

CURRICULUM VITAE

Dr. Sreemati Mukherjee

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New Alipore
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India**

D.O.B: 2.11.1960.

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Present Place of Employment And Designation:

- **Professor, Department of Performing Arts, Presidency University, Kolkata, India (June 2016-present)**
- **Head of this Department of Performing Arts (June 17, 2016—February 21, 2018)**

Previous Place of Employment:

- **Basanti Devi College, University of Calcutta, Department of English (November 1996-June 2016)**

Academic Qualifications:

- **Ph.D.Jadavpur University, (April 2005)**
- **National Eligibility Test (N.E.T) (conducted by the University Grants Commission for College and University Lecturers) and State Level Eligibility Test (S.L.E.T) (conducted by the West Bengal College Service Commission for College and University Lecturers) qualified (1994)**
- **M.A. Comparative Literature, Rutgers University, U.S.A.(1992)**
- **M.A. English, Jadavpur University, (1989)**
- **Diplome de Langue Française, Alliance Française de Calcutta,(1995)**
- **B.A. English, Presidency College, Calcutta University, (1982)**

International Awards:

- **Fulbright Visiting Lecturer Fellowship 2011 to San Diego State University, Department of English and Comparative Literature for Fall, 2011. Course: *Indian Women Writing in English (1876—2006): Listed as CLT 530 Contemporary Asian Women's Writing.***

Books:

- ***Women and the Romance of the Word: Nineteenth Century Contexts in Bengal.*** Bloomsbury: London and Delhi (IN PRESS). April 30, 2024. The book launch was covered by The Telegraph at (<https://t2online.in/goodlife/books/sreemati-mukherjee-s-new-book-revisits-the-stories-of-indian-bengali-women-of-the-19th-century/1067865>) on 2.8.24
- Telegraph Review: https://www.telegraphindia.com/books/ahead-of-their-times-how-women-subverted-and-transcended-cultural-norms/cid/2046117#goog_rewarded
- ***The Many Dialogues of the Sri Sri Ramakrishna Kathamrita.*** New Delhi and Kolkata: Hawakal Publishers. 2021.
- ***Light, and yet, more Light.*** Translation of Alokeranjan Dasgupta's *Alo Aro Alo.* Kolkata: Abhijaan. July, 2019.
- ***Narrative and Gender Intersections: Selected Novels of Ashapura Devi and Mahasweta Devi,*** Kolkata: Sutradhar, October 2016
- ***Questions of Identity and Community: Women, Language and Literature within African and African-American Postcolonial Contexts,*** Saarbrücken: LAP LAMBERT Academic Publishing, 2012.
- ***Sister Nivedita, (Translation of Rabindranath Tagore's Bhagini Nivedita),*** Kolkata: Sutradhar. February 2016
- ***Many Contexts of Indian Writing in English, (ed.)*** Kolkata: Avenel Press, 2010.

N.B. *The Many Dialogues of the Sri Sri Ramakrishna Kathamrita* has been reviewed in *The Statesman*, *The Telegraph* in *Muse India*, *South Asia Monitor* and *Desh* (the internationally known and highly prestigious Bengali journal and magazine).

Chapters in Books:

- "Memory as Cinematic Praxis: The Art of Ritwik Ghatak". *The Long History of Partition in Bengal.* Eds. Rituparna Roy, Jayanta Sengupta & Shekhar Bandyopadhyay. Routledge India. 2024. 240-253.
- "The Nation Narrated: Chinua Achebe's *Anthills of the Savannah*". *Chinua Achebe: Voice and Vision.* Ed. Hossain Al Mamun. The University Press Limited. 2023. 155-169.
- "The Haunted Telling of Toni Morrison's *Beloved*" *Beloved: A Critical Companion.* Subhashish Bhattacharjee and Indrajit Mukherjee. Delhi: Worldview Publications. 2022. 97-11.
- "The Theory and the Practice of the Performing Arts in Ancient India". *History of Ancient India.* Vol. VIII. Ed. Dilip K Chakrabarti. New Delhi: Vivekananda International Foundation and Aryan books International. January, 2020. 435-456.
- "Nivedita as Biographer: *The Master as I Saw Him*". *Re-Visioning Sister Nivedita.* Eds. Sanjukta Das, Parna Ghose, Kakoli Sinha Roy. Kolkata: Sampark in association with IQAC, Women's Studies Centre and the Department of History, Lady Brabourne College. December, 2020. 90-108.

- “On Poetry”. Jibanananda Das. Translation. *Critical Discourse in Bangla*. Eds. Subha Chakrabarty Dasgupta and Subrata Sinha. New Delhi; Routledge. 2021. E book ISBN: 9781003224686. 224-231.
<https://www.taylorfrancis.com/chapters/edit/10.4324/9781003224686-19/poetry-jibanananda-das-sreemati-mukherjee>
- “Story Telling in the Age of Cybernetics: RanaDasgupta’s *Tokyo Cancelled*”. *Writing India Anew: Indian English Fiction 2000—2010*. Eds. Krishna Sen and Rituparna Roy. Amsterdam University Press.2013. 171—188.
- Art as Politics and the Politics of Art: Movement Poets Sonia Sanchez and Nikki Giovanni.” *Aspects of Modernity: American Women’s Poetry*. Kolkata: Jadavpur University Press, 2014. 152—167.
- Partition as a Leitmotif in the short fiction of Sadat Hussain Manto” in *Barbed Wire: Borders and Partitions in South Asia* .Ed. JayitaSengupta. Delhi: Routledge (India), 2012. 81-93.
- “Myth as Historical Revisionism in Mahasweta Devi’s *DraupadiStanadayini*”*Mahasweta Devi*. Ed. Nandini Sen. Delhi: Pencraft International, 2011
- “Feminist Theory/Writing Feminist” *Breaking the Silence*. Eds. SanjuktaDasgupta and Chinmoy Guha .Kolkata: Dasgupta and Company Private Limited, 2011. 86-113.
- Orality as Aesthetic and Generational Strategy.” In *Gender andGenerationInterdisciplinary Perspectives & Intersections*:Eds. Katerina Kolarova and VeraSokolova. Prague: LitterariaPragensia. 2007. 150-169.
- Review of *Twelve Best Books by African Women: Critical Readings*. ChikwenyeOkonjoOgunyemi and tuzylinaJita Allan, eds. 2009. *Contemporary Women’s Writing*. Vol 4 No. 2, July 2010. Oxford: Oxford Journals, Oxford University Press.
- “The title of *A Midsummer Night’s Dream*” *Summer? Night? Dream?* Ed. PradipRanjanSengupta. Kolkata: Avenel Press. 2014. 90—100.
- *A Passage to India as Modernist Narrative.*” *A Passage to India*. Ed. ReenaMitra. Atlantic Publishers. Delhi: 2008. 39-54.

Publications in Journals: International and National

- “Hindu College and “Performance”. *Journal Of Kolkata Society For Asian Studies*. Vol.8. Number 2. December 2022. ISSN 2454-5964. 142-160.
- “Powerful Voices in Women’s Writing: The Bangla Novel in Post-Independence India. JCLL. Vol. 5. 2020. Ed. Mrinmoy Pramanik. Journal of Comparative Indian Literature and Language. Calcutta University. 41-51.
- “The Dialogue of Melody and Divine Eros in the Puja Songs of Rabindranath Tagore. Artland. Vol. XXX. No 1-3. 10-18.

- “I Wish to Rest but Where do I Rest?: the Buddha Through the Lenses of Two Masters of Poetry”. “Prabuddha Bharata.”.May 2021. Vol. 126, No 5. 442-449.
- “ Sri Chaitanya as Affect and Epistemology”. *Prabuddha Bharata*. Kolkata: Advaita Ashrama. November, 2016. 743—770.
- “Spiritual Quest in dialogue with melody in Rabindranath Tagore’s songs”. Parts I & II. *Bulletin of the Ramakrishna Mission Institute of Culture*. October and November, 2015.
- “Begum Rokeya Sakhawat Hossain: écrivaine, féministe et éducatrice du début du XXème siècle au Bengale.” *Rencontre avec l’Inde*. Tome 43, Numéro 2, 2014. 59—73.
- Naipaul’s India? Myth or Reality?” *Sambalpur Studies in Literature and Culture*. Department of English. Sambalpur University. Series 3, 2013. 27—41.
- Text and Context in the Art of Toni Morrison”. *Jadavpur University. Essays and Studies*. Vol. XXVI. 2012. 125-142.
- “The evolution of a Black Feminist Perspective” *Pegasus Volume on Reading and Writing Difference*. Ed. Sanjukta Das. 2012-13. 17—30.
- “Claiming Identity through Epistolarity and Feminism: Mariama Bâ’s *So Long a Letter*.” JUES, Jadavpur University *Essays and Studies*, XXIII, Ed. AnandaLal, Kolkata, 2009. 13-34.
- “The Aesthetic as Political and the Political as Aesthetic: The Art of Toni Morrison.” *Journal of Humanities and Social Sciences*. No. VII. Kolkata: Scottish Church College, 2009. 118-127.
- “The Chronotope in James Joyce’s *Ulysses*”. Ed. Kuntal Chattopadhyay. *Ebang Mushaira*. January-March, 2023. Vol 29. No. 4. 357-368. ISSN 0976-9307.

Articles in online journals:

- Book review: “In Memoriam: *Smaran and Palataka*. Rabindranajith Tagore. Translated by Sanjukta Dasgupta.
- <http://www.teestajournal.com/p/41.html>
- Book Review: *Collegiality and Other Ballads* Muse India. Issue 98. July-August 21. Review of. <https://museindia.com/>
- “Rabindra Sarobar Lakes: The many interweaves of nature, poetry and humanity.”
- <https://cafedissensuseveryday.com/2020/07/17/rabindra-sarobar-lakes-the-many-interweaves-of-nature-poetry-and-humanity/>
- “Rassasundari Devi’s *Amar Jiban*: Romancing the Self and the Text”
- <https://cafedissensuseveryday.com/2020/08/11/rassasundari-devis-amar-jiban-romancing-the-self-and-the-text/>

Talks and Conferences

“Writing as Agency: Bengali Women and the Word in 19th Century Bengali”. Second Aloka Ahmed Memorial Lecture. Women’s Christian College. Kolkata. 16.12.2024

“Dialogues and Dialectics in the Songs of Rabindranath Tagore”. Guest Lecture organised by Amity Institute of English Studies and Research. Amity University. Kolkata. 29.11.2024

Tribute to Ashapura Devi on Ashapura Devi’s Birthday. Mahila Mahal. Aakashvani Gitanjali. Kolkata. 09.01.2025

“Vibrant City: 19th Century Calcutta comes alive”. APEEJAY KOLKATA LITERARY FESTIVAL 2025. Kolkata. 10.02.2025

Panelist on the Book Launching session of “Maa” by Anurupa Devi, Translated by Sanjukta Banerji Bhattacharya. Kolkata. 18.01.2025

Panelist on the Book Launching session of “Word’s Waltz”. A Collection of Poems by 21 Contemporary Indian Poets. Kolkata. 22.01.2025

“Western Traditions in Comparative Literature Studies. Comparative Indian Language and Literature (Dept). University of Calcutta. March 24, 2023.

In Panel Discussion on Hamlet with Koushik Sen’s theatre group Swapnasandhani. March 23, 2023.

“Toni Morrison’s *Beloved* as Revisionist and Feminist Historiography”. ISPELL BENGAL .November 24, 2022.

“Alokeranjan Dasgupta: “Poetry and Poetics”. IPPL (Intercultural Poetry and Performance Library), Kolkata. September 18, 2022.

International Seminar. “Performance as Research: The art of the Chitrakars of Midnapore”. The Kolkata Center for Creativity. 4.9.21.

A Panelist for a discussion on my book *The Many Dialogues of the Sri Sri Ramakrishna Kathamrita*, hosted by South Asia Monitor. September 27, 2021.

Sahitya Akademi. Weblines Literature Series. Symposium on non-fictional prose writings “Kriahnabhabini Das’s *Englande a Banga Mahila*: traveller, writer and feminist”. 28.6.21.

“Rassasundari Devi’s *Amar Jiban*: Romancing the Self and the Text”. Special Lecture Series Department of English. Special Lecture Series. Gobordanga Hindu College.29 July, 2020.

“Rassasundari Devi’s *Amar Jiban*: Romancing the Self and the Text. International Interdisciplinary Webinar. Maheshtala College. 29 August, 2020

“Redefining Culture and Femininity: Mary Wollstonecraft’s *A Vindication of the Rights of Woman*. Special Lecture Series. Department of English, Maharani Kasheswari College with IQAQ. 5 September 2020.

Language expert for Bangla for the Fulbright Foreign Language. Teaching Assistant Fellowship United States- India Educational Foundation and the Fulbright Commission November 10,11,12,2020.

“Alokeranjan Dasgupta: Poetry and Poetics”. Memorial for Alokeranjan Dasgupta. Department of Comparative Literature, Jadavpur University 13 December, 2020.

(International Conference) “Gender, genocide and narrative in Toni Morrison’s *Beloved*” in *Prevention of Mass Violence and Promotion of Tolerance: Lessons from History*”, Presidency University, Kolkata.28.2.17

(International Conference) “Why tell the story of Partition over and over again? The case of *Meghe Dhaka Tara*. In *Partition in Bengal: Looking Back after 70 Years*. Victoria Memorial Hall and Indian Museum (Kolkata), and New Zealand India Research Institute, Victoria University of Wellington. 17.8. 2017.

18.10.17: “Kantian Epistemology and English Romantic Aesthetics: A Story of Reception and Transformation”. Lecture of the Month: Department of Philosophy, Presidency University.

PhD classes taken at St. Xavier’s University:

Modernism: 27.4.21

Postmodernism: 11.5.21

Modernism: 11.11.21

External Expert for PhD candidate selection for Department of English, St Xavier’s University, Newtown (2023 and 2024)

RAC

Bidhu Murmu, Department of English, Presidency University.

Minor Research Project (2013—2015):

Language as socio-cultural-economic context in the writing of four post independence women novelists: Ashapura Devi, Mahasweta Devi, Arundhati Roy and Anita Desai.

Articles in Newspapers:

- **Hindustan Times. Metro Variety Page. “The Classical Touch”. August 31. 2015.**
- ***The Statesman: Perspective Page “Spiritual Symphony I & II”*** (on the *RamakrishnaKathamrita*). February 19-20, 2013
- ***The Statesman: Perspective Page. “Remembering a Noble Soul”*** (on Sri Sarada Devi). December, 23, 2014.
- ***Hindustan Times. “The Best of Ram and Krishna”*** on the 150th anniversary of Swami Vivekananda. August 2013

Publications: (2009)

- “
- **Is Theory a First World Prerogative? The Case of GayatriSpivak.** *Diaspora inIndian writing in English*. Department of English, Vidyasagar College, Kolkata, 2009.83-95.

Publications before 2009:

- ***Subalterneity as event in History and Fiction,*** Journal of Language Literature and Culture Studies, Ed. G.J.V. Prasad, J.N.U: Spring, 2006. 95-101.
- ***“The Politics of Fiction in Bessie Head’s A Question of Power”*** Eds. JharnaSanyal and SanjuktaDasgupta. Journal of the Department of English, Vol. XXXII, Nos.1&2, University of Calcutta: 2005-2006. 24-37.
- ***“Anita Desai’s Voices In The City as a Modernist Novel.”*** *Four Indian Novels.* Pegasus Special Issue. Ed. Salil Biswas. Calcutta: Pegasus, 2007.
- ***“Urban Aesthetics and Gender:The City as Woman’s Space in Toni Morrison’sJazz and Gloria Naylor’s The Women of Brewster Place”*** Images. Journal of Women’s Christian College. Vol. 2 (05-06). Eds. Mondal and Biswas. Kolkata. 75-82.
- ***“Indian Writing in English: The Short Story as Genre.”*** Impressions. Department of English 2005-2007.Vivekananda College for Women, Barisha.20-27.
- ***“The Poetics of Alienation in the novels of Anita Desai.”*** *Indian Writing inEnglish, Yesterday, Today and Tomorrow.* Eds. Pranati Dutta Gupta and Susmita Ray. Proceeds of a U.G.C. seminar. Department of English, Thakurpukur, Kolkata 700063:2006. 179-186. (Book)
- ***“Identity and Community in Mariama Ba’s Une Si Longue Lettre,”*** *Palaver,* Ed. Ipshita “Chanda, Jadavpur University, Kolkata :2004. 60-73.
- ***“Dialogics and Dialectics in the Black feminist Aesthetics of Toni Morrison’s Sula.”*** *Phases of Twentieth Century Literature in English,* Ed. Pranati Dutta Gupta, Vivekananda College, Department of English, Thakurpukur, Kolkata 700063: 2003. 251-264. (Book)
- ***“Migrant Identities in Jean Rhys’s Wide Sargasso Sea and Marguerite Duras’s The Lover.”*** *Essays and Studies,* XVI, Jadavpur University, Calcutta: 2002. 71-80.
- ***“Fractured Selves and Fractured Identities in Jean Rhys’s Wide Sargasso Sea.”*** Vol. XXVIII., No. 1, University of Calcutta:2001-2002. 110-117., *Journal of the Department of English,*University of Calcutta.

Study Materials for the M.A. at Netaji Subhas Open University

Arthur Miller: ***Death of a Salesman:*** Edited (‘06)

Anita Desai: ***Clear Light of Day:*** (Study material written’06)

International Conferences : Papers Presented:(2005-2012)

- **18/1/12.** “Resistance Poets: Nikki Giovanni and Sonia Sanchez” Aspects of Modernity: American Women’s Poetry. Co-- hosted by Loreto College, Department of English and the United States India Educational Fund.
- **7/7/10:** **“The postcolonial aesthetics of Kiran Desai and JhumpaLahiri: The Inheritance of Loss and The Namesake.”** Third Biennial Conference of the Contemporary Women’s Network, San Diego, California, UnitedStates. **U.G.C travel grant obtained**
 - **18/02/10:”** **What lies beyond Postcolonialism?”** Burdwan University, West Bengal
 - **6/11/08—8/11/08:** ***Orientalism Revisited: V.S.Naipaul’s travels inIndia”*** ***On the Road Writing Travel and Travellers.*** Centre of Advanced Study, Department of English,JadavpurUniversity.(6-8 November 2008).

- **8/03/07-10/03/07.**“Orality as Aesthetic and Generational Strategy.”**International Conference.** Department of Humanities, University of Charles, Czech Republic, March 2007. **Obtained UGC travel grant obtained.**
- **3/10/2005-15/10/2005: International Conference** on Commonwealth Literature, IIT Roorkee, “**Representations of Subalterneity in Mahasweta Devi’s Stanadayini and Draupadi.**”
- **21/03/2005-23/03/2005: VII CLAIBiennnial International Conference:** “Aesthetics of violence in Nawal El Saadawi’s *Woman At Point Zero* and EtelAdanan’s *Sitt MarieRose.*” Veer Narmad South Gujarat University, Surat.

Teaching Experience:

Course designing/syllabi framing and their implementation in the new department of Performing Arts, launched at Presidency University in June, 2016

Gen Ed or General Education courses for non-Major students from all departments. Courses launched in July, 2016.

- **Overview of Indian Performing Arts(0131)**
 - **What is Performance? (0231)** (introducing students to the dynamics of stage, audience, theme, language and historical contexts in theatre/drama)
 - **Overview of world Performing Arts (0331)**
 - **How does Performance work? (0431)** (the same ideas and issues of 0231 at a more advanced level)
- Responsible for determining the Theatre component of the syllabi**

Major: Participated in all BOS meetings for the framing of the six- semester undergraduate syllabus for Major in Performing Arts

Courses taught in the Department of Performing Arts

1. **Classical Sanskrit Drama, Natyashastra, Rasa, Bhava, Abhinaya, Natyadharma, Lokdharma**
2. **Medieval Bhakti Drama**
3. **Colonial Drama**
4. **Postcolonial drama and the debates around an indigenous Indian theatre that was not heavily influenced by the West. Karnad, Thiyam, Panniker, Sircar**
5. **East-West Poetics; Rasa versus Catharsis**
6. **Greek and Shakespearean Tragedy**
7. **Shakespearean Romantic Comedy**
8. **Stanislavski and his Method**
9. **Antonin Artaud**
10. **Jerzy Grotowski and Poor Theatre**
11. **Eugenio Barba and Theatre Anthropology**
12. **Peter Brook and The Mahabharata**
13. **Wayang Kulit and Lakon Nai of South East Asia theatre traditions and the influence of India in South East Asia. The epics.**

14. Body, Performance and Theatre; Dilated Body and Dilated Mind, Perezhivanie, Preexpressivity

English Honours (Major) taught at Basanti Devi College (NAAC accredited) for 19 years:

- Shakespeare: ***A Midsummer Night's Dream*** (since 2011), ***Twelfth Night*** (1996 to 2010), ***As You Like It*** (2005).
- *Home and the World*. Translation of Rabindranath Tagore's *Ghare Baire*. Since 2011.
- Joseph Conrad: ***The Secret Sharer*** (since 2011).
- John Osborne: ***Look Back In Anger***
- Anita Desai: ***Voices In the City*** (2006—2011)
- Jane Austen: ***Pride & Prejudice***(1996-2010)
- Mansfield and Conrad: ***Fly, Lagoon*** (1996—2011)
- **Wordsworth**:(Lines Written a Few Miles Above Tintern Abbey, **Coleridge**(Kubla Khan), **Yeats**(An Acre of Grass), **Emily Bronte**(No Coward Soul is Mine), **Elizabeth Barrett Browning**(A Prayer for Our Souls).
- Indian Writing in English: **Short Fiction** of Raja Rao, **Nayantara Sahgal**, **Jayanta Mahapatra**.

Postgraduate Teaching at the M.A. in English at Lady Brabourne College (2010—2013)

Topics taught:

Toni Morrison : *Beloved*

Alice Walker : “*In Search of Our Mothers’ Gardens*”

Valerie Smith: “Black Feminist Theory and the Representation of the Other”

Manju Jain: *Difficult Daughters*

Jhumpa Lahiri: *Interpreter of Maladies*

Kiran Desai : *The Inheritance of Loss*),

Eugene O’Neill: *Long Day’s Journey into Night*

Girish Karnad: *Tughluq*

Rutgers University Fall 1990

Teaching Assistant, Department of Comparative Literature

Course: *Arthurian Romance*. No. of students: approx. 300

Convener:

- **4/4/08: U.G. C. Regional Seminar Seminar “Romantic, Victorian and Modern: Convergences and Divergences”**

National and Regional Seminars (Paper Presentations) (2004-2013):

- “Swami Vivekananda as Musician and Composer”. State level seminar on Relevance of Swami Vivekananda’s Thoughts in India Today. 2/2013. Prafulla Chandra College, Kolkata.
- 12/02/10: The emergence of woman as cultural signifier in 19th century Bengal: Regional Inaugural Seminar, Basanti Devi College, Women’s Studies Centre
- 25/03/09. “Rabindranath Translating Himself” Rabindranath and Translation, RabindraBharati University, Kolkata
- 20/02/09, “Dream and Music as Narrative Strategies in Toni Morrison’s Fiction: Jusas Annual Seminar, Kolkata, JU, 09.
- 10/04/08: “Autobiography as Resistance in Nineteenth Century Bengali Women’s Narrative.” 2 day State Level Seminar, Gangadharpur Mahavidyalaya, Habra
- 16/04/08: “Art and the Problematic of Transcendence in the Age of Darwin” 2 day State level Seminar. Kasheshwari College, Kolkata
- 2-5/02/06 “Subalterneity as Event in History and Literature.” IACLALS National Seminar, Viswabharati.
- 2/2005 JUSAS Annual Seminar: “Myth as Historical Agency in Maxine Hong Kingston’s *The Woman Warrior* and Toni Morrison’s *The Song of Solomon*.”

24.11.2004 **U.G.C. National Seminar**, Vivekananda College, Thakurpukur. “The Poetics of Alienation in the novels of Anita Desai.”

2/2004 JUSAS Annual Seminar : “Urban aesthetics and gender: The city as woman’s space in Toni Morrison’s *Jazz* and Gloria Naylor’s *The Women of Brewster Place*.”

Invited Lectures (2005-2011)

- March 2011: Black Feminist Theory. American Center:Kolkata
- 13. 12.07. The short story as Genre: The Indian Context. Ramakrishna Mission College at Narendrapur.
- 4.10.07. “Mulk Raj Anand’s Coolie: A Consideration.” Vivekananda College for Women, Behala
- 10.02.06. “*Voices in the City* as a Modernist Novel.” **Invited lecture** by English Studies Circle and Narendrapur, Ramakrishna Mission.
- 6/12/05 “The short story as Genre.” Vivekananda College for Women, Behala
- 13/12/05 The short story as Genre.” Lady Brabourne College

Conferences before 2004:

1. 12/9/2003: Katha sponsored seminar hosted by Comparative Literature at Jadavpur University, “The story as viable borderland: The case of Jean Rhys.”
2. 26/3/02-27/3/2002: Interdisciplinary Forum for Scholars of African Studies, Department of Comparative Literature, Jadavpur University, “Identity and Community in Mariama Ba’s *Une Si Longue Lettre*.”
3. 7/2002: JUSAS Monthly forum, “The Question of Gender in Toni Morrison’s *Beloved*.”
4. 1/2002: JUSAS Annual Seminar, “Myth as literary technique in African-American women’s writing.”

5. 22/3/01-24/3/2001: **International conference** on Migrant Cartographies at the **University of Amsterdam and Leiden**. "Migrant Identities in Jean Rhys's *Wide Sargasso Sea* and Marguerite Duras's *The Lover*"
6. 8/3/2000: JUSAS Monthly forum, "Can African-American writing be considered mainstream literature?"
7. 1/2000: JUSAS Annual Seminar: "How relevant is Hemingway in 2000 A.D.?" (Panel discussion)

Other Academic Duties Performed:

'07 and '08: **Calcutta University Honours Coordinator Paper VI** (3000+ scripts) and Review scripts 450,438 respectively.

'07 and '08: **Women's Studies Proposal** for Basanti Devi College.

'07: Created **M.A. Proposal** for English at Basanti Devi College.

'07: Work on Basanti Devi College Prospectus

'03(Jan)-'07(June): **Head of the Department of English**, Basanti Devi College

External examiner and Paper Setter for B.A. Part III Honours Examination in English, Jadavpur University, 2003 & 2004.

Videos from the FRPDF grant (all except one):

Documentary videos created:

Interview with Prithwidev Bhattacharyya: Sarod Artist. 13.4.23

<https://www.youtube.com/watch?v=OwPXhj0NLw4>

Presidency Museum Documentary

https://www.youtube.com/watch?v=H_NhMrNA-Zs&t=2770s

Bibha Sengupta: Rabindrasangeet Maestro

<https://www.youtube.com/watch?v=Ymvr72z968Y&t=1135s>

The Chitrakars: Where Earth meets Culture

<https://youtu.be/8bhZiKIYukk>

Strings and Lyrics:

An interview that probes the existence of bhava, swara and string in the evocative rendering of Tagore's songs on the sarod. The artist is Prithwidev Bhattacharyya.

Presidency Museum

https://www.youtube.com/watch?v=H_NhMrNA-Zs

This video encapsulates vital moments of pedagogy and institutional history at Hindu College/Presidency College /Presidency University, involving great lives and also great movements, like the Indian Nationalist (freedom) movement.

Some names that do occur within the museum space, not only 'signify' the history of Hindu College/ Presidency College, but also that of Bengal in the 19th and 20th centuries. They include Raja Rammohun Roy, David Hare, Radhakanta Deb, Edward Hyde East, Buddhinath Mukhopadhyay, Bankim Chandra Chattopadhyay, Radhanath Sikdar, Rabindranath Tagore, Netaji Subhas Chandra Bose, Manmohan Ghosh, Aurobindo Ghosh, Amartya Sen and others. Among great teachers who have been memorialised here are Henry Louis Vivian Derozio, Alexander Pedler, P.C. Ray, Jagadish Chandra Bose, Taraknath Sen, Janardan Chakrabarty, Haraprasad Shastri, Kuruvillah Zachariah, Sushobhan Sarkar and Shivatosh Mukherjee.' Rare' books exhibits like 'The Aphorisms of Sandilya' translated by E.B. Cowell, the translation of *Batris Simhasana* into Bengali by Mritunjoy Vidyalankar, point to a great period of Orientalist activity in Bengal beginning towards the end of the 18th century and leading to the establishment of the Asiatic Society in 1784. *Shakuntala* was translated by Sir William Jones in 1789. The museum houses books that were printed at the Baptist Mission Press, set up by William Carey at Serampore, around 1800. Thus the travels of the word through the printing press, vital East-West interfaces and the romance of learning, pervade the atmosphere of the museum and create a rare resonance as many kinds of learning come together creating vital spaces for exploration and reflection.

Bibha Sengupta: Rabindrasangeet Maestro (screened at the International Film Festival, Kolkata, 2019).

<https://www.youtube.com/watch?v=Ymvr72z968Y>

The oldest living practitioner of Rabindrasangeet Bibha Sengupta, trained by both Maya Sen and Debabrata Biswas demonstrates a rare fusion of technical dexterity and emotional depth or *bhava*. Her story, involving migration from East Bengal, to Tripura and then Kolkata, packed with reminiscences of her legendary teachers, is a riveting one. The veteran artist also sings eight songs.

Hasta Shilpa Mela, West Bengal, 2019

Showcases a gallery of Bengal handicraft. The documentary includes short interviews of the artists.

<https://www.youtube.com/watch?v=ZvooOeyr-uk>

Durga Puja-1

<https://www.youtube.com/watch?v=brt6OwYCaBE>

Celebration and Preparation of Durga Puja, 2018, with artists Sri Gauranga Kuila and Sri Debaprasad Hazra. They are the *pratima* and *mandap* artists of the Mudiali, Tridhara, Barisha Sarvajanin and Budoshibtala Pujas.

Durga Puja-2

https://www.youtube.com/watch?v=DFsDj8_W_ec

The workshop of Gauranga Kuila and Debaprasad Hazra in Tamluk, Midnapore. This video traces the process of transformation from the raw materials at the workshop to the finished product of the Durga Puja pandals. The three pujas in question are Tridhara, Mudiali and Barisha Sarvajananin.

Jashn-e-Qalam

<https://www.youtube.com/watch?v=77gFleac5DE>

Jashn-e-Qalam is a Mumbai based theatre group founded by K.C. Shankar and Shashwita Sharma, totaling a team of eight actors. In my opinion Jashn-e-Qalam is breaking new ground in making exemplary texts of Hindustani Literature come alive through mono-acting. This methodology of acting and theatre creates the kind of onus on the actor which made Jerzy Grotowski take acting to the level of martyrdom. I felt that their art demonstrated what Stanislavsky terms as 'perezhivanie' or pre-expressivity, whereby the actor has trained her/his body and mind so perfectly that she/he is in a state of constant readiness for performance on the stage. What in short, Bharata would call perfect 'natyadharmi' conditioning. In an exceptional essay in "The Dictionary of Theatre Anthropology", Eugenio Barba explains 'natyadharmi' or 'pre-expressivity' as the perfect relationship between a 'dilated body' and a 'dilated mind', where the body is so used to responding to the artificial demands made by the mind (for acting) that an audience instinctively recognizes who an actor is. It is this state of readiness that defines her/him

The Chitrakars: Where Earth meets Culture

<https://youtu.be/8bhZiKIYukk>

This is a video cum documentary on the Chitrakars of Midnapore. The Chitrakars are a group of indigenous Muslim artists who use organic colours to paint on Hindu mythological themes. Their lives and histories unfold a fascinating history of the many interfaces of ethnicities, culture, society, aesthetics, economics and religion in rural Bengal

