and author Derek Mascarenhas in a rendezvous with Dr. Yamini Dand Shah let loose some pearls from their strings attached.



Derek Mascarenhas
Canadian Writer

Derek Mascarenhas is a graduate of the University of Toronto School of Continuing Studies Creative Writing Program, a finalist and runner up for the Penguin Random House of Canada Student Award for Fiction, and a nominee for the Marina Nemat Award. He has works published in places such as The Dalhousie Review, Maple Tree Literary Supplement, and The Antigonish Review. His linked short story collection, *Coconut Dreams*, was called a “stunning debut” in Quill and Quire’s starred review, and The Globe and Mail named it one of the best reads from Canadian small presses. Derek is also a member of the Writers’ Union of Canada.



Farzana Doctor
Canadian Writer

Farzana Doctor is a Toronto-based author of four novels: *Stealing Nasreen*, *Six Metres of Pavement*, *All Inclusive*, and *Seven*. *Seven* has been chosen for 2020 Best Book lists including: Indigo/Chapters, Apple Books, Amnesty International, CBC Books and more. Her poetry collection, *You Still Look The Same*, will be released in fall 2022.

Farzana is also the Maasi behind Dear Maasi, a new sex and relationships column for FGM/C survivors. She is also an activist, part-time psychotherapist and amateur tarot card reader.



PROF. MALA PANDURANG

PRINCIPAL
DR. BMN COLLEGE, MUMBAI
AMBASSADOR SCIENTIST TO INDIA
ALEXANDER VON HUMBOLDT
FOUNDATION (GERMANY)



DR. PREETI SHIRODKAR

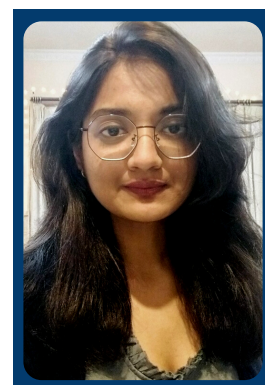
INDO-CANADIAN DIASPORA SCHOLAR
ASSOCIATE PROFESSOR
KOHINOOR BUSINESS SCHOOL
MUMBAI

From Canadian literature and migrants in India today to how they got there and where they will lead to are all the questions foregrounded in this panel discussion. Dr. Mala Pandurang brings her knowledge from the 80s rife with marginalization and truths of diaspora. Dr. Sudhir Nikam with his curricular association with the Indo-Canadian studies enlists the decisions behind what constitutes as recommended reading and how? Dr. Preeti Shirodkar with her post-colonial and gendered lens unravels the layers of identity and Anmol Dutta at the brink of the future with one eye on the lived experiences delves into the OTT segment as Dr. Yamini Dand Shah leads the discussion.



DR. SUDHIR NIKAM

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ANMOL DUTTA

PHD. STUDENT, ENGLISH
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Simultaneously Rooted and Routed: Migration and Transnational Transactions in Michael Ondaatje's *The Cat's Table*

Dr. Lakshmi A K

Assistant Professor
Government Victoria College, Palakkad

Transnationalism may be defined as the process by which people establish and maintain socio-cultural connections across geopolitical borders. Such interconnections across the borders form the very experience of international migration, since migrants and diaspora often perform transnational interactions between their states of origin and their states of settlement. Besides, the pre-Socratic philosophy of Heraclitus of Ephesus posits that matter is in a state of constant flux so that identities are perpetually constructed and reconstructed with the result that everything is and is not the same. Such an apparently paradoxical view remains most relevant to the migrant identities that are simultaneously “rooted and routed”.

My paper commences with an account of the transnational practices and perpetually fluctuating identities assumed by the migrants, which include their socio-cultural exchanges across the national boundaries and an analysis of how such practices offer a confluence of roots and routes, of mobility and immobility. Further, there is a discussion of such interactions as found in the novel of the Srilankan-Canadian migrant author Michael Ondaatje, namely, *The Cat's Table*. Thematically grounded in the narrator's voyage across the ocean as a child migrant, the novel is a fictional return to Ondaatje's personal migratory experience that foregrounds a trans-national, trans-oceanic and trans-island movement from the postcolonial Srilanka to the capitalist and colonial Britain.

Keywords: Transnational; migration; fluctuating identities; Sri Lankan-Canadian; Michael Ondaatje

Dr. Lakshmi A K has 16 years of teaching service and is presently working as an Assistant Professor of English in Kerala. She has a PhD on "Historical Appropriations in the Postmodern Migrant Literature--A Reading of the Select Novels of Kazuo Ishiguro and Michael Ondaatje". Her research interests include migrant fiction, postmodern literature and historical appropriations, on which she has presented research papers in both national and international seminars.

An Ephemeral Homecoming: Nativity and Diaspora in South-Asian Theatricality in Canada

Megha Majumdar

Student

St. Xavier's College, Kolkata

The association of diaspora with literary circumstances and the question of “foreignness” become more accessible to the eyes that watch than the ones that read, a practical rendition of one’s internal faculty, that has absorbed primary and secondary identity crises of a South-Asian narrative in a foreign country, facilitates the easy percolation of judgement and hence critical arguments of how native the Nativity actually is. Just like any other cosmopolitan country, Canada stands out as a provider of space, required by its foreign inhabitants to rise and stabilise their genesis and cultural originality within its multicultural envelope. This paper curiously delves deep into an artistic aid to it, the culture of theatre in the country, that is mainly engaged into South-Asian narratives, with a constant reminder of non-biasedness to any one of the cultural heritages, but promises to portray originality and truth- and this certainly cannot go wrong with the dramatic element of enacting this truth. The binaries between the on and off-stage dimensions, neutralize as the truth is approached with clarity and hence the political, psychological, social and economic frailties gain prominence. With the impact of the younger wing of the theatre, the technical development over the years, be it for the one writing the script or the one performing it, has shown a reasonable amount of evolution in the quality and quantity of the South-Asian cultural and literary proportions in a country this diverse. With my main focus on the question of nationalism and identity crisis that are seen in the enacted plays at the famous South-Asian theatres in Canada like Sawitri, I will join the dots and justify the co-existence of Diaspora and Democracy in the theatrical culture of Canada, at the mercy of hybrid cultures and mingled identities, with the help of certain theoretical post-colonial assistance.

Keywords- diaspora, foreignness, identity crises, South-Asian, Nativity, cosmopolitan, multicultural, truth, nationalism, Sawitri, Democracy, hybrid, post-colonial.

Megha is a student of English Literature, currently pursuing her Master's from St. Xavier's College, Kolkata, West Bengal, India. She is also a part time content writer at an ad agency. She takes great interest in poetry and has been published in various national and international journals.

“Everyone here calls me Bee. Short form for Malobee”: Exploring Bengali-Canadian Identity and Experience

Sucharita Sarkar

Associate Professor

D.T.S.S College of Commerce, Mumbai

A common experience among migrants is the in-between-ness (between country of origin and country of destination) associated with the process of hybridization, but the Bengali-Canadian immigrant is uniquely positioned between the histories, geographies, cultures, and languages, of not two, but three, nations: Canada, India and Bangladesh. The sharing of a common language and other identity-markers like food and festivals, and the simultaneous persistence of generational, communal divisions enforced by the traumatizing memories of the Partition, shape the Bengali-Canadian identity into a fragile, colliding site layered with rooted prejudices as well as deep affinities. The temporal, spatial, and generational distances between the Partition-enforced migration (between Bangladesh and India) and the voluntary migration (from India to Canada) notwithstanding, the past continues to influence the present, and sometimes, the present helps to recuperate the past.

This paper studies the play, *Letters to My Grandma*, by the young, multiple award-winning playwright, Anusree Roy, which, as the promotional blurb by the Playwrights Canada Press states, is a “grand, multi-generational tale of hatred, regret, love and forgiveness,” weaving the “remarkable stories of ... two women together, blending cultures and generations into a single, unforgettable play.” In the play, the protagonist, Malobee, a young Bengali-Canadian, reads through a series of letters she has written to her grandmother in Kolkata, interspersed with dramatic vignettes from the present and the past. Through these epistolary and memorialized exchanges, she realizes the parallels and fractures between her grandmother’s fight to survive the partition of 1947, and her own struggles of relocating to Toronto.

This paper is an analysis of the text and performance of this play in an attempt to unpack the Bengali-Canadian identity—more specifically, the identity formation and re-formation processes of Indian Hindu Bengalis living in Canada—through the lens of a multi-generational engagement with a double migration and fraught memories.

Keywords: Bengali-Canadian; migration; generation; theatre; religion

Sucharita Sarkar is Associate Professor, D.T.S.S College of Commerce, Mumbai. Her research explores intersections of maternity with body, cultures, media. Her recent work includes articles in *Qualitative Inquiry*, *Current Sociology*, *Open Theology*; and chapters in international anthologies. She has received Collaborative International Research Grant from American Academy of Religion, 2021-2022.

Queering Popular Culture: South Asian-Canadian Literary, Cultural and Film Scene Mapping

Dr. Yamini Shah

**KGAF Curator and Research Repository
Asian Heritage Foundation, New Delhi**

The research paper metaphorically draws from fiction (novels) to reality (non-fiction), which here, are the documentaries, the literary magazines, queer safe spaces and live events to veraciously plot the trajectory. It charts the queer subculture as it brings together individuals from varied races, ethnicities and classes. The need to desentimentalise while writing about queer memoirs to dissuade any invoking of sympathy for the marginalized is showcased. Focus is laid on the sustenance offered and the optimistic steps taken in this arena showcased in the magazine *Trikone* that supports and empowers LGBT South Asians. The following section is on documentaries, the way they originated in Canada and how they are appropriated by lesbians and gays. The impact of such cinema is coupled by power and psychoanalysis that should engage at the level of the signifier where queer has to always be in the defensive. This is followed by an in-depth analysis of three queer South-Asian Canadian documentaries. Atif Siddiqi's *Solo* (2003) takes an unflinching stance towards accepting minoritarian identity in a self-centered and self-absorbed experimental documentary format. Marx, Althusser and Lacanian psychoanalysis is applied to invoke base-superstructure, structural causality and societal codes respectively. *Faceless* (2012) by Karan Singh philosophically touches upon the outcasts of race, society, colour, gender, nation and culture that draw striking parallels with the Dalits of India. *Rex v/s Singh* (2008) maps the queer urban geography with its oppressive gay sodomical history coupled with the painstaking three-tier way in which it was made at the level of its text, documentation and symbolism. Cultural sensitivity, translation, religious identities and the colonial context are the areas it grapples with.

A study of the Pride Parade is done for the critique of space as opposed to dissidence. The differentially progressive and grandiose elements of the Canadian and South Asian parades are pitted against each other as an overt marker of the inclusivity in the society and of the difference in approach and magnitude across the nations. Queer Publishing House Queer Ink acts as a catalyst in the journey towards empowering and bringing about non-oppressive change in the fragmented sectors and voices of India through litigation, books and events.

Keywords: queer subculture; gay cinematic; resistance; gender inclusivity

Dr. Yamini Dand Shah is an assiduous literary researcher for gender and sexuality studies and socio-economically marginalized communities/writers of South Asia and Canada alongside her research on the Indian Education System, Aesthetics, Culture and Arts Management. Public discourse is very close to her heart and being the Research Repository of Asian Heritage Foundation, she aims to dialogise regional heritage. She ably co-curated the Literature segment of Kala Ghoda Arts Festival 2019 and is currently on their Core Team. She is a member of the Advisory Council, at the Board of Studies of Ramnarain Ruia College, Advisory Board at 1.618 Ratio Auream Publishing House and Editorial Board of digital bilingual magazine 'Nityanawa Kalasparsha'. Her poems and research papers have been published internationally.

Diaspora and social legacy: the instance of Indians in Canada

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The current paper looks at the recorded and contemporary setting of Indian people group in Canada from a social legacy point of view and examinations the cycles of movement, settlement and social personality. It likewise inspects the difficulties of creating gallery displays which portray the Indian diaspora in Canada. In spite of its vivid history and its developing size and unmistakable quality in Canadian culture, the Indian diaspora has not been the subject of much interest by Canadian galleries. While perceiving the need of working with nearby networks and along these lines reflecting neighborhood concerns, it is presented that any gallery display endeavoring to depict the perplexing arrangement of encounters of the Indian diaspora in Canada ought to incorporate some depiction of the profoundly underestimated position which the Indian people group confronted when it previously settled themselves in the mid 1900s. Notwithstanding this verifiable center, any endeavor to depict the contemporary Indian diaspora needs to depict its developing variety and its endeavors to keep up, and as a rule adjust and 'hybridize', social practices. Such a presentation would likewise need to mirror the impact of transnational powers on the contemporary Indian diaspora. At last, endeavors by galleries to create shows mirroring the Indian presence in Canada will just further the points of its generally applauded state strategy of multiculturalism.

Keywords: Diaspora, Social legacy, Canada, India

Sanchana Srivastava is a postgraduate in International Relations from Central University of Jharkhand. She has been a research Intern at National Human Rights Commission of India, the Kootneeti and Internationalism. She has worked as an Internship trainee in Indira Gandhi Balika Vidyalaya and K.B high School. Her skills include Diplomacy, Global Governance International Security, Public Policy, Humanitarian Affairs, Peace building, Peacekeeping, Disarmament, Multilateral Negotiations, European Union, and the United States. Her research area is the United States Foreign Policy. Her publications relate to that of the United States relations with different countries. She has excelled in different extra curricular activities and has certifications and has done courses offered by the United Nations. Currently she is pursuing M.ed from Vinobha Bhave University, Hazaribagh, Jharkhand, India.

Narrating Anguish Through Analogy: A Study of Fauzia Rafique's *Skeena*

Mehak Bhola

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Gender as a dogma appears to be in a constant state of negotiation with body, sex and sexuality. Throughout the extensive course of history, gendered constructions have been depicted amidst literature against certain cultural constructions. As every literary text is produced out of crucial cultural conditions, the notion stands purely true in the case of gender studies. The binary which runs between the masculine and the feminine and its various nuances hereby contribute in problematizing the literary field. Various texts lay out similar concerns of depicting the internalization of certain codes. The very term “code” becomes a key issue whilst engaging with gender studies as it is imperative in any study of gender. The idea of masculinity and femininity is more or less a construction and replication of certain codes of behavior. Such codes can be recognized in conduct, dressing, language, embodiment etc. Essentially, they are a critical feature of a relatively defined coded system. The codes along with a few other latent features, combine together in order to problematize the male-female essentialist ideologies besides concealing their constructed quality. Thus, it becomes critical to identify how gendered identities become entangled within a complex web of socio-political perplexities in a transnationalist space. They have been so endlessly ritualized, internalized and replicated, that they add to the suppression already set-in motion through racial, class and economic discriminations of South Asian migrant women as their constructed quality precedes any interrogation. In other words, gendered construction is consumed inarguably even in a global context, especially in the case of Third World immigrant women. Upon placing the diasporic condition of such women under scrutinization, an entire series of questions arise to surface. For instance, one begins to think to what extent gender has daunted the immigrant challenges faced by South Asian migrant women as they had been already dominated under racial, economic and political subjugation. This in turn, leads one onto contemplating if multiculturalism could operate as a neutralizing force to diminish intellectual boundaries amidst white native and the post-colonial immigrant. The present paper attempts to examine such differences through analyzing similar concerns elicited within Fauzia Rafique's *Skeena* as she draws certain sublime analogies to depict the critical diasporic challenges marking the immigrant experience of her female protagonist because the narrative turns more nuanced as the racial, sexual, class, ethnic identities conflate with Skeena's gendered antithesis.

Keywords: Gender, intersectionality, diaspora, transnational feminism.

Mehak Bhola has been currently pursuing her doctoral research from Guru Gobind Singh Indraprastha University, Delhi. She has actively participated in many literary conferences and has also presented papers in several online as well as offline conferences. The field of her research involves the study of post-colonial and transnational feminism in relation to Indian diasporic literature.

Escapism as a coping mechanism in Bharati Mukherjee's short story "A Wife's Story."

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Escapism is the desire or behaviour to ignore, evade or avoid reality. During challenging times basic human instinct often leads individuals towards the escape route mainly to divert them from the present traumatic situation. Escapism could also be perceived as a quest for knowledge, or a complex matrix of social, cultural motives. All of us experience a strong urge to escape at a particular junction point in our lives. Reading a book, listening to music or exercising can all be positive forms of escapism. Other constructive forms of escapism are meditating, dancing or gardening. They can give you the much needed diversion for a short period of time and then enable you to respond to the situation in a more balanced manner. In this fast paced age when life is so stressful coping strategies are essential and escapism can be considered as one such device.

In Bharati Mukherjee's short story "A Wife's Story", Panna and her husband both embrace escapism at different stages in their lives. For Panna escapism is a route towards education as well as a diversion from the grief of losing her son. For her husband it is a break from his stressful life of managing the mill in Mumbai as well as an opportunity to explore a new location.

The present paper seeks to explore this concept of escapism and the manner in which it can be applied to the lives of the protagonists in Bharati Mukherjee's short story.

Keywords: escapism ; mental health ; Bharati Mukherjee; escape theory

Sabiha Lalljee has completed her MPhil in English Literature from the University of Mumbai. She has presented paper at a couple of seminars held by the Mumbai University. She enjoys reading and writing about women, food and feelings and the relationship between them. Presently, she is trying to apply psychology related concepts to my research papers.

Home and Away: Whose Land is it Anyway?

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Diaspora connects communities which are not a part of a nation, race and/or religion, and which are yearning for a home which probably does not exist. Focusing on Michael Ondaatje's *In the Skin of a Lion* (1987) and Dionne Brand's *What We All Long For* (2005), the proposed paper will attempt to discuss how the displaced working-class immigrants' world is steeped in nostalgia even as they are often disregarded by the mainstream white culture and/or the diasporic community. The aporia of ethnic solidarity can be seen through the immigrants' struggle with their cultural, linguistic heritage and the emergent desire to seek cross-cultural alliances. The Paper will also endeavour to examine the critical ideas of location, mobility, identity and movement- both geographically and temporally - in the abovementioned novels. The characters/ diasporic subjects in these two texts - the result of the global stream of 'transnational cultural traffic' - are cultural outsiders, associated with darkness and invisibility. While Ondaatje shows how the Bulgarian, Greek, Italian, and Macedonian immigrants helped build the city of Toronto but their names were never mentioned in the historical records, Brand - an Afro Caribbean Canadian - on the other hand, encapsulates affinity with family-life in an Asian Canadian diasporic home and outlines the complications of being Black in Canada. As both the authors are seen to engage in what Gilles Deleuze and Felix Guattari's consider as deterritorialization and reterritorialization, they seem to relate to people who speak a language which is not theirs and who live in 'disjunction between content and expression.'

Keywords: Displacement; Identity; Immigrant; Location; Movement.

Lavanya Dalal is a postgraduate student of English Literature at the University of Mumbai. A recipient of the Shastri Research Student Fellowship (2019-20), Lavanya has worked as a visiting student researcher in the Department of English at the University of Toronto, Canada. She has presented research papers in national and international conferences. Her main research interests lie in the areas of Postcolonial literature, Trauma Studies, Carceral Writing, Indigenous Literatures and Cultural Studies.

Dr. Rimika Singhvi is Associate Professor and Head, Dept. of English, at IIS (deemed to be University), Jaipur. Dr. Singhvi's teaching career spans nearly 18 years and her areas of interest include Indian writing in English, especially women's poetry; Diaspora and YA Fiction; Partition and City Narratives; the modern Indian novel in English; and, writings from South/ Central Asia and the Middle East. She has published in several research journals of repute and has also presented papers at national and international conferences. Some of her paper-presentations abroad have been at Oxford, London, Vienna and Rome. Dr. Singhvi is also an Oral Examiner, Seminar-Presenter and Exam-Inspector for the University of Cambridge, U.K.'s suite of International Tests of English.

Revisiting to Indo-Canadian History and Politics of Immigration in Hugh Johnston's *The Voyage of Komagata Maru: The Sikh Challenge to Canada's Colour Bar*

Moreshwar Undirwade

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The research paper revisits to Indo- Canadian history and politics of immigration through Hugh Johnston's *The Voyage of Komagata Maru: The Sikh Challenge to Canada's Colour Bar*. The paper discusses about rules and laws of immigration in Canada for foreign and Asian countries. Komagata Maru was a steamship, built as a cargo ship in 1890 and owned by Japanese Shinyei Kisen Goshi Kaisya. The paper aim is to revisit Indo-Canada-British relationship and its effect on world during First World War. Hugh Johnston's book deals with real- historical events therefore the paper utilizes interdisciplinary study method to link among history and politics with literature. The book explored real-historical character Gurdit Singh and made him revolutionary hero for Asian immigrant. The author made perfect description of the main character Gurdit Singh, who 56 years old rich businessman entered into international politics. The ship Konagata Maru was carrying 376 passengers from South Asian Indians to Canada but due to unemployment, discrimination and national identity they rejected by Canadian government. The research paper also deals how Johnston explored discrimination among black, white and brown people in all over world especially in Canada. The book revealed people struggle for international identity because only 24 passengers allowed to voyage to Canada and 252 passengers were not allowed to voyage to Canada. At the end of this book 20 people killed by police at Budge Budge near Kolkata and for this incident Canadian Prime Minister apologized to world. The researcher uses library research method to pen down this research paper. The researcher reveals author's contemporary perspective to revisit history and politics of Canadian government, British Empire and condition of India. There are many author, researchers, governments and organization written about this tragic incident but the researcher revisits Hugh Johnston's book *The Voyage of Komagata Maru*. However, Johnston had not provided any conclusion but 21st century people may understand the story of this tragic incident.

Keywords: Militant Nationalism, Voyage, Immigration, Revisiting, National Identity.

Moreshwar Kashiram Undirwade is a PhD Research Scholar in the Department of English at the University of Mumbai. His research interest includes Politics. He has also qualified NET and MH-SET in English.

The Face of the Other: Close-up and the embodiment of Dissemination in the Indo Canadian Cinema

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It is not a surprise that the word 'Diaspora' has more currency when it comes to inter-national dispersion of 'beings' represented in the form of literature or cinema. In a multicultural country like India the citizens migrate quite often and the experiences of the new habitations would come close to the diasporic experiences. The nativists like Bhalchandra Nemade base their arguments for writing in regional languages on the same tautology. However, the experience of 'othering' or being an 'other' to the 'beings' in the host place or country becomes a common thread for analysis. I propose to use Emmanuel Levinas' formulation of 'face to face encounter' to discuss how the cinematic narratives like *Masala* (1991), by Srinivas Krishna and Deepa Mehta's *Sam and Me* (1991), *Beeba Boys* (2015) represent the diasporic experiences. Face, as Gilles Deleuze would put it, is identical to a close-up and the face is a receptive surface that bares the traces of time. At the same time a face is the sight of 'affect'. The close-up of face and other phenomena that act in the similar way on both poles of reception and affect are results of face-to-face encounter between people inhabiting the host country and the people migrating to that space. The theoretical formulation for this research paper moves from Martin Heidegger's idea of 'being in the world' to Emmanuel Levinas' ideas of the 'other', 'self' and 'lack' producing desires and longing. The diasporic experiences represented in the films seem to emanate from the lack of instant access to a certain kind of culture. These films also represent the inefficacy to formulate a common and the ruptured sociality in the host country. These ruptures and encounters with the others can be observed in the close-ups appearing in the films.

Keywords: Face; Close-up; affect; Levinas; Deleuze

Dr. Anil Ashok Sonawane is an Assistant Professor of English and has a Ph.D degree in the field of Early Indian Cinema. His research interests are Film Theory, Western Philosophy and Literary Theory.

Uma Parameswaran's poem Trishanku -An Analysis

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South Asian Canadian literature, as a category of study, came into existence in the 1980s, various critical and theoretical frameworks have further kindred reading of South Asian Canadian texts and contexts, including diaspora and transnational studies, gender studies and queer theory, and so on. From the mid-1980s to the late 1990s, a number of works have helped one to establish the central terms of engagement for South Asian Canadian literature. "South Asian Canadian," as a diasporic or ethnic category, Uma Parameswaran has produced her writings based on the concept of socio-religious and ethno cultural affinities. Hence her works have seen to be a multiculturalist's invention, shaped for the expedience of a nation attempting to accommodate a vast and indeed, these arenas of ideological conflict, armed warfare, and socio political upheaval have adversely impacted her writings. In particular her poem Trishanku exposes with imperial racism and also "the triangulated relationship between India, Canada and the British Empire." She highlights the complex web of social relations and a multiplicity of identities — race, class, and gender — through ideas which are represented here by the poet. Each of these lines breaks new theoretical ground in readings of texts and contexts that are as challenging as they are far-ranging, including unique aesthetic treatments of the in-between's and hybridist' experienced by diasporas persons, Trishanku has become a metaphor for diasporas position. Several contributions in this issue complicate the "South Asian Canadian" paradigm in light of the "double diaspora," or those whose migrations have been twice- or multiply-removed from the Indian subcontinent, by way of ancestral migrations to Britain's colonies in the Caribbean, East Africa, and elsewhere. So the settlers could never become native of Canada or India, they could neither go back nor forget their affinity towards their native land. Hence the settlers especially the second generation has become align to their native land. At the same time they are identified as natives of India. Hence this poem beautifully analyses the in-betweens and trans nationality of Diasporas generation.

Keywords: Diaspora ; Trishanku ; in-betweens; hybridist; Transnationality; expedience

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Jeevan Sangram: A Narrative of Nationhood, Nationalism and Nostalgia in the Backdrop of Komagata Maru Incident

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“It is a sad story; it is a shameful story” (Chattopadhyay 1). The description is about the Komagata Maru incident which is a bleak episode in the history of immigration to Canada. The group of Indians who were part of the Ghadar Movement had tried migrating to Canada on the ship Komagata Maru, but they were denied entry into the Canadian waters and was turned back. The only option available to them was to come back to their homeland India, but the British administrators with the help of Indian soldiers killed them at the Budge Budge Dockyard branding them as trouble –makers. The paper deals with how the 1974 Hindi movie *Jeevan Sangram* deals with the struggle of a group of Indians who fought against the British in India. It highlights how British Empire represses the Indian masses. The massive Indian national movement gets an added value when the group of Punjabi Sikh activists join the workers in Bengal to fight against the British. The emotional attachment to Mother India and sacrificing everything for the freedom of the country is emphasized. The revolutionaries sacrifice their lives for imparting moral courage and determination in the Indian people who are afraid of the British forces. It ends in a positive note when the protagonist Arjun sacrifices his life after instilling a sense of nationhood and transferring the onus of Independence struggle to the Indian masses. Though the movie reinforces the link between Indian struggle for Independence and the Komagata Maru incident, it carefully avoids the mention of the immigration to Canada. The allegiance to one's motherland and the need to gain freedom for the masses are highlighted overshadowing the immigration aspect of Komagata Maru incident. It also shows how the colonial apparatus functions effectively through close surveillance and military/police forces to maintain the imperial rule intact. Thus the narrative becomes interspersed with nationalism, nostalgia/memory of the past and a sense of nationhood in which every form of native resistance is stressed.

Keywords: Ghadar Movement; Komagata Maru; anti-colonial hostility

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Living in Limbo: Translating Rhizomatic Experiences Through Indo-Canadian Theatre

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The metaphor of translation is accommodating as it reflects upon the complex situations of migration, diaspora and languages we live in today. In this paper I propose to highlight often-quoted notions 'location', and 'dislocation' in the narratives of diasporic experiences being translated by what Salman Rushdie calls 'translated men'. These translated human beings have been translating their experiences through narratives either lamenting or imagining, celebrating their homelands and roots. However, imagining or having one root seems problematic as South Asians or in the context of this research paper, Indo-Canadians have already been translated by the presence of Europeans during the colonial period. They have already been uprooted and enrooted under colonialism and after migrating to Canada the similar process of dislocation and relocation happened. Gilles Deleuze and Félix Guattari's concept 'rhizome' helps to understand diasporic situation, which is reducible neither to the one nor to the multiple roots, which constitutes the 'in-between' position of limbo, living in an aporia. This is where Walter Benjamin's metaphor for translation as 'transplantation' helps to understand their relocation in the new land. Uma Parameswaran, one of the renowned Indo-Canadian diasporic writers has translated her homeland, cultural baggage, Indian mythology and the sense of relocation through her plays like *Sita's Promise*, *Meera*, *Dear Deedi, My Sister*, and *Rootless but Green are the Boulevard Trees*. This paper is an attempt to analyse these plays elucidating the argument that translated human beings have been translating rhizomatic roots, elaborating the transplantation of their lives in the countries they are living in. Being in diaspora is living in translation. The plays *Sita's Promise* and *Meera* are the translations of Indian myths in the sense that Parameswaran has presented the new interpretation of the stories from Indian epics. The myths are transcended through these plays. In the play *Dear Deedi, My Sister* she describes the conditions of translated lives and in *Rootless but Green are the Boulevard Trees* she represents the issues of assimilation faced by the first generation and second-generation immigrants. All these plays are written by a playwright deliberating upon the rhizomatic nature of her roots.

Keywords: Indo-Canadian Theatre; Translation; Diaspora; Rhizome; Limbo

Dr. Kavita Patil is an Assistant Professor of English. She is a practicing translator and has a Ph.D in the field of Translation studies. Her areas of interest are Translation Studies, 19th Century Maharashtra, Early Marathi Theatre and Literary Theory.

Exploring the Pluralities of Cosmopolitan Identity and the Paradigm of Nationhood in Michael Ondaatje's *The English Patient*

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The notion of identity has been one of the most debated topics in the domain of diaspora and transnational studies ever since its inception as a field of academic enquiry. In the realm of South Asian Canadian Diaspora studies, the lack of a single and rigid national affiliation in identity formation has resurrected cosmopolitanism as a means to explore the transnational identities of diaspora. The concept of cosmopolitanism has existed since the fourth century and continues to evolve in the contemporary age. Examining the ancient principle of 'world citizenship' in modern debates on cosmopolitanism, this paper aims to examine the divergent concepts of cosmopolitanism and its role in identity formation with reference to *The English Patient* by Michael Ondaatje. In the novel, Ondaatje reveals the implications of an effort to 'unimagine' national boundaries after World War II, reflecting a vision of cosmopolitanism through the novel. As a transnational diasporic writer with complex and distinct diasporic perspectives, his protagonists live in a perpetual state of flux navigating the pluralities of cosmopolitan identity. In order to trace the role of the nation in the formation of identity, the paper analyses two main characters, Almasy the English patient and Kip the Indian sapper, exhibiting diverging conceptions of cosmopolitan identity. Ondaatje stresses the fact that one's ethnicity during a time of war is a critical and inextricable part of one's personal identity, demonstrating how the abjection of family, civic and national loyalties turns into a catalyst for self-destruction and ethical irresponsibility. Kip appears poised to stand as evidence of the tenability of 'rooted' cosmopolitanism against the rootless cosmopolitanism exhibited by Almasy during an era of world violence, testifying to the potential that human imagination has in bridging contentious borders of a nation. Consequently, the paper challenges the tenability of both notions of cosmopolitanism in a world characterised by nationalistic hostility and bloodshed.

Keywords: Cosmopolitanism, National Identity, Transnationalism, Diaspora

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Dr. Rukmini.S is a Senior academic in the Department of English, School of Social Sciences and Languages, VIT University. She has been teaching in the areas of English Language and Literature, Indian Writing in English, ELT, Soft skills and guiding Ph.Ds.in English Language and Literature for more than two decades

‘Fluxed Present’ and the Problematics of Dislocations and Assimilations with Special Reference to Recent South Asian Canadian Writings

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Times keep changing and so do the context, situations and spaces. The concept of space is as dynamic and evolving as the concept of time is. Emerging interest in various disciplines in spaces and places is not only the result of the frequent and unprecedented migrations, border crossings, dislocations and relocations, it is also perhaps due to rapid globalization. Globalization has become very pertinent for policy makers, business leaders and scholars across the globe. In this context, diaspora and ‘new-spaces’ have emerged very prominent, few academic disciplines have attracted more attention than Diasporic Studies- nostalgia, loneliness, identity crises, nationalism, globalism, multiculturalism, marginality, culture, et.al. -the list of sub themes covered under diaspora studies is endless and in this ever-evolving theme the concept of space, territory and place is another edition.

In his 1946 presidential address to the association of American Geographers, the geographer John K Wright evoked his colleagues to explore geographical truths and believes as these find expression in literary, artistic and aesthetics sphere. As Terence Young observed in a critical evaluation of such scholarship that such humanistic geographers are sensitive to the role of the meaning producing subject in the creation of the significance of place. The place, the space remains fixed in a migrant sensibility. The following lines by Indian Urdu Poet Bashir Badr captures this sensibility in the following couplet:

*“Lawn mein ek bhi bel aisi nahin, jo dehati parinde ke par bandh le
Jungle aam ki jaanleva mehak, jab bulaegi, vaps chala jaega”
(Not a single vine in the lawn can entangle feathers of a native bird
When murderous- redolence of wild mango will call, he will go back)*

With dynamic change in the world around and especially in the post covid times and also during world’s longest silent farmer’s protest- the association with the ‘place’ ‘space’ and territory is gaining a new momentum and also significance. The paper intends to locate a ‘new space’ in the recent writings of South Asian Canadian Diasporic writers placed in Canada.

Prof. Dr. Sangeeta Handa retired as Principal from Govt. Mohindra College, the oldest institution of Punjab. Worked as Professor in The Department of English in the same institution. Guided 6 PhDs from Punjabi University, Patiala and Desh Bhagat University, Mandi Gobindgarh. Published extensively on Diaspora Studies, Indian Writing in English, Literary theory and American Literature. Presented papers in more than 50 international and national conferences.

The State of Gilead's Dystopic Narrative of Nationhood and Nationalism Ingeminated in Deepa Mehta's Leila

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The 2019 Deepa-Mehta directed web series *Leila* was surrounded by a cloud of controversy on social media, with livid viewers not just slamming the Indo-Canadian director for her dystopic portrayal of a nation state defined by religious fundamentalism but also targeting the OTT platform Netflix for its alleged anti-religious sentiment directed at a certain religion for streaming it. This paper wishes to argue that *Leila* is a project, representative of Transnational solidarity across political borders separating nation states, aspiring of creating a shared cultural imaginary of its viewers/consumers much on the lines of the fictionalized and dystopic representation of the state in the web series *The Handmaid's Tale*, an adaptation of the novel by the same name written by Canada's iconic author Margaret Atwood. Both filmic narratives, with their centralised arboreal plots and their movement back and forth in time, very much in the tradition of the novel form, enable the imagining of a world gliding through Benedict Anderson's 'empty homogenous time', encompassing a lateral stretch of citizens arranged in an economy of both, simultaneity and stratification to form an imagined community, the prerequisite or the cornerstone of a nation state. In both narratives, the nation as a conceptual space is imagined through a neat, recognizable slotting of citizens into categories with the marginalised unfavourably or ambivalently portrayed which corresponds to their mediated depiction and portrayal in an actual nation state, subalterns completely invisibilised from the narrative space which is again concomitant to their actual absence from the mainstream political discourse and the social imaginary of a nation state and gendered subjects as metonymized versions to capture and contain the full idea and import of the nation state informed by a certain fundamentalist ideology not always, but often akin to or informed by religion. The paper seeks to capture the experience of inhabiting bodies and spaces in a certain ideological framework with the larger discourse and political boundaries of the nation state that espouses a strict culture of discipline, punishment and surveillance to be observed which visually magnifies to an extreme, Michel Foucault's reflection on the functioning of the state and its disciplining and punishing bodies committed to creating docile, compliant citizens.

Keywords: transnationalism; Deepa Mehta; gender and nation; cultural nationalism

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Reconstructing the Self through Narrative and Space in Chitra Banerjee Divakaruni's 'The Mistress of Spices'

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Space and Narrative can be considered as the two building blocks that re-constructs the layers of any narrative work. Andre Lefebvre while talking about the 'Historical Notions of Space' deals with the idea of 'Lived Space' and the 'Third Space' in reconstructing the self in imagination that has been kept alive and accessible by the narrative arts and constructs. The construction of space in narrative can also be understood with special reference to Bakhtin's 'Chronotope' (Time- Space Configuration) which is an aesthetic way of delineating human beings in relation to their temporal and spatial world. Space has always been inherently embedded in the narrative structure of a text and both cannot be dissociated from each other. Space has the power to prefigure the balance in between the different layers that construct the narrative of any literary work. This paper will explore the notions of 'Lived Space' and 'Third Space' in re-constructing the 'Self' through Narrative in Chitra Banerjee Divakaruni's 'The Mistress of Spices'. This paper will also deal with the idea of space as a locale in Diaspora that has been redefined in 'The Mistress of Spices' by Chitra Banerjee Divakaruni. Keywords: Building blocks, Lived Space, Third Space, Identity, Narrative Structure.

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Mr. Arghya Chakraborty is a Research Scholar in the Department of English, Faculty of Arts, The Maharaja Sayajirao University of Baroda, Vadodara. He has 3 years of teaching experience. His areas of specialization are Poetry, American Literature, Latin American Literature, Fiction and Drama & Performance. He has 4 articles published in journals of National and International repute. Mr. Chakraborty has been awarded with a Gold Medal for his excellence in Master of Arts and also he has cleared the U.G.C. NET Exam.

SOMETHING 'FUNNY' ABOUT GENDER AND SEXUALITY: SHYAM SELVADURAI'S *FUNNY BOY*

Dr. Shatakshi

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Shyam Selvadurai is a progeny of two *then* rival ethnic groups, the Sri Lankan Sinhalese and the minority Tamilians. And he was gay. So is his *funny* boy Arjie. However, Shyam doesn't want the book to be called an autobiography. It took a significant span of time for the world to accept rights of the other than heterosexuals as lawful. We can pretty much imagine how it would have been in the novel's time period. The book *FUNNY BOY* was published in September 1994 and won the Lambda Literary Award for Gay Fiction and the Books in Canada First Novel Award. The author along with his family was compelled to move to Canada due to the 1983 ethnic riots and studied professional writing as a part of Bachelor of Fine Arts program in the York University.

FUNNY BOY is a coming of age novel where a child finds himself a bit out of place (as told by the elders) and gradually discovers why it was so. He is *funny* as being a boy, he plays the bride-bride game and that too, playing the central role of a bride. At first he is unable to understand why his father's tone is that of disgust when his uncle called him a *funny one*? When he finally understands that he is different, he feels sorry for shaming his family. "I would be caught between the boys' and the girls' worlds, not belonging or wanted in either", says Arjie. The age long criteria regarding gender roles try to widen themselves here as a girl Meena fights for her value among boys, a boy Arjie feels at ease among girls and a bride-to-be Radha Aunty doesn't match Arjie's as well as the readers' imagination (she is dark and 'flat' rather than fair and plum).

In this paper, the focus will fall on the treatment of gender and sexuality, the compulsion of falling perfect into a fixed mould in accordance with these two and the problems the 'different' people face when they fail or deny to admit to it.

Keywords:- Gender-perfect, the Boys' World, the Girls' World, Sexuality, Gender migrants.

Dr. Shatakshi Ph. D. in English in 2019, the title of the thesis being *Recritiquing Samuel Beckett, The Dramatist: An Exploration Into Theme And Style*. She has completed M.A. in English in 2012 from B. R. A. Bihar University, Muzaffarpur, Bihar.

Politics of Minority: Sikhs in Canadian Parliament

Jagjit Kaur

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Sikh community has had a long journey from being immigrants to becoming politicians in Canada. Sikhs who had once struggled to enter and establish themselves in Canada especially during the colonial period have come to occupy many powerful positions. “The Sikh community may comprise just 1 percent of Canada’s population, but they have come to wield more power than most of their immigrant counterparts”(Shukla,2019). Sikhs have been residing in Canada for more than a century and got franchise around seven decades ago. They began experiencing political power with many community members entering the Canadian parliament. Furthermore the historic victory of 38 years old Jagmeet Singh as the leader of New Democratic Party has further found credence in the polity of Canada with him being seen as a popular contender against the incumbent. Comparatively India, which has 2% of its population from Sikh community, has a lower number of Sikh members in Lok sabha compared to Canadian parliament. Indian Lok Sabha has 13 members of Sikh community whereas the Canadian parliament has 18 members from Sikh community (Times of India, 2019). The enigma is that the how the Canadian Sikhs who get the franchise at the time of India’s independence rose high through the power structure whereas still the Indian Sikhs lag behind their Canadian counterparts. This papers aims to analyze the factors responsible for the rise of Sikhs in Canadian politics and the role of community. The first part of the paper explains the brief history of Sikh migration across various eras. Second part highlights the political accomplishments of Sikhs in Canada. Third part explains and analyzes the factors responsible for the rise of Sikhs in the politics of Canada. The fourth part compares the case of Indian Sikhs and their political engagements with their counterparts in Canada and last part concludes the paper and discussed gaps for further research.

Keywords: Sikhs, Franchise, NDP;New Democratic Party ,

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Ugliness does not Matter : Bringing the Homeland Along in Shyam Selvadurai's *The Hungry Ghosts*

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The brutal Civil War in Sri Lanka forced millions of Tamils (an ethnic minority) to leave their homeland. Most of these persecuted Tamils moved to Canada to begin a new life. In this new home, the Tamil diaspora began exploring their existence split between the past trauma and an uncertain future. Carrying similar experiences with him, Canadian-Sri Lankan writer Shyam Selvadurai voices his immigrant experiences in his works. As a diasporic writer inhabiting two separate, inherently different worlds, Selvadurai further problematizes this split-experience by introducing the autobiographical element of being half Sinhalese and half Tamil. In this regard, Selvadurai's fiction *The Hungry Ghosts*, set against the backdrop of the Civil war, acts as a testimony to the realities witnessed and experienced by the writer. The protagonist of the novel, Shivan becomes an externalised self for the author. This paper will examine how the central conflict of Shivan's forced separation from his lover voices the concerns of the triply marginalised queer diaspora. Furthermore, the paper will explore the journey of Shivan from an ugly, violent past to a new existence in Toronto, interspersed with reminiscences of a ready-made childhood, pain and the solace offered by Buddhist philosophy. The paper will also look at how Buddhist myths (one of them being the myth of 'peretheya' or a hungry ghost, from which the title of the novel is derived) and the remains of the Sinhala language become a medium for reconnecting with the 'ugly' past. Lastly, while attempting to deconstruct Shivan's notion of 'homeland', the paper will also explore the possibility of bringing the 'homeland', as a tangible entity, to a new country.

Keywords: Trauma; dissonant existence; homeland; myths; Buddhism

Avanti Lele is a Master's student in the Department of English at Mumbai University. Her research interests include Trauma Studies, Partition Literature, Postcolonial Studies, and Women's Writing.

Culture, Food, Stories and Identity: Narratives of Diaspora in *The In Between World of Vikram Lal*

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We are the historians and myth makers; the witnesses. We are essentially exiles, yet our home is Canada, because home is the past and the present, as also the future...

M.G.Vassanji

The narratives of the diaspora are marked by a sense of loss, ambivalence, nostalgia and memories of the homeland. The immigrants, in their adopted country find it very difficult to leave their old world behind so the new land turns out to be a 'no new land' for them. Besides, they are also haunted by a common fear that their children will lose connection with their homelands. The parent generation has with them memories with which they recreate their homelands, but their children who are born in the foreign land, for them the land of their birth is their homeland. For the younger generation, there is no interplay of memory with their present, no longing for past, because it is a past which they have never been a part of. Parents try to create a mini India of their own in the new land where they practice Indian culture and traditions. They cook Indian food which is an influential factor in the formation of diasporic identity and feed their children with stories of their homeland.

The paper aims to analyse the plight of second and third generation of immigrants focusing on the tropes of food and storytelling used in the narratives of the Diaspora. For the purpose of study, the paper will take into consideration M.G. Vassanji's *The In Between World of Vikram Lal*, a novel about Vikram Lal who inhabits an in-between world: between the pull of his ancestral home in India and the Kenya he loves passionately, between his tragic past in Africa and unclear future in Canada, between the innocent world of childhood and the corrupt political world of post-colonial Kenya.

Dr. Kiran Kalra is an Assistant Professor in the Department of English, Govt. PG College for Women, Gandhi Nagar, Jammu under Higher Education Department of Jammu & Kashmir UT. She has done her research on the topic "Cultural Ambivalence in the Fiction of M.G. Vassanji." Her area of interest is South Asian Diaspora and Indian Writing in English.

What 'fair seed-time'? Rethinking Childhood in the Context of Transnationalism

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The paper intends to examine the concepts of rooting, up-rooting and re-grounding in the context of childhood and education away from the country of origin, in the globalized world. The Indian sensibility, it may be argued is inevitably caught between the nineteenth century inheritance of a Romantic and organic image of home and the seductive hard but shimmering surfaces of an interconnected world. Children are particularly at risk of undergoing loss and pain but it may be shown that the experience of adjusting to a foreign land may lead to the development of different skill sets and moorings.

The need for understanding the potential for growth and development of the subjects, a natural corollary of residence in the 'host' country may be met with the idea of education in the Indian tradition, especially the Pali canon. Whilst the privilege of moving to the Western, developed hemisphere is a fact that cannot be denied, I argue that the notion of the pain associated with uprooting and transplantation, what Wordsworth in *The Prelude*, Book I described as: being 'foster'd alike by beauty and by fear' leads not only to a sharpened awareness or re-grounding in the world but may be philosophized from ancient Indian perspective as desirable.

The experience of re-grounding in a multicultural community in the country of residence is already emerging in fiction. A relevant text is *Saints and Misfits* [2017] by S.K.Ali, a Canadian author of Indian origin, which has been awarded in the Young Adult Fiction category. It looks at growing up through the eyes of fifteen-year-old Janna Yusuf, who learns to negotiate clashing interests of family, friends and community. When attempted molestation prompts soul-searching queries about identity in a fractured world [divided between 'saints' and misfits] it is not romance but a chance friendship with a ninety-year-old that applies the balm. What is significant is that the country of origin is a mediated presence in the text and the experience of uprooting is apparently missing.

I wish to conclude by placing the above text alongside the developing private narrative in my own family, because I am witness to a transnational space resultant upon migration to Canada. I wish to invite responses from a grandmother [in India] and her grandchildren [in Canada] to a questionnaire dealing with the experience of migrating; the need to communicate and the means of doing so; and the role of memory in cultural transmission.

Keywords: Uprooting; coping with stress; fictions of re-grounding, emergent private space

Rangana Banerji is Associate Professor at the Department of English, University of Calcutta. She works in the interface of colonial Bengal-Britain encounter as evidenced from cultural records and has recently begun to look at the experience of migration from India to Canada and other countries.

The Haunting Colonial Ghost: Exploring Cultural Appropriation in Deepa Mehta's *Funny Boy* and Vic Sarin's *Partition*

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You can push the colonizers out of the colony, but you cannot pull the colonial legacy out of the colonized. This unequivocal truth has had a palimpsestic impact on cultures exoticized by the West, which manifests itself in the form of cultural appropriation. Cinema proves to be one of the easiest and most accessible mediums of occidental manipulation. The growing trend of English feature films depicting a westernized notion of native cultures pushes forward a black and white moralistic binary, denying it the ambiguity of the grey area. Deepa Mehta's 2020 adaptation of Shyam Selvadurai's 1994 novel, *Funny Boy*, and Vic Sarin's 2007 film *Partition*, focus on the tumultuous past of Sri Lanka and India respectively. As products of South Asian Canadian diaspora, these two films reveal romanticized notions of the homeland at the cost of the dilution of traumatic lived experiences on several levels. This dilution stems from the unconsciously occurring cultural appropriation in the form of misrepresentation, commercializing of culture and most importantly the repudiation of reality as it unfolded. Using Homi K. Bhabha's *Cultural Diversity and Cultural Differences* (1995), and Julie Sanders' *Adaptation and Appropriation* (2015), this paper aims to explore the question - does the need to shine a spotlight on the impact of certain culturally significant events justify their appropriation? Further, it seeks to understand the importance of creating awareness while maintaining cultural sensitivity, and where to draw the line between the two.

Keywords: Cultural appropriation, Diaspora, Homi K. Bhabha, Julie Sanders, Colonialism

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Migration and Psychiatric Dynamism: A Psychoanalytical Enquiry of Vassanji's The Assassin's Song

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Mental health has been a focus of deliberations across streams and genres, generating consciousness about the diverse range of psychic illnesses, including depression, PTSD, personality disorders, and anxiety disorders, negatively affecting a person's cognitive affluence. The mental conflict and agitation have consistently been one of the highlights of diasporic literature, thus befitting as a substantial attribute of the renowned Indo-Canadian writer M.G. Vassanji's works which have grasped imputable attention of the critics and interpreters athwart countries. The push-pull model of migration has justified the existence of wide-ranging reasons-demographic, social, geographic, and economic factors-which create a compelling force on migrants to move out of their origins and allure them to their destination. This continuous flux of people across boundaries, to quench the ignited thirst of economic stability, has led to various stress engendering circumstances that strike the migrant and non-migrating family members. "The Assassin's Song" by Vassanji has brought forth the predicament of a young man named Karsan, who struggles to create his identity as 'an ordinary man' in sharp contrast to his innate status of a 'gaadi-varas'-the keeper of the shrine- a divine rank which has been dutifully passed down the lineage. To establish his ordinary identity, the protagonist migrates to the USA. His dislocation and transposition severely impact his psychological well-being as it brings new challenges and uncertainties, leading to trepidations and apprehensions. The paper attempts to highlight the psychiatric dynamism of the migrating lead as well as of the ones who are 'left-behind' using the 'theory of conservation of resources' by Hobfoll's which considers an individual as a product of various cultural involvements having an attachment to biological and social origins. Coping with the stress of migration is a formidable task. Its mechanism varies based on an individual's personality, which Vassanji reflects through Karsan and his mother, who deal with the entire displacement commotion differently. The paper emphasizes the comprehension of their survival mechanisms using Folkman and Lazarus's conceptual framework, which rests on the pillars of problem-focussed and emotion-focussed coping.

Keywords: Psychiatric Dynamism, Migration, Mental Health, Conservation of Resources Theory, Coping mechanism

Ms Richa Sharma is a University Fellow in Centre for Languages Learning at the NorthCap University, Gurugram, Haryana. She has a teaching experience as a lecturer in PG department of English at Kasturba College, Hyderabad. She has been actively involved in publishing papers in diverse areas. Her research interest lies in Indian Mythology and Diasporic Narratives. She desires to share her experience with a diverse group of students and learn through a mutual quest for knowledge.

Dr Shrutimita Mehta has been teaching English at the Centre for Languages Learning of The NorthCap University, Gurugram, Haryana, for twenty-five years. She has published research papers in several International Journals and presented papers in National and International Seminars and Conferences. Dr Mehta has also authored a book on Essentials of Effective Communication. She is a certified BEC Trainer and is certified by the British High Commission to teach all levels of Business English Certificate Courses. Her areas of interest are Gender studies, Indian Writing in English, Postcolonial Literature, Partition Studies, Women Novelists and Twentieth-Century Writing.

On the Flip Side: Stories of Unsuccessful Student Migrants to Canada from Kerala

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A considerable number of youngsters from India migrate to developed nations yearly as students, in pursuit of better career prospects (Hercog, & Laar, 2016). Canada is a top destination for international students with a total of 4 lakh study permits being granted in 201 out of which 1.39 lakh were for Indian students (Kably, & Rao, 2019). The mainstream narratives on such migration spotlight success stories (Johnstone, & Lee, 2014; Rahim, 2014)). Although the lion share of the student-migrants successfully integrates to the Canadian context by bagging reasonable careers, a considerable share fails to do so (Scott et al., 2015). This research is a qualitative exploration of 15 youngsters from Kerala, post-failure to kick start a career in Canada after the completion of an academic course. The research focuses on the lived experience of the respondents and hence follows a constructivist worldview and qualitative approach. Data was gathered using in-depth personal interviews of respondents selected through judgmental sampling and the content was analysed using Voyant tools and Atlas.ti 7. The findings throw light on the emotional burden accumulated on the respondents owing to their failure to engage in a career in Canada. The emotional burden primarily is related to the guilt associated with the financial burden they incurred on their parents. Factors like a sense of failure, lack of confidence and loss of enthusiasm in pursuing a new career also emerge out of this sense of emotional burden.

Keywords: Migration, Canada, Kerala, Students, Career failures

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**Theorizing Chronotope of ‘Third Space’: Cognitive Cartographies of Spatial
Longing and Belonging in M. G. Vassanji’s *The In-Between
World of Vikram Lall***

Chhandita Das

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Dr. Priyanka Tripathi

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Indo-Canadian diaspora received major impetus in later decades of the last century mainly due to the growing impact upon literature of Indian origin authors settled in Canada. Their writings are often thrilled with overt nostalgia and sentimentality laced with witty yet affectionate tone of ‘Indianness’. M. G. Vassanji is foremost among these voices whose Giller Prize winning work *The In-Between World of Vikram Lall* (2004) deeply touches upon the narratives of continuum displacements between India, East Africa and Canada through the lived experiences of protagonist Vik’s three generations. Upon the threads of ‘diasporic imaginary’ (Mishra 2007) and partition (Ramone 2020; Sengupta 2012), this article seeks to focus on M. G. Vassanji’s narrative organization of regional and transnational spaces between homeland and host-land to draw (im)migrants’ cognitive cartographies reflecting upon Frederic Jameson’s (1991) ‘cognitive mapping’. The duality of longing and belonging contestations in the construction of diasporic identity in “the third space” will further be critiqued as ‘chronotopic’ (in Bakhtinian term) since Vik’s perspective is not the only one in the narrative, rather irreconcilable perspectives and worldviews are instigated across temporality through the narrations of two more generations i.e. Vik’s grandfather Anand Lall Peshawari and Vik’s mother and Uncle Mahesh.

Keywords: ‘Indo-Canadian Diaspora’, ‘Chronotope’, ‘Third Space’, ‘Cognitive Cartography’, ‘Identity’.

Chhandita Das is currently a Senior Research Fellow and Teaching Assistant in the Department of Humanities and Social Sciences, Indian Institute of Technology Patna, India. Her areas of interest are Place and Literature, Literature and Social Semiotics, and Indian Writing in English. She is also a Teaching Assistant for UG level course English for Communication. She has published with reputed journals like English: Journal of the English Association (Oxford Academic), Indian Literature (Sahitya Akademi), Open Cultural Studies (De Gruyter), Economic and Political Weekly etc.

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Structuring the Voices of Activism in Farzana Doctor's *Seven*

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The recent interventionist vocalisations around the world have dented and enfeebled the essentialised constructs of 'nation' and its rigid emphasis on the rhetoric of 'the domestic affairs'. Be it Greta Thunberg's importunate clamor upon Indian farmers' protests or Robert Malley's warning about global peace and security, the overt and covert global activism has militated itself against the abiding formulations of the nation and its functioning like never before. Speaking Up, sharing one's resources, utilizing networks, showing support, amplifying the crescendo etc. have weaponised the laity into showing solidarity for the 'marginalized other' against the oppressive systems by cutting across its power and privilege.

The role of literature, in such a scenario becomes all the more potent, as the compelling, cogent responses through fiction, both a priori and a posteriori, allow greater room for bargaining, wielding power and welding resistances into the ironclad systems of tyranny. To such a set-up, it is the diaspora which barges in, to 'disrupt [a] tidy view of nation, narration and belonging(Bose).

The present paper aims to theoretically propose and understand the shifts in diasporic practices of the Indo-Candian writers by focusing on Farzana Doctor's recent fiction *Seven* as aesthetic-cum-resistant enterprise. From the stages of assimilation to reinventing self-image and identity, embracing cosmopolitanism and multilocationality to the neoteric discursive idea of speaking, Farzana Doctor's *Seven* engages with the past into her great grand father's legacy, by using the broader narrative apparatus in which permeates the journey of Sharifa to India and the physical displacement of other women in her Dawoodi-Bohra community. Taking biographical experiences and her social worker exposure, Farzana Doctor empathetically teases out the complexities of community practice of "Khatna" of Female Genital Mutilation (FGM), by dialectically balancing itself out against the feminist uproar on female circumcision.

The issue of FGM is fictionalized not as gross knee-jerk reaction rather as a ratiocinated dialectical approach to deconstruct the practice from different opinions in order to perspectivize the violent and oppressive gendered practices under religion. This paper, ergo, will chart out how she creates interventionist activism and agency through literary acculturation within the diasporic spaces. Both the nation and female body become the dialogic site of activism, engagement and contestation due to the systematic docility of female body by patriarchy and institutionalized domination of nation's body by the State.

Keywords: Gendered Discourse, Sexuality, Gendered Politics, Resistance, Activism

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Being and 'being-in-common': Rethinking the idea of Diaspora as community"

Vikki Gayakvad

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Diaspora has been one of the most debated concept in postcolonial discourse whereby it has been addressed as both a volatile 'in-motion' idea. From Benedict Anderson's idea of 'imagined community' to Rushdie's 'Imaginary Homeland', the notion of diaspora has been conceived both as intangible sense of communion and recollection of the pieces of a broken mirror still pricking the imagination of the dispersed generations. Drawing from the poststructural theories, we have also come to terms with the continuous formation of the diasporic identity within its representation as Stuart Hall suggests. Nevertheless, the articulation of the subject in diaspora still seems to be positioned through the 'metaphysics of presence' when it is attached with a suffix of 'community'. The praxis of naming diaspora as a community results into a paradoxical homogenization (in the idea of cultural diversity also) of the creative multiplicity this 'otherwise than being' occupies. T

is especially becomes possible by categorization of the writing, art, films, and spaces. For instance, we tend to ignore the expelled Indians who are now residents of Pakistan while categorizing Indian Diaspora. The present paper attempts to contest the usage of community to describe diaspora. The paper emphasizes on the position of the *subject* (*self, ego, being*) in understanding diaspora as community and diaspora as 'being-in-common'.

It suggests that the space occupied by diaspora is *heterotopic* in nature. Heterotopia, for Foucault, indicates the counter-sites in which the real sites are represented, contested and inverted; these are the places that are outside all spaces, even though it might be possible to demarcate their location (Foucault 3). Since the emergence of deconstructive method of reading literature, the radically different notion off subjectivity has called for our attention. The subject is no longer Cartesian one possessing a rational interiority expressible in a language of inter-personal communication. Subject is now not a subject that exists in a strictly ontological sense, nor does it 'resist' but it is the one which 'desists'. Desistence, as opposed to the desire for stable memetic identification or violent resistance, is an oscillation of the self between varieties of identification (Lacoue-Labarthe 7). Drawing on these ideas, the paper problematizes the notion of community not as the totalising closure but a transgressive displacement or interruption. Instead of associating it with an already given or potential common or same being, it should be thought as unfinalized or never-finalizable 'being-in-common'. The paper first discusses the articulation of being as presented by Heidegger and then takes hint from Jean Luc-Nancy's *Inoperative Community* to differentiate the mythical notion of diaspora community and the idea diaspora as 'being-in-common' (Luc-Nancy 31). Being in common is a condition where the beings 'compeare' i.e. to appear together. They are exposed, presented or offered to one another and not collated together. Community, understood thus, is a mode of compearance (opposed to disappearance) that denies infinite immanence and manages to keep open spaces both within and without. (Luc-Nancy 51) To illustrate the same, the paper cites case studies from Deepa Mehta's *Earth* (1999), Ali Kazimi's *Continuous Journey* (2004) and Asim Rafiqi's photo chronicle *Idea of India* (2009) and Mara Ahamad's *A Thin Wall* (2015).

Keywords: Diaspora, Being, Community, Being-in-common, Jean Luc-Nancy, Martin Heidegger, Philip Lacoue-Labarthe, Heterotopia, Hauntology.

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Locating the Gastronomostalgic Journey of the Indo Canadian Diasporic Encounter in Gerrard Street.

Namrata Chowdhury

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The Indo-Canadian transnational exchange can be mapped on to varied literary and cultural events and the diasporic community participates to bring alive a 'Little India' amidst cartographical borders of Canada. Gerrard Street in Toronto has been known to put on display different colours and flavours exhibiting the rich cultural exchange from the Indian diaspora settled in Canada. This street shall be the focus of my paper, as I wish to negotiate its locus and status vis-à-vis Anita Mannur's "culinary nostalgia" with food "serving both as a placeholder for marking cultural distinctiveness and as a palliative for dislocation." (Mannur 13) When Mannur's essay examines the Asian American diasporic experience and signal potent ways how "nostalgic narratives that negotiate the parameters of "culinary citizenship"" "claim and inhabit certain subject positions", this paper shall foreground the Indo-Canadian diasporic experience that manufactures not only subject positions and citizenship but also negotiates the rhetoric of inclusion by producing a commodifiable and marketable nostalgia in Gerrard Street.

The paper shall take up select fiction and popular culture references to show the transition of the street from sheer nostalgia that advocates for a culinary citizenship like in Rohinton Mistry's *Tales from Firozsha Baag* to the present day where we can see a blooming on Gerrard Street of what Gary Cross calls "consumed nostalgia", one where "[e]nterprises, both public and private, have sprung up to meet the demand for nostalgia." (Cross) The gastropolitical transformation of Gerrard Street in particular will reveal how the nation and national memory in fiction survives on displacement in the works of Mistry and how it has transformed into a capitalistic venture with gastropolitical institutions contributing to the tourist economy vis-à-vis the displacement and marketing nostalgia. As Cross would put it, "[t]he magic of consumer satisfaction makes nostalgia a major business" and the paper shall in the present day document the "entrepreneurial efforts" by the diasporic Indo-Canadian communities to sell the image of the gastropolitical hub to tourists.

Keywords: Gastropolitics; nostalgia; commodity; diaspora

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Fighting the Dual Struggle of Racism: An Inquiry in the Narratives of Transgenders from Second Generation Immigrants

Pummy Sharma

Research Scholar, IIT Jammu

Akshita Bhardwaj

Student, Punjab University
Chandigarh

This presentation will mainly discuss the poetry collection *Even This Page is White*, written by Vivek Shraya, a transwoman of Indian origin. The second generation of south asian immigrants in Canada face discrimination as a result of their racial identity: they are ridiculed for their brown colour, usage of language and cultural heritage. Growing up as a transgender person in a foreign culture comes with an extra baggage; they face double discrimination. In our presentation we have extended the critical concept of “double consciousness” by W.E.B Du Bois to discuss the struggles of brown transgenders from second-generation of immigrants in Canada. First, as a brown person among the white people, and second, in the circles of LGBTQ communities. Shraya writes in her book how it is easier to find acceptance as a white transgender than a brown or black transgender person. Maintaining relationships with white transgender subjects brown transgenders to inferiority complex and low self-esteem for having brown/black colour. This book with its bold voice and unabashed opinion takes the awareness of racial biases to various aspects of love-making with white partners. The second-generation transgender immigrants face adversity in schools, offices and independent careers for being unique from both brown immigrants and white people. They are subjected to extra scrutiny in any profession as compared to their white counterparts who enjoy their white privilege. This dual battle leaves indelible marks on their conscience.

Keywords: Second Generation Immigrants; Transgenders; Racial Discrimination

Pummy Sharma is a Doctoral Candidate at the Indian Institute of Technology Jammu. His current research interests include, Posthumanism, Indian Literature, African Literature and Indian Indic films.

Akshita Bhardwaj holds a Masters in English from Panjab University, Chandigarh. Spatial Criticism, Film Studies, Indian Literature, and regional literature are some of her key research interests.

Spectres of the Past: Postmemory and Traumatic History in Michael Ondaatje's *Anil's Ghost*

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Student
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Postmemory is a term coined by Marianne Hirsch in describing the depiction of inherited memories of trauma both personal and collective by the second-generation writers dealing with the Holocaust. *Anil's Ghost* by Srilankan-born Canadian author Michael Ondaatje uses postmemory as a means of navigating the complex histories of trauma and terror induced as a result of the civil war in Sri Lanka in the 1980s. Following the pattern of a postmodern historiography, Ondaatje in *Anil's Ghost* engages with hidden narratives and histories within the official narrative that obfuscates the micro narratives. This project of postmemory explores the possibility of rendering with maximum accuracy, experiences that are inherited by virtue of being a diaspora artist with deep affiliations with his "home" nation. *Anil's Ghost* is also consequently a cross-border text owing to Ondaatje's diasporic identity. The postmodern liminal subject's ambiguous relationship with the history of the land, the culture and the personal histories of the silenced victims are dramatised in the text. Combining the real with the imaginary, Ondaatje entertains ghosts of the past and throws light on the ethicality of the human rights violations and global indifference towards such horrendous acts. This paper seeks to explore how as a narrative of postmemory, the text extends solidarity towards the victims and acts as a counter project to official history, recording and responding to traumatic history.

Keywords: Michael Ondaatje, *Anil's Ghost*, Postmemory, Diaspora

Dr. Chinnadevi Singadi is Assistant Professor in the department of Indian and World Literatures at the English and Foreign Languages University, Hyderabad, India. She teaches and guides research in World Literatures, Indian Writing in English and Women's Studies. She is also a multilingual poet writing both in English and Hindi and also a translator working on translating poetry from Indian languages into English.

Ms. Carol Maria Sunny is a Postgraduate student at The English and Foreign Languages University, Hyderabad, India. She is an avid reader and with great passion for research.

Mapping the tales of coping with microaggression and identity crisis in Aminder Dhaliwal's *Cyclopedia Exotica*

Jaya Wathare
Research Scholar
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In Greek mythology, Cyclopes were huge, one-eyed demons, a barbaric race of law-defying brutes who threatened all norms of civilization and nursed no fear of God. Visualizing the immigrant as alien, monster or a brute is a trope of literary antiquity and this is where Aminder Dhaliwal departs from the convention. Aminder Dhaliwal's cyclopes come across as exotic but are depicted as vulnerable and struggling with dysphoria, isolation and many other conflicts. *Cyclopedia Exotica* is the brainchild of Aminder Dhaliwal, a famous cartoonist and animator from Brampton, Ontario. This work is a compilation of her comic strips on Instagram that portrays the lives of the cyclops community: a largely immigrant population displaying physical differences from the majority (Drawn&Quaterly). Through visual portrayal this ostensibly alien community, Dhaliwal often touches upon important mental health issues of such as low self-esteem, body image, pressure to fit in and the inability to seek help. Cyclopes as a community have thrived and made their mark in various fields of repute and scholarship. In spite of acquiring a certain social status as artists, entrepreneurs, skilled workers or even as students, they are subjected to prejudiced gaze, have to bear with acts of microaggression and blatant xenophobia on a regular basis. This paper will undertake a semiotic reading of Dhaliwal's work identifying the ways in which prejudice and stereotypes operate and assessing its impact on the mental health of the minority population using psychoanalytic as well as psychosocial framework. Since social media platforms like Instagram provide space for the audience participation, this paper will also engage in an analysis of a few audience responses and how they help perpetrate or counter stereotypes about the immigrant community.

Keywords: immigrant, mental health, semiotics, social media, audience, webcomics

Jaya Wathare is a research scholar at Department of English, University of Mumbai and a recipient of SRSF Grant (2020-21) issued by the Shastri Indo-Canadian Institute. She has presented papers at many national and international seminars. She was awarded as the Best Student (2009) of the department during her graduation at Lady Shri Ram College and has done her Masters in English from the University of Delhi. Her areas of research interest are comics studies, popular culture, semiotics, audience studies and transmedia. Currently, she is working on a project that lies at the intersection of mental health, social media and comics studies at Carleton University, Canada.

Arjun's Exile: A Study of Marginalization, Exile and Identity in Shyam Selvadurai's 1994 Novel *Funny Boy*

Madhura Kulkarni

English Language Trainer
The Language Network, Mumbai

Sri Lankan- Canadian author Shyam Selvadurai's 1994 novel *Funny Boy* is a work that puts into perspective various aspects of desire, politics and diaspora in a cleverly knit plot. The protagonist Arjie becomes a symbol of migration as the novel unfolds and evokes a sense of exile throughout the course of its narrative. The multiple migrations that the storyline portrays paves way for a nostalgic re-collection and re-presentation of the past, where the 'home' has been alienated by, the multiple interrelated tropes of social, cultural, sexual, political and personal narratives and their subsequent clashes. Arjie's coming of age at the backdrop of his country's political upheaval becomes an example that brings forth the complicated relationship between the spatial dislocation of the 'self' and the 'nation'. This paper aims to look deeper into queer diasporic narratives and how the protagonist illustrates his feelings about being a doubly-marginalized and a voice that has been exiled on multiple fronts and is a witness to the literal and symbolic destruction of his 'home'.

Keywords: Funny Boy; diaspora; exile; identity; home; politics

Madhura Kulkarni has finished Masters in English Literature (Honours) from the University of Mumbai and is a SUISS Scottish Literature scholar. She is an advocate for LGBTQIA+ lives and has a penchant for emerging theories and new contributions to the domain of English Literature and Cultural Studies. Currently she is working as a English Language Trainer with The Language Network, Mumbai.

Language and Rituals as Transcultural Motifs in South Asian novel- *Anil's Ghost*

Ms. Tuhina Bose

Assistant Professor

Fr. C. Rodrigues Institute of Technology, Vashi

Diasporic fiction works as a wheel to connect the mother nation with the adopted nation in time and space, and as more and more diasporic narratives gain popularity, the nuanced stories from the previously colonised nations are gaining a momentum. Ondaatje who has spent his childhood in Sri Lanka and now is a Canadian citizen, weaves *Anil's Ghost* as a tapestry heaped with transnational sentiments, he looks back at South Asia as a cultural hub; for writers like Ondaatje it is extremely important to create a space for the unheard stories of their people and connect it with the mainstream literature. Having gone through the experience of diaspora such writers have endowed their fiction with the sentiments of hybridity, multiculturalism and globalization in abundance. As these metanarratives speak of the people who were either never spoken about or were subjugated, they attempt to explore the historical facts and dig deeper into the archives to unearth these disembodied voices.

The two major pillars that are indicative of cultural changes for any kind of people are language and religious/ritualistic practices. Language, the basic element of dialogue, is still an inexhaustible source of conflicts and coexistence, which engages with people and can result in the fact that they might be living in different worlds even if they live in the same neighborhood. Intercultural dialogue thus appears a sine qua non of contemporary society en route to a transcultural future, where the sheer preaching of multiculturalism may echo the evolution of hybridity, new ritualistic practices, and greater tolerance. Ritualistic practices could be social or religious, the blending of practices, for instance in food, clothing and lifestyle have always been the markers for an evolving culture. Moreover, south Asia has been a fecund space for thriving of hybrid cultures with the Indian ocean being the fluid medium for navigation of languages and rituals. The south Asian diasporic author, Michael Ondaatje has enriched the aesthetics of literature by enmeshing his narratives with many cultural instances from countries like Sri Lanka and Canada, both of which are an integral part of his identity. This paper attempts to address language and ritualistic ceremonies (religious and social) as transcultural motifs in Ondaatje's famously fragmentary and ambivalent narrative, *Anil's Ghost*.

Keywords: Culture, language, motifs, diaspora, metanarratives.

Ms. Tuhina Bose is an assistant professor at Fr. C. Rodrigues Institute of Technology Vashi, which is a renowned institute affiliated with MU. Ms. Tuhina Bose has served as an Assistant Professor at many reputed institutes including the Dept. of English, MU and St. Xavier's College Mumbai. She is also a CELTA trainer and holds certification as a soft skills trainer from Dale Carnegie Institute. She is currently pursuing her doctorate in English literature and has presented and published papers in many national and international conferences.

Cultural and Identity Aporias in Rohinton Mistry's *Tales from Firozsha Baag*

Greeshma U

Independent scholar

GITAM (Deemed to be University), Visakhapatnam

South Asian-Canadians (including people with origins in India, Pakistan, Sri Lanka and Indian diasporas from Africa or the Caribbean) are a major part of our country's cultural mosaic. In fact, South Asian-Canadians make up the largest visible minority group in this country, according to the 2006 census.

The majority of South-Asian Canadian citizens are foreign-born and recent immigrants, much like the majority of Canadians of East Asian descent. But there are unique qualities in this group that make their experience of "becoming Canadian" quite different. For one, South Asian- Canadians come from very diverse religious backgrounds, including Sikh, Hindu, Muslim and Christian. And while most Canadians of South Asian heritage can speak one of our official languages, the majorities have another mother tongue, the most common languages being Punjabi, Tamil, Urdu, Gujarati and Hindi. Culturally, religiously and linguistically, many South Asian-Canadians maintain strong bonds to their community and their heritage, while navigating the social conventions in this country. Most diasporic writings are suffused with consciousness of identity and the problem of living in an alien society. Literature is the reflection of life and a mirror to society. The Partition of India, the emergence of Bangladesh, and the Civil War in Sri Lanka after its Independence in 1948 are milestones in the history of South Asia. Not only were these events of political and economic significance, but they also influenced the social, religious, cultural and ethnic outlook of these countries. Since, art exists for humans, the then social environment and these events have impacted much of the literature produced in the South Asian countries of India, Pakistan, Bangladesh and Sri Lanka. Writers like Rohinton Mistry, V.S Naipaul, Bharati Mukherjee, Anita Rao Badami, Chitra Banerjee Divakaruni and Jumpha Lahiri emphasized the diaspora and the resulting identity crisis in their works.

The present research paper is based on Rohinton Mistry's collection of short stories '*Tales from Firozsha Baag*', centered around the inhabitants of an apartment, Firozsha Baag, in Bombay, India. In the title more precisely, writer uses the word 'Baag' for the block of flats. The inhabitants of Firozsha Baag are mostly Parsis, a fact that has not escaped critical attention. Thus while praising Mistry's stories for their universalism, critics also emphasize that they are resonate with Parsi culture. In their cultural specificity, Mistry's tales "challenge and resist the totalization of the dominant culture within India."³ As a matter of fact, *the setting of Tales From Firozsha Baag* inverts the situation of the Parsi community in contemporary India. This collection of eleven stories is about emigration/immigration experienced by the members of Parsi community lived in Bombay's Firozsha Baag. In a process of negotiating the implications of adaptation/assimilation to the radically new environment of Canada, they undergo the hardest part of reality which forces them to follow Canadian multiculturalism.

Keywords : multiculturalism, hybridity, identity crisis, diaspora

Intersectional Inheritances: Multicultural Marginalization of South-Asian Women in Anita Rau Badami's *Can You Hear the Nightbird Call?* and Uma Parameswaram's *Mangoes on the Maple Tree*

Shubhangi Bhatnagar

Guest Lecturer

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South-Asian diasporas can be seen as transcultural legacies of colonialism, while constituting transcultural forms of postcolonial reality in today's globalized world. But beyond the discourse of diaspora, there is an additional layer or marginalization faced by the women of such uniquely positioned communities. The women can be found struggling in a state of aporia when confronted with nostalgia for their homeland, where they are nothing but second class citizens; as well as constantly negotiating between their attempts at assimilation along with the burden of carrying forward their native culture. The double bind often alienates the women multifold in an already foreign land. South Asian diasporic women occupy a besieged space marked by multiple marginalizations. C. Vijaysree argues that South Asian women writing diaspora problematize the double estrangement of women in patriarchal world as well as in (white) mainstream societies, where new homes are set up against all odds. The study will also employ Avtar Brah's theory which articulates both moments of inclusion and exclusion in diasporic conditions which often bear the stamp of 'unbelonging', along with elucidating the feminization of migration and division of labour within households. Uma Narayan also discusses the implications of South Asian diasporic women challenging their stereotyped identities and traditions; how such women constantly dichotomize their existence in order to split into two or more cultures and occupy each space accordingly. While they may adopt a feminist framework during their professional or public life, they invariably transmute to a very traditional framework at 'home', within the family. The paper intends to examine how transculturality is articulated and theorized in fictional works by South-Asian diasporic women from Canada. Anita Rau Badami's *Can You Hear the Nightbird Call?* And Uma Parameswaram's *Mangoes on the Maple Tree* narrate women's lived experiences at dealing with the rhetoric of transnationality, politics and trauma of migration, rootlessness, and subalternity.

Keywords: transnationality; intersectional feminism; rootlessness; subalternity

Ms. Shubhangi Bhatnagar is a Guest Lecturer in the Dept. of English at IIS (Deemed to be University), Jaipur. She completed her Master's degree in English from EFLU, Hyderabad, with a special focus on Cultural Studies. Her areas of interest and research include intersectional feminism, cinema and digital humanities.



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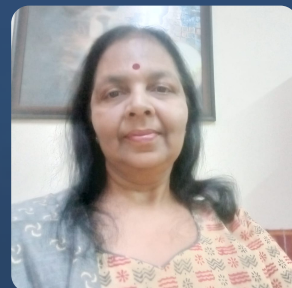
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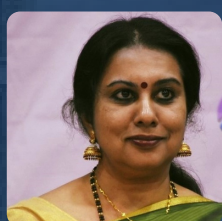
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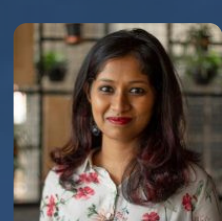
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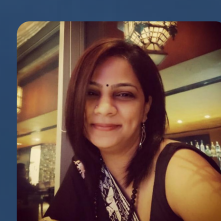
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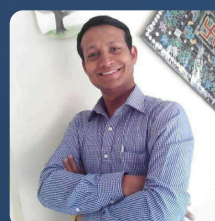
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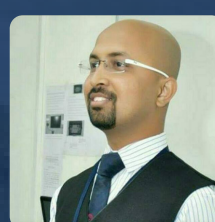
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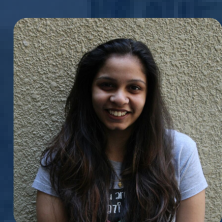
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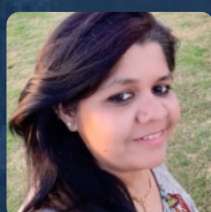
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