



Dr. Mohd. Asaduddin, Professor of English
Advisor to Vice Chancellor-Academics & Research

Administrative Positions Held

Dean, Faculty of Humanities & Languages

Director, Academic Affairs

Director, Centre for Comparative Religions and Civilisations

Director, Jamia Centenary History Project

Telephones

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Languages Known

Assamese, Bangla, English, Hindi, Urdu, French, Arabic

Awards

Crossword Book Award, 2013

Fulbright Fellowship (Sr), to the USA, 2008-9

Sahitya Akademi (Indian National Academy of Letters) Award, 2004.

Charles Wallace Trust Fellowship to U.K., 2000

Dr A.K. Ramanujan Award, 1993 (for translating from more than one Indian languages into English)

KATHA Translation Award, 1991, 1992.

National Merit Scholarship

Other Honours

Consultant, *Encyclopaedia of Indian Literature*, Sahitya Akademi (The National Academy of Letters), New Delhi

Member, Gyanpeeth Award (India's highest literary Award) Committee

Member, Language Advisory Board, Sahitya Akademi, New Delhi, two terms, 1998-2003, & 2003-2008

Chairman of the Jury, Sahitya Akademi Award in English

Member of the Jury, Crossword Book Award

Moderator, Meenakshi Mukherjee Prize (appointed judges and coordinated), IACLALS

Member of the Jury, Yuva Puraskar, Sahitya Akademi

Member of the Jury, CD Narsimhaihah Award, IACLALS

Member of the Jury, Meenakshi Mukherjee Prize, IACLALS

Visiting Professor, Rutgers University, New Brunswick, NJ, USA

Visiting Professor, University of Michigan at Ann Arbor, USA

Visiting Professor, Institut national des langues et civilisations Orientales (INALCO), Paris

Visiting Professor, University of North Carolina at Chapel Hill, NC, USA

Visiting Professor, Winston Salem State University, NC, USA

Vice Chair, Indian Association for the Study of Commonwealth Literatures and Languages (IACLALS)

3rd Position in English Literature Honours among all colleges of Assam

1st Position among 29000 + students in Pre-University
Board of Assam



Receiving the Sahitya Akademi Award



Holding the Crossword Book Award 2013

International Projects

“Prospect for English Studies: India and Britain Compared”

Open University, Milton Keynes, UK and Arts and Humanities Research Council
UK, <http://www.open.ac.uk/Arts/ind-uk-es/>

Core Member, along with Harish Trivedi (University of Delhi), GJV Prasad (JNU), Saugata Bhaduri (JNU), Makarand Paranjape (JNU), Anuradha Ghosh (Jamia Milia Islamia), Tapan Basu (University of Delhi), and Subarno Chatterjee (University of Delhi)

Workshops held at JNU & JMI (Delhi) and Open University, U.K. (London)

Coordinators: Richard Allen (Open University UK), Suman Gupta (Open University UK)

Member-Participant, “Accessing Muslim Lives” Loughborough University, Loughborough, UK <http://www.accessingmuslimlives.org>

Director, Bilingual Project, “La Réception Littéraire: L'Inde et la France (Literary Reception: India and France), forthcoming.

This project studies the impact and reception of French literature and culture on India and vice versa particularly in the contexts of Hindi, Urdu and Bengali through translation on both sides. The results of the project will be discussed through a series of workshops and seminars in Delhi, Kolkata and Paris, and will be published in English and French.

Coordinating members:

Philippe Benoit, Sanskritist, Ramayana specialist, scholar of French and Bengali, and translator. Maître de conférences de Bengali, INALCO, Paris.

Shahzaman Haque, Linguist and Maître de conférences, INALCO, Paris.

International Outreach and Mentoring

I have been hosting and mentoring visiting students to India from the Universities of North Carolina, USA, and Canada during their Study India Programme every year, since 2007. Students receive instructions on a vast array of subjects encompassing the cultural and political life of India, such as Indian Philosophy, Languages and literatures, Music, Economy etc, with one-week home stay with Indian families for greater acculturation and intimate knowledge of Indian life. Further, they receive on-site instruction on Indian architecture by visiting historical monuments, and on music and dance by witnessing and participating in actual performances.

I have also visited the **University of North Carolina at Chapel Hill** (NC, USA) and **Winston Salem State University** several times, delivering lectures on literature, culture and aspects of life in India, and participating in outreach programmes like *Urdu Majlis* (a big draw in North America) and community radio shows. During my visit in the Spring of 2013, I held very fruitful conversations with a cross-section of academics and administrators in the **University of North Carolina at Chapel Hill** (Ronald P Strauss, Executive Vice

Provost and Chief International Officer, Carl W Ernst, Distinguished Professor of Islam, Leslie Bonie, Vice President for International, Community and Economic Engagement, Jonathan Hartlyn, Sr. Associate Dean for Social Sciences and Global Programs, Afroz Taj and John Caldwell, Professors in South Asia Studies) on the basis of which I prepared a note for the University Administration, Jamia, suggesting most fruitful lines of collaboration. Following up on the conversation that I had held with the Director, International Programs, Winston Salem State University during this visit, a team of 14 academics encompassing different disciplines visited Jamia on August 1, 2013, and held discussions with colleagues from Jamia about possible areas of collaboration. Two departments of Jamia -- Department of English and Political Science, are now finalizing their collaborations with WSSU.

During my visits in the Spring and Fall of 2015 to UNC, Chapel Hill and Winston Salem State University, NC, I delivered a series of lectures on Indian Literature, history and culture. I also took this opportunity to meet senior officers at both the universities - Robert Miles, Associated Dean for Study Abroad, UNC, Katie Bowler Young, Director of Global Relations, UNC, Daniel A Leibold, Director of Development for Global Education, UNC, Corey Walker, Dean of Humanities, Joti Sekhon, Director, International Programs, WSSU – and had very fruitful discussions with them regarding further strengthening ties between Jamia Millia Islamia and these universities.

During my Fall 2015 visit to WSSU, I also participated in a Workshop on **Global Engagement through Technology**. This workshop was organized to explore how technology can be used in different ways to give our students global exposure. Many universities in contemporary times conduct a “Study Abroad” component for their students. *As our students cannot afford to do this, we should try to bring global experience to them by conducting joint courses through synchronous methods like video conference in real time plus asynchronous (offline) methods by using a plethora of platforms* (Moodle, Adobeconnect, Black Board, Collaborate etc.) In the earlier semester (Spring, 2015) I had team-taught a common course shared between JMI and WSSU through video conference with Professor Rose Sackefyo of WSSU, and we shared our experiences with other experts about the challenges we faced regarding, mainly, asynchronous platforms where access was limited to students of individual universities. We discussed about ways and means of opening the platforms to students of partner institutions whereby students themselves can exchange information on their own, at their convenience and can collaborate on assignments and projects.

During my lecture tour in France in the Spring of 2014, I visited **Institut d'études Avancées de Nantes** (Nantes Institute of Advanced Study), Nantes

(<http://www.iea-nantes.fr/en/>), and held informal conversations with fellows from different countries residing in the institute.

National Projects

Coordinator, UGC, SAP Project, “Translation of Identified Nineteenth and twentieth Century Texts into English.” The special focus of this project is to translate with annotation the entire short fiction and non-fiction corpus of Premchand.

A series of national and international seminars and workshops were organized under this project in the last 5 years. (The last workshop was held Guwahati (Assam) in collaboration with IIT, Guwahati.) The results of these seminars and workshops are being published in several volumes. Visiting fellows were invited every year to spend 2-3 weeks in the department and interact with students and faculty members, and deliver public lectures.



“Reversing the Gaze: Early Muslim Travellers to the West,” Delivering a talk at the British Council, Delhi, on Dickens’s 200th Birth Anniversary.

Other Academic Engagements and Consultancy

1. Consultant and Referee, **Oxford University Press, Routledge, Sage, Orient Blackswan**
2. Translator and Editor in Urdu, **Berzin Archives:**
<http://www.berzinarchives.com/web/en/index.html>)

3. **Subject Expert/Visitor's and VC's nominee** in Selection Committees for the recruitment of Professors/ Associate Professors/Assistant Professors in several Central and state universities, Centres, Academies and I.I.Ts.
4. **Doctoral Dissertation Examiner and Approver** in several Central and state universities, Centres, Academies and I.I.Ts.
5. **UGC Member** on various Expert Committees such as, **Research Project Grants, International Exchange Programmes, SAP-DRS Programme, Accreditation of Universities and Recognition of Courses.**
6. Expert Committee Member, **Bar Council of India**, for **accreditation of Law Schools/courses**

Visiting Faculty

1. Fulbright Scholar-in-Residence, **Rutgers: The State University of New Jersey**, New Brunswick Campus, New Jersey, USA, Fall 2008 - Spring 2009.
2. Visiting Faculty, **Raritan Valley Community College**, New Jersey, USA, Fall 2008 - Spring 2009.
3. Visiting Fellow, and Translator-in-Residence, **University of East Anglia**, Norwich, UK, 2001.
4. UGC Visiting Fellow, **Centre for English Literature and Comparative Studies, Saurashtra University**, Gujarat, India.
5. UGC Visiting Fellow, **Department of Comparative Literature, Jadavpur University**, Kolkata.
4. UGC Visiting Fellow, **Burdwan University**, Burdwan, West Bengal.
5. UGC Visiting Fellow, **Kakatiya University**, Warangal, Telengana.
6. UGC Visiting Fellow, **Aligarh Muslim University**, Aligarh

Administrative

1. **Dean**, Faculty of Humanities & Languages, Jamia Millia Islamia, New Delhi, 2015-2017.
2. **Honorary Director**, Academics, Jamia Millia Islamia, 2015. (As Hony. Director, Academics, I and my team prepared the blue print and spearheaded the implementation of CBCS system and a slew of academic reforms. About 100 courses were designed and introduced under CBCS.)
3. **Chairman, Prospectus Committee**, 2014, 2015 - (The Prospectus Committee examines the validity and viability of existing and newly introduced courses, determines broad structures of admission policy, entrance tests, fee structures etc. and formulates rules and procedures pertaining to them, in keeping with the vision of the university).
4. **Director**, Jamia Centenary History Project, 2012 -
5. **Head**, Department of English, 2006-2009, 2010, 2012-2015.
6. **Vice Chair**, Indian Association for Commonwealth Literature & Language Studies (IACLALS).
7. **Coordinator**, UGC, SAP-DRS, Phase II, 2009-2014.
8. **Coordinator**, Undergraduate Studies, 2005-2008.

9. **Coordinator**, Indira Gandhi National Open University, 2005-2008.
10. **Academic Associate**, Centre for Coaching and career Planning, 1991-2002.

Lectures Outside Jamia

Lectured/ led workshops and seminars, among others, at the universities of Delhi, Hyderabad, Bombay, Jadavpur, Oxford, Cambridge, Warwick, East Anglia, Paris, Chicago, Rutgers, New York, North Carolina, Michigan, Duke, Dhaka, Washington and Wisconsin.

Peer Reviewer

Journal of Commonwealth Literature, The Translator, Interventions: International Journal of Postcolonial Studies, JSL: The Journal of the School of Language, Literature and Culture Studies, IACLALS Journal.

News Paper Articles

Articles, Op-eds appear in *The Hindu, The Sunday Guardian, The News on Sunday* (Islamabad).

Media Coverage of Books Published

The Hindu, The Times of India, The Hindustan Times, The Telegraph, The Statesman, The Deccan Herald, India Today, Outlook, Mid-day, Ananda Bazaar Patrika (Bangla), *Desh* (Bangla), The Dawn, ND TV, Odisha TV.

Recent Interviews

Link for recent interviews:

Oxford University Press Author video interview:

<http://www.youtube.com/watch?v=SAYrknD3wuE>

The Hindu interview:

<http://www.thehindu.com/todays-paper/tp-features/tp-metroplus/article3416408.ece>

Specialization

Comparative Literature, World Literature, Theory and Practice of Translation, Twentieth Century Fiction (English & Indian), Translation Studies, Postcolonial Literature and Theory, Premchand Studies.

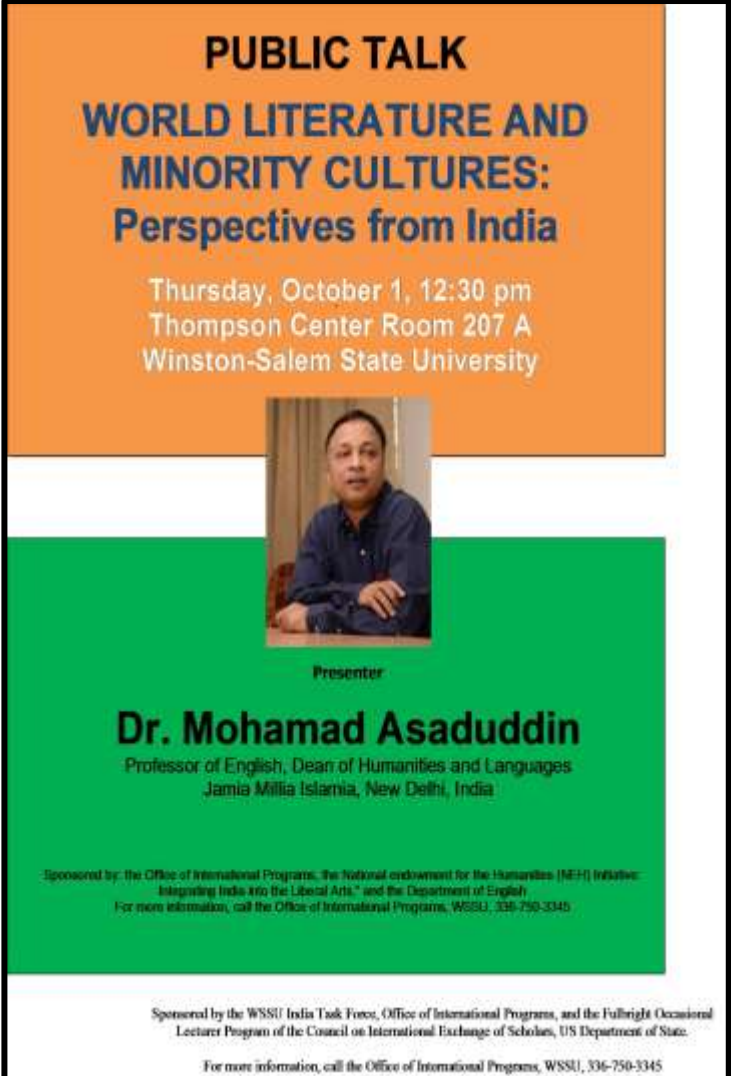
Special Interest

World Literature (in Original and Translation), Literature and Culture in Islam, Dalit Literature, Urdu Studies, Literary Historiography, Language Politics and Language Issues.

Courses Taught


Twentieth century Fiction, South Asian Literature(s) in Translation, Indian Literature(s) in Translation, Literature in a Global Context, Comparative Literature, Postcolonial Literature, Partition Literature, Literature and Culture in Islam: Perspectives from South Asia.

Some Recent Lecture posters:



PUBLIC TALK
**WORLD LITERATURE AND
MINORITY CULTURES:
Perspectives from India**

Thursday, October 1, 12:30 pm
Thompson Center Room 207 A
Winston-Salem State University



Presenter

Dr. Mohamad Asaduddin
Professor of English, Dean of Humanities and Languages
Jamia Millia Islamia, New Delhi, India

Sponsored by: the Office of International Programs, the National Endowment for the Humanities (NEH) Initiative: Integrating India into the Liberal Arts, and the Department of English.
For more information, call the Office of International Programs, WSSU, 336-750-3345

Sponsored by the WSSU India Task Force, Office of International Programs, and the Fulbright Occasional Lecturer Program of the Council on International Exchange of Scholars, US Department of State.
For more information, call the Office of International Programs, WSSU, 336-750-3345

INALCO

INSTITUT NATIONAL
DES LANGUES
ET CIVILISATIONS ORIENTALES

CERLOM

Centre d'études et de recherches
sur les littératures
et les études du monde

Cycle de conférences de M. Asaduddin

Jamia Millia Islamia, New Delhi

*Dalit Literature & Politics: Current
Anxieties and Debates*
Cours de Marguerite Gricourt
Mercredi 26/04/2017, 11h00-12h30
Salle 4.03

*Secular/Communal Historiogra-
phy and Language Politics in In-
dia in the late 19th and Early 20th
Centuries*
Cours d'Anne Viguier
Jeudi 27/04/2017, 10h00-12h00
Salle : 4.15

*Women Writing in India and Pa-
kistan: Hindi and Urdu*
Cours de Shahzaman Haque
Jeudi 27/04/2017, 15h30-17h30
Salle : 4.13

*French and English translation of
the poem 'Bonolota Sen' by Jiba-
nananda Das*
Cours d'Olivier Bougnot et Philippe
Benoît
Vendredi 28/04/2017, 17h30-19h30
Salle 3.14



Responsable :
Philippe Benoît

PROF. M. ASADUDDIN

Jamia Millia Islamia, New Delhi, India



ON THE CUSP OF CHANGE

The Mainstream and the Margins in
Women Writings from South Asia

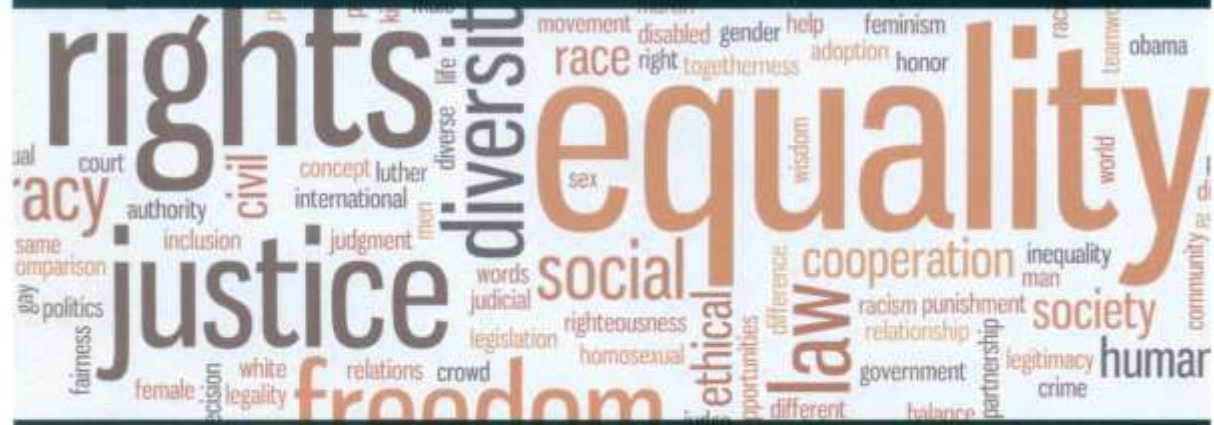
Free and open to the public, this lecture will trace the intersections between gender, caste, class, religion, and sexuality in women's fiction and non-fiction in several South Asian languages.

SEPTEMBER 29 - 3:30-5:00 PM

FedEx Global Education Center, Room 1009
The University of North Carolina at Chapel Hill

PRESENTED BY THE CAROLINA ASIA CENTER

Transforming Our World Through Global Engagement



The Transformative and Global Role of Minority Serving Institutions in India and the US

A COLLOQUIUM

Wednesday, October 7, 2015 | 3:30 pm

Hill Hall L05

MOHAMMAD ASADUDDIN

*Professor of English, Dean, Faculty of Humanities and Languages, Hony. Director Academics
Jamia Millia Islamia University, New Delhi, India*



COREY D. B. WALKER

*Dean and John W. and Anna Hodgin Hanes Professor of the Humanities
The College of Arts, Sciences, Business and Education at WSSU*

Supported by the Office of International Programs, the NEH India project:
"Integrating India into the Liberal Arts" and Carolina Asia Center at UNC Chapel Hill.



Conférences et ateliers

Avec M. ASADUDDIN, Professeur invité à l'Inalco
Traducteur et critique littéraire, Directeur du département d'anglais
Université Jamia Millia Islamia (New Delhi)

Mercredi 2 avril, 13h30-15h30, salle 3.03

« *Indian Progressive Writers and Colonial Censorship* »

Vendredi 4 avril et samedi 5 avril

Ateliers « *English Literature in India* » (CERLOM)

• Vendredi 4 avril de 9h30 à 13h, amphi 3

Créativité littéraire anglaise en Inde : la Nouvelle. Autour de Fly on the Wall and Other Stories de Shubha Sarma (Lif, 2013). Lecture bilingue.

• Vendredi 4 avril de 14h à 17h 30, salle 5.13

Traduire les œuvres littéraires indiennes vers l'anglais, (bengali et ourdou), théorie et pratique.

• Samedi 5 avril de 9h30 à 13h, salle 5.28

La traduction en anglais des Mémoires de l'écrivaine Ismat Chughtai (ourdou), étude et lectures bilingues.

Mardi 8 avril, 9h30-11h, salle 4.13

« *Dalit Literature and Ideology : The case of Kancha Ilaiah* »

Mercredi 9 avril de 18h à 21h, Auditorium

« *Filming Fiction* », Fiction littéraire et cinéma indien
Conférence accompagnée de projection

Inalco

65 rue des
Grands Moulins
75013 Paris

Contacts

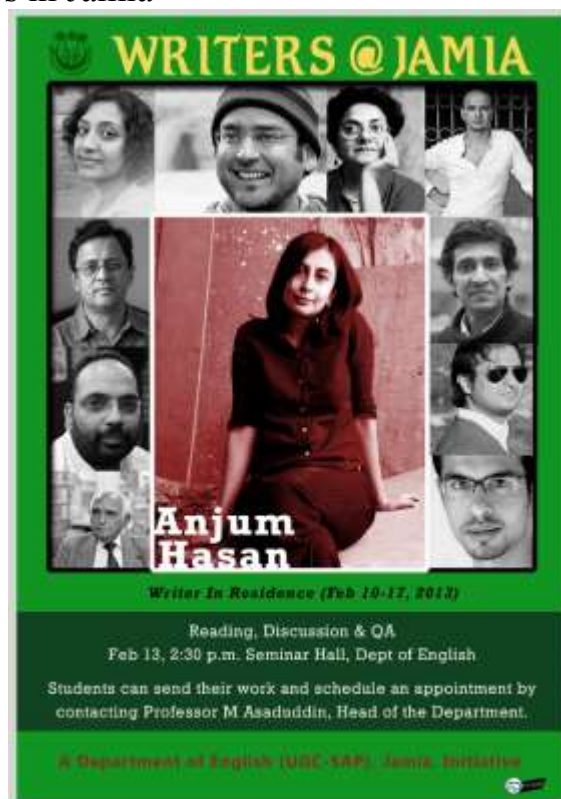
anne.vigulier@inalco.fr
alain.desoulieres@wanadoo.fr



Leading a workshop at Raritan Valley Community College, Sommerville, New Jersey, U.S.A.

Events Organized

- Organized 15 national and international **conferences** and **workshops**
- Organized **Pickwick Literary Festival** and **Manto Festival** in 2012
- Organized 36 **plenary, public, extension** and **memorial** lectures
- Conceptualized the series “**Writers @ Jamia**” and organized the visits of 7 writers from India and abroad in 2013 and 2014 by providing them Residencies in Jamia



- Organized 2 Refresher Courses for University and College teachers of English and Comparative Literature
- Member, **Organizing Committee**, Annual International Conference on Language Literature and Linguistics, **Global Science and Technology Forum (GSTF)**, Singapore (2012), (2013), Bangkok (2014)

Research Guidance – Ph.D.:15; M.Phil:20

Editing Journals

1. IACLALS Newsletter, Issues 2 & 3, 2016
2. IACLALS Journal, Issue 3, 2017

Publications: Books

1. **Premchand: Complete Stories, Vols 1-4, Penguin Books, 2017**



[video link](#)

Salient features:

- Carries **300 stories** written by Premchand translated into English.
- Taken together, the volumes constitute **3264 pages** of dense printed material, running into more than **1500,000 words**.
- The volumes offer a **comprehensive view of Premchand**, the classic, and **contemporary India** in all its shades.
- There is a comprehensive **‘Foreword’ by Harish Trivedi** and an **extensive Introduction by the editor, M. Asaduddin**.
- Some stories like “Dara Shikoh ka Durbar” “Janjal”, "Sauda-e Khaam" and two parts of the three-part story “Daru-e Talkh” which were not available earlier either in Hindi or Urdu: excavated here from rare sources by the editor, and made available for the **first time**.

Endorsements

Not having access to all of Premchand’s stories has always been a cause of frustration to his readers. The publication now of the entire, admittedly huge, corpus of his short stories is very welcome. Premchand—in spite of occasional challenges—remains a true colossus of Indian literature. The sheer variety, with its hypnotic power, and the vastness, of his output is staggering. It is impossible to arrive at any kind of assessment of modern Indian literature without taking full account of Premchand. Then, his fiction as a living source and commentary on the social, political and rural India of the early part of the 20th century, is valuable and relevant even today. These four volumes deserve a place on the bookshelf of every lover of modern fiction, in India or elsewhere.

Shamsur Rahman Faruqi, well-known critic, poet and novelist in Urdu, Allahabad, India

Premchand’s fiction draws from his vast experience of the conflicts of village life, of caste tensions, of excessive revenue demands and the never-ending chain of debts entailed by these. If these are grim tales, they are both deepened and lightened by his psychological insight, his irony and humor, and the broad canvas on which they are drawn, which links country and city in a manner unknown in Hindi-Urdu fiction writing before him. To present this rich corpus, drawn exhaustively from both Urdu and Hindi originals, the vast majority made available in English for the first time, is a pioneering feat for which the translators are to be congratulated.

Vasuda Dalmia, Professor Emerita of Hindi and Modern South Asian Studies, University of California, Berkeley.

At once an extraordinary feat of scholarship and an immense labour of love, this collection gives us the complete corpus of Premchand's short stories in English translation for the first time. It thus allows readers without access to **either or both** of Premchand's languages of composition, Urdu and Hindi, insight into one of the greatest writers of India's modernity -- indeed, into the making of modern India. Most importantly, as the rich and informative Introduction to this translation states, the stories bear witness to Premchand's 'secular and inclusive' view of the Indian nation. Premchand's socialism, his realism, his role in the fashioning of a modern prose style in two languages, his searing insights into caste and gender politics, his sympathy for the oppressed, for the labouring poor, even for working animals, make him a writer from whom we still have much to learn. If this remarkable collaborative enterprise brilliantly led by M Asaduddin helps us to do so, its purpose will be served.

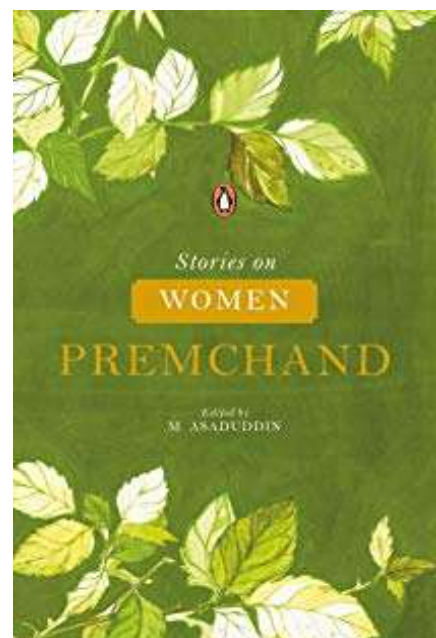
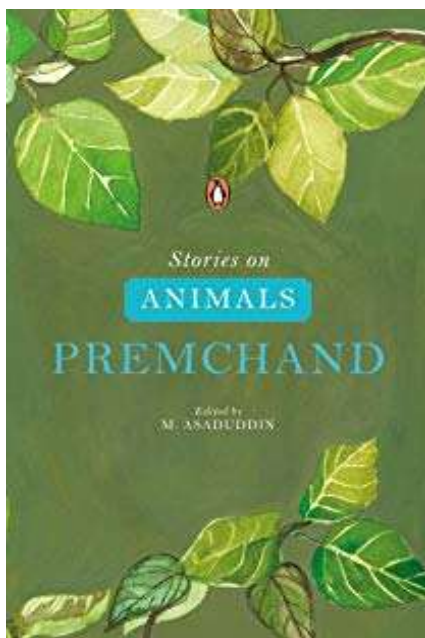
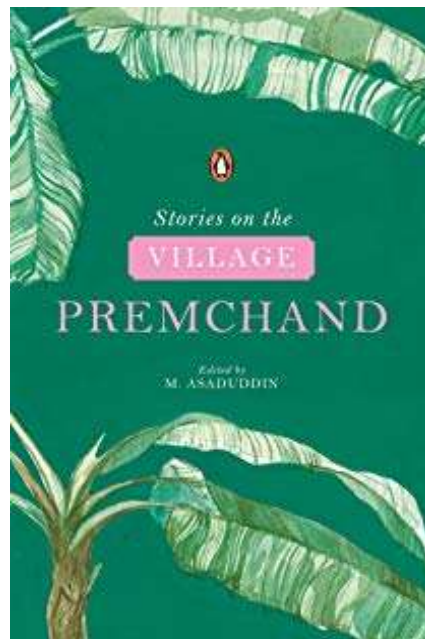
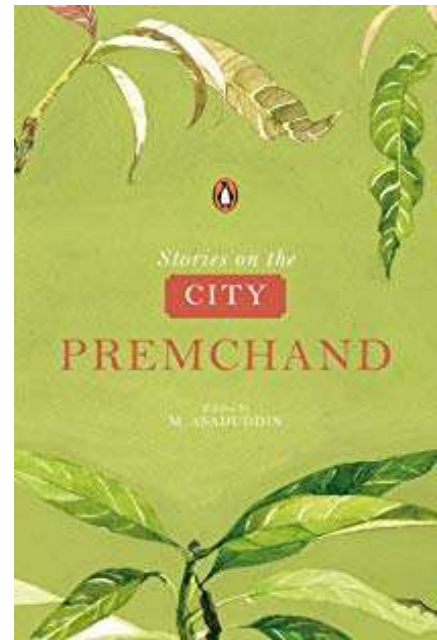
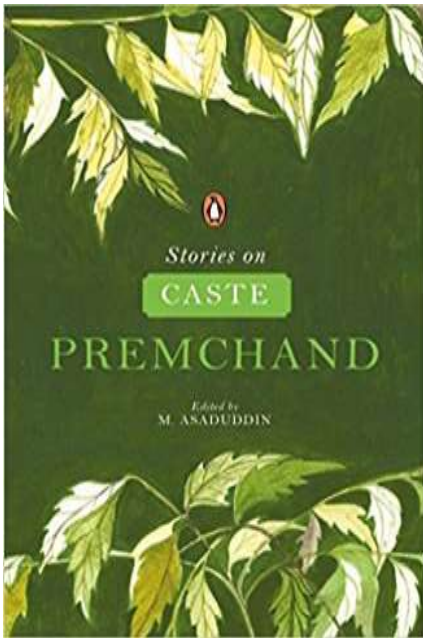
Supriya Chaudhuri, Professor Emerita, Department of English, Jadavpur University, Kolkata

It is a valuable work especially for foreign readers who cannot read the original text in Hindi or Urdu. This complete translation of Premchand's short stories must be welcomed as a major contribution to the accessibility to modern Indian literature. Being considered as one of the foundational figures of modern Indian literature Prem Chand deserved this kind of ambitious work on him, which will find him his rightful place in world literature.

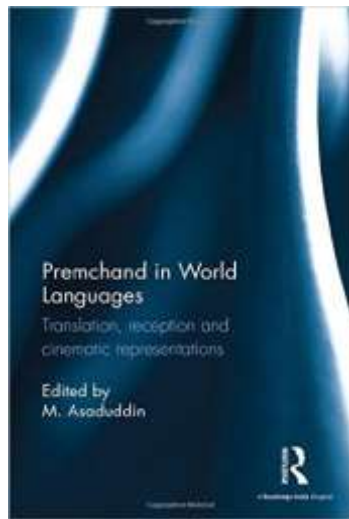
Philippe Benoît, Sanskritist & Professor of Bengali, National Institute for Oriental Languages and Civilizations (INALCO), Paris

Premchand is one of the most famous, perhaps the most famous Hindi author. Many of his short stories have been translated into a wide array of languages. And yet, when one looks at these selections it appears that translators tended to choose a particular set of stories regarded as Premchand's masterpieces, ignoring the rest. The present collection aims to present the full picture, displaying Premchand at different stages of his life, in different moods, displaying changing attitudes with regard to the functionality of literature. For the first time readers of English will be able to appreciate Premchand's story-telling in all its facets and fullness.

2. Premchand Mini Series, Vols 1-5, Penguin Random House, 2018



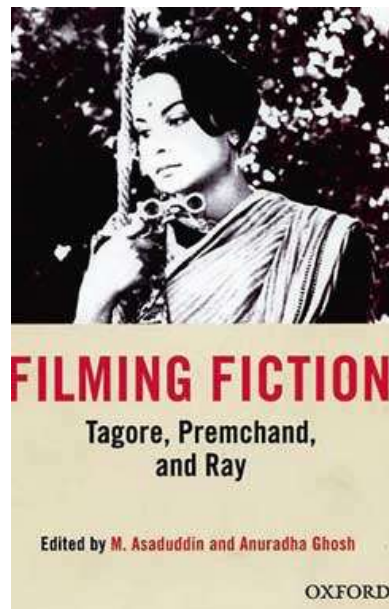
3. **Premchand in World Languages: Translation, Reception and Cinematic Representations**, Routledge, London and Delhi (International and South Asia editions), 2016. Pp. xiii +284



This volume explores the reception of Premchand's works and his influence in the perception of India among Western cultures, especially Russian, German, French, Spanish and English. The essays in the collection also take a critical look at multiple translations of the same work (and examine how each new translation expands the work's textuality and annexes new readership for the author) as well as representations of celluloid adaptations of Premchand's works.

An important intervention in the field of translation studies, this book will interest scholars and researchers of comparative literature, cultural studies, reception studies and film studies.

4. **Filming Fiction: Tagore, Premchand and Ray** (ed., with Anuradha Ghosh), Oxford University Press, 2012, pp. xxxii+265



... The struggle for winning legitimacy of cinema as art is a story that hardly needs re-telling. Every new art form encounters resistance in the beginning and requires time to consolidate itself and exploit all its possibilities. The cinema had its fair share of skeptics, but the overwhelming majority of people was fascinated by the spectacle of moving images, and the farsighted could see in it possibilities that were beyond the scope of literature. Predictably, once cinema established itself as a valid medium for communication and became an instrument of mass culture and entertainment, critics and writers began to take it more seriously than they would earlier, which gradually made way for a more harmonious and intertextual relationship between the two media. As days went by, the relationship became more dynamic and complex. The narrative forms in both the media as well as characterization became a serious subject for discussion among film directors who began to mine literary narratives as subjects for their films. One of the earliest discourses on the subject is, of course, Sergei Eisenstein's reflections on the influence of Charles Dickens on D.W. Griffith, the inventor of close-up and cross-cutting techniques (Eisenstein: 1949, 195-255) that sparked off serious discussions on the novelistic forms and film adaptations from them.

Like every other fine arts genre, novels and films evolved the way they did because of particular conditions of production, and the governing conventions surrounding them shaped the way they developed in different cultures. The novel emerged at a particular moment of social and economic development, written by individual writers as vehicle of their subjective vision and addressed to a literate or semi-literate readership. The film is a mass medium, catering to the needs and interests of a vast spectrum of audience, from the unlettered to the cognoscenti, and even though it is conceptualized through the vision of an individual director, the quality and depth of the final product depends on the versatility of actors who play out particular roles,

ingenuity of camera persons, editors, choreographers, and a host of other factors, including the budget. A film is essentially a collaborative medium. As technology advances it allows directors to do maneuvers to achieve particular effects, but the mode of writing of a novel remains pretty much the same, though there are changes in the modes of production and transmission. Of course, films sometimes result in a brilliant ‘afterlife’ for novels that could not make a splash or have been forgotten. Further, while discussing films, the entertainment aspect cannot be overlooked. Huge investments are made in the production of films and the anxiety to recover costs may propel directors to make small compromises to pander to popular taste. Literature is, thus, often made to shed its highbrow and elitist bias when turned into film and sometimes the ‘self-assertion of the low-brow’, as Ashis Nandy points out, may threaten to overwhelm the high culture of the middle classes.(Nandy 1995, 198-99)

The experience of reading a novel is certainly different from the experience of watching a film. And it is this process that defies easy translation into film. There are no temporal or spatial constraints while reading a novel. The reader can set her own pace, can stop wherever she wants, can pause and reflect, re-read portions to savour the lyricism and rhythm of the language and the beauty of the images more fully. In allowing such a diffused and detailed process of reading and appreciation, the novel achieves what may be called a certain “solidity of specification” (Henry James’s phrase) that the film lacks. “A novel can afford diffuseness where the film must economize” (Bluestone 1957, 50). And yet, films often achieve, through the interplay of three-dimensional images, what a literary artist can only aspire at. Contrasting these two modes, Linda Seger, who worked with well-known directors around the world as a script consultant, says:

When we read a novel, we can see only what the narrator shows us at that particular moment. If the narrator puts the focus on action in those pages, then we follow the action. If the narrator talks about feelings, then we focus on the feelings. We can receive only one piece of information at a time. A novel can only give us this information sequentially.

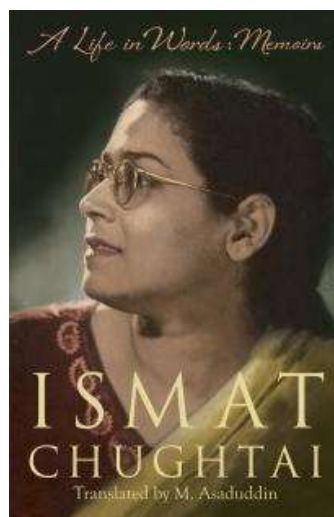
But film is dimensional. A good scene in a film advances the action, reveals character, explores the theme, and builds an image. In a novel, one scene or an entire chapter may concentrate on only one of those areas. (Seger1992,16)

Further, speed is of utmost essence in a film. The novelist slowly builds up details to set the tone and building the atmospherics. For example, in the novels, *Gone with the*

Wind (1936) or in *Pather Panchali* (1929) the novelists, Margaret Mitchell and Bibhutibhushan Bandopadhyay, respectively, devote more than a hundred pages to introduce the locale and characters, but the directors, Victor Fleming and Satyajit Ray, had to wrap that up in fifteen to twenty minutes in the eponymous films. The pacing in both the mediums is different. Film is and has to be faster. It builds up details through single and multiple shot images through juxtaposition and collages.

What this means is also that the director has to cut a lot of textual materials that he considers unimportant from a cinematic point of view. The director inevitably works through a process of elimination and attenuation, which has given rise to the strand of fidelity criticism that invariably crops up whenever a novel is adapted for a film. “It’s not as good as the novel” is the statement one often hears from a particular brand of critics and reviewers who have read the novel before watching the film. Such a reaction betrays a basic misconception about the nature of the two art forms. The assumption seems to be that the reader who has read the novel is an ideal critic of the film; what is forgotten is that such a critic may be informed with the knowledge of the source but often lack the knowledge of appreciating the end product which is the film. Then there are kinds and degrees of faithfulness to the original. A film may be faithful to the basic spirit of the novel and yet may take recourse to various innovations and alterations in the screen play, dialogue and ordering of events. Indeed, sometimes a director may use a novel as simply a jumping off point and allow his imagination free play trying to make the film a vehicle for his subjective vision. Conversely, a film may follow a novel in a dogged way and yet fail to capture the spirit of the original narrative. Too often one finds evidence of the fact that “... a film can be faithful to the details and totally empty of the author’s wit, irony, satire and meaning.” (Gina Macdonald and Andrew F Macdonald: 2003, 4). (From **Introduction** ...)

5. **A Life in Words: Memoirs** (Translation of *Kaghazi hai pairahan* by Ismat Chughtai), Penguin Books, 2012. pp.xxv+282
Winner, Crossword Book Award, 2013



... The span of the volume is limited to the years between the time when Ismat Chughtai entered high school to the time of writing her controversial story, “Lihaaf”. In other words, the entire autobiography records the events of only a couple of years of her life. Even with the addition of the opening chapter there are silences and gaps that cry out to be verbalized and filled up. However, within this limited time-frame, we find encapsulated vignettes that point to the multiple and richly tapestried cultural matrix that went into the making of Ismat Chughtai’s artistic sensibility.

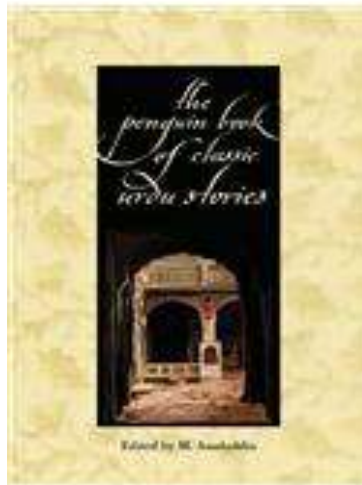
The real absence in KHP is any vignette from her married life, even though her husband, Shahid Lateef, figures in a number of places. One gets just a fleeting glimpse in the chapter, “In the Name of Those Married Women ...’ It is a matter of speculation as to why a brutally honest and outspoken author like Ismat Chughtai shied away from talking about her own married life. Was this reluctance to talk an admission of failure of her married life? Or did she set herself a limit on how much she would reveal, since some facts are too personal and private to be chronicled even in an autobiography? Was she exercising her individual freedom to be selective, much as the iconic Black feminist writer and folklorist Zora Neale Hurston had done in her autobiography, *Dust Tracks on the Road*? These questions tantalise readers as they go through the pages of this volume.

The “condition of women novel” began to be written in Urdu, albeit in a reformist mode, as early as the seventh decade of the nineteenth century with the fictional works of Deputy Nazir Ahmad (1830-1912), much before their emergence in many other Indian languages, and continued through the works of Ahmad’s nephew, Rashidul Khairi(1868-1936). But full-fledged biographical or autobiographical accounts by women in Urdu were still a long way to come. Meanwhile there was a spate of women’s journals; the big three were *Tahzib un Niswan*(1898), *Khatun*(1904) and *Ismat*(1908) and the debates conducted in the pages of those journals animated the Urdu public sphere of the time. The debates conducted in these journals and the writings by women, most of whom observed purdah, seriously question the post-enlightenment assumptions of visibility and voice in the public realm as the only definitive markers of subjecthood. As Pathak and Sunder Rajan have pointed out, “It is not always the case that ‘to speak is to become a subject’.” The subaltern can express her agency and wield her influence in myriad forms. Accounts of Muslim women’s resistance from behind the purdah have not been fully recognized, and their contribution to education and social reform has not been accounted for. A too easy analytical conflation of subjecthood and visibility/voice runs the danger of erasing or muting other/alternative narratives of agency and resistance to patriarchal structures from behind the veil or less visible spheres. The contribution of the begums of Bhopal

in the social and educational sphere is a living testimony to this They were deeply religious, purdah-observing in some cases, and yet their vision was bold, independent and forward-looking for their times. Segregation certainly acted against women's empowerment, as Ismat Chughtai makes clear at places in KHP, but to overemphasize purdah would run the risk of ignoring and erasing the work of women of remarkable grit and fortitude who were engaged in cultural and political resistance and reform. This fact needs to be stressed. In the normative nationalistic narratives of feminism in India the Muslim woman is either erased or contained within the paradigms of veils or backwardness, a victim of her own community. In fact, the 'other' against which the emancipation and modernity of more visible upper caste Hindu women is inscribed. The easy conflation between Indian and Hindu remains entirely assumed and unacknowledged in the work of many scholars in the field....

(From **Introduction** ...)

6. **Penguin Book Of Classic Urdu Stories**, New Delhi: Penguin Books, 2006, pp. xxv+285

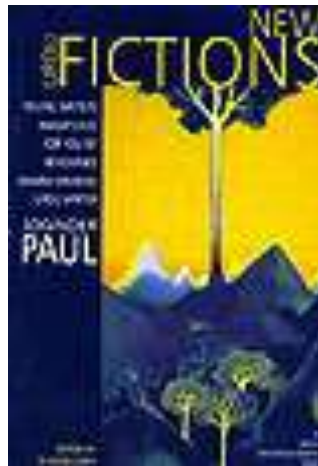


Urdu short story, the youngest fictional genre in Urdu literature, is barely a century old. Hence it may sound incongruous if one applies the word "classic" for it in the sense of antiquity. But within this short period of time it has made remarkable strides, and has established itself as a significant, if not primary or representative, vehicle of expression in Urdu literature. In many ways this 'minor' genre in Urdu has played the role usually assigned to the 'major' genre (i.e. novel) in fictional literature. The near absence of novel in Urdu during several decades of the twentieth century propelled the short story on the centre stage which successfully engaged with issues of colonial modernity and the emergent concept of nationhood....

As the reality of partition gradually sank in, the writers gradually settled down to the business of writing. But while the Urdu writers in India were faced with the challenge of coming to terms with a depleted readership and unsympathetic social and political

environment for Urdu, quite unlike the scene in other language literatures of India where the writers were brimming with confidence because of a new sense of identity after independence, the Pakistani writers were faced with the challenge of establishing a new tradition in commensurate with their new nationhood. Can a tradition be formed overnight, and if not then, can literature be produced in a vacuum, without reference to a tradition? In the preface to one of the anthologies marking 50 years of Pakistani short stories, Intizar Husain, one of the finest practitioners of the genre, writes: "... the environment and the society that obtained after the partition and that evolved over the past fifty years was not the same as the composite society that existed before the partition... A more important thing is that just after the Partition the writers and thinkers here had to negotiate questions that were specific to Pakistan. The writers in India were not faced with such questions as they were inheritors of a historical and literary continuity. Here there was a rupture in that continuity. One had to discover the connections anew. If Pakistan were a different nation then what was its national and cultural identity? Where could it trace its beginnings? One could certainly trace it from the advent of Muslims in the sub-continent, but how about the eras before that?" Husain's own fictional oeuvre stands testimony to the fact that the Indian past and the Islamic past constitute an unbroken tradition for the writer in Urdu... **(From Introduction...)**

7. **New Urdu Fictions** (ed), New Delhi: Katha, 2004



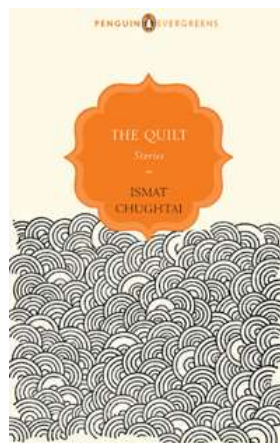
This is a collection of 36 post-1970 Urdu short stories, intended to give the reader some idea of the achievements of this genre in India in the last three decades of the twentieth century.

"... The most notable achievements of Urdu fiction after India's independence can be seen in short stories rather than novels. After Premchand Urdu short story was nurtured by such pioneers as Bedi, Krishan Chander, Manto and it took great strides in the fifties and sixties. Progressive movement, despite its internal dissensions, played a seminal role in the development of the Urdu short story in

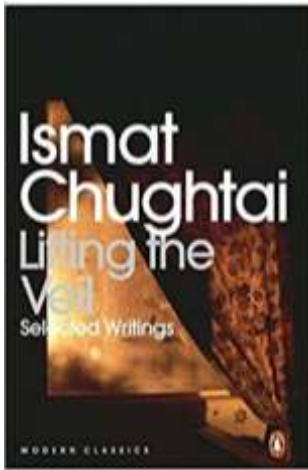
its early stages, though it got stymied later... Immediately after 1947, the one dominant theme was the trauma of partition and the terrible human tragedy it entailed. ...The liberation of the country from the British yoke did not bring the promised "tryst with destiny". The dream of all-round development and social equality soon dissipated. The Nehruvian vision of progress did not touch the masses of ordinary people for whom the problem of hunger still remained a stark reality. An insensitive bureaucracy and an increasingly corrupt political climate led to widespread disillusionment. For the Urdu writer there was an additional cause for anxiety. Urdu was supposed to be the symbol of separatist thoughts and it began to be seen as the language of a specific community – the Muslim community –and was given short shrift. The survival of the language and its literature and culture became a genuine concern...

The current selection of post-1970 Urdu short stories attempts to sample various strands of short fiction writing in Urdu in the last three decades. While there is a continuity of earlier concerns and preoccupations in the writers, they also show newer and more complex engagement with contemporary reality. They seem to strike a balance between the linearity of the Progressive movement and the modernist angst of the self. Simple story telling and mimetic realism seem to be at the premium once again. The tenor of social life has undergone a drastic change in the past three decades that has entailed new configurations in man-woman relationship. Moreover, the invasion of satellite television into every drawing room, particularly in the urban setting, has affected social intercourse considerably. All this makes them more self-centred than before. Belief in a kind of moral order in the universe has eroded drastically giving rise to violence and scepticism..." **(Introduction)**

8. *Lifting the Veil: Selected Writings of Ismat Chughtai* (ed). Sahitya Akademi Prize for Translation in 2004. Indian and International editions



Ismat Chughtai (1911-1991) was Urdu's most courageous and controversial woman writer of the twentieth century. She carved a niche for herself among her contemporaries of Urdu fiction writers -- Rajinder Singh Bedi, Saadat Hasan



Manto and Krishan Chander -- by introducing areas of experience not explored before. Her work not only transformed the complexion of Urdu fiction but brought about an attitudinal change in the assessment of literary works as well. Often perceived as a feminist writer, Chughtai explored female sexuality while also exploring other dimensions of social and existential realities. The twenty one pieces in this volume represent Chughtai at her best, marked by her brilliant turn of phrase, scintillating dialogue and wry humour. The critical introduction deals with Chughtai's art of fiction and her literary status in Urdu as well as that segment of Indian literature that represents female/feminine sensibility.

The book was considered a bestseller in the winter of 2001 according to a survey conducted by *India Today* and *Free Press Journal*.

9. **For Freedom's Sake : Saadat Hasan Manto -Stories and Sketches**, ed. & tr (Karachi : Oxford University Press, 2001)



This selection of Manto's stories sketches along with an open letter to Nehru, the visionary first Prime Minister of India, constitutes the sixth volume in the "Pakistan Writers Series" published by Oxford University Press, Karachi. The critical introduction situates Manto in the contexts of short story writing in India and Europe. It contains detailed analyses of some of his major stories, particularly

those dealing with the articulation of selfhood by female protagonists, and those depicting the colossal trauma of the partition and its aftermath.

"The areas of human experience and the liminal spaces he focused on relentlessly, shocked people out of their complacency into a new awareness of the reality around them. This is particularly true in the context of his writings about the partition of India. Among all the creative writers who wrote about partition, Manto stands apart. He alone had the capacity to take a hard, pitiless look at the slaughter and senseless violence let loose on the eve of India's independence, without ideological blinkers, pious posturing or the slightest trace of self-pity or communal prejudice. And that is why, after half a century of independence/partition, when history is being rewritten from new perspectives and magisterial national narratives are being deconstructed, the creative writer most frequently alluded to is Manto...

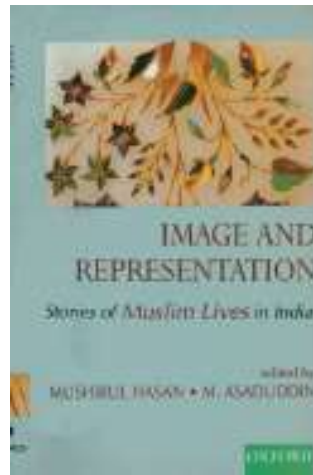
... Manto's realism embraces not only those external aspects of reality about which there is general consensus, but also those that are subjective and psychological and, there, tend to be more complex and varied. In his best stories, Manto collapses both to create a unique vision ... " (from "Introduction", pp. ix-x)

10. **Black Margins - MANTO** (ed), New Delhi: Katha, 2004



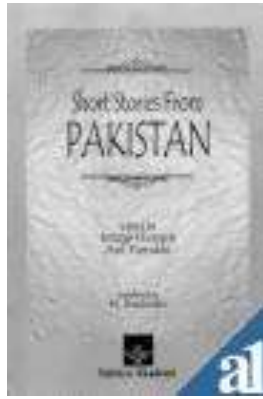
This is the revised and enlarged Indian edition of **Saadat Hasan Manto: Stories and Sketches**, earlier published by OUP, Karachi.

11. ***Image and Representation: Stories of Muslim Lives in India*** [ed. with Mushiru Hasan] (New Delhi: Oxford University Press, 2000). pp.xv+350.



The Indo-Muslim encounter is certainly one of the greatest civilizational encounters in human history. It finds its most creative expressions in music, architecture, painting, languages and literatures of India. It is interesting and exciting to see how this encounter translated itself in the lived experience of day to day life, festivals, folklores and the religious and secular visions of Indian people. The volume presents this encounter through 34 short stories written by 32 writers in 11 Indian languages including English. The principal criterion of selection was -besides being interesting narratives from the literary point of view they must portray some particular aspect of Muslim life in India and inter-community relationships. Islam's tryst with India has been a long, variegated and enduring one. The stories present some facets of this tryst in their fictional space. They trace the history of this encounter from the early decades of the twentieth century through the turbulent period of Partition up to the bleak days of Babri Masjid demolition and its aftermath. In doing so they, in their vast panoply of images and symbols, irony, humour and narrative points of view, depict the evolving tenor of Hindu-Muslim relationship. The head note preceding each story locates the status and relevance of the writer in his/her own literature. The extensive and critical Introduction looks at the encounter in its historical perspective and in the perspective of the global demonizing of Islam in the current times. It also examines the validity of creative literature as historical/social document, and brings out the interface among different literary traditions in India.

12. **Short Stories From Pakistan**, tr. (English translation of *Pakistani Kahaniyan* edited by Intizar Husain and Asif Farrukhi) New Delhi: Sahitya Akademi, 2003.



This volume includes 32 short stories from Pakistan --in Urdu and several regional languages of Pakistan, e.g., Punjabi, Balochi, Pushto, Sindhi and Saraiki. The stories selected chronicle the achievement of short fiction in Pakistan since its creation under traumatic circumstances, to the end of the twentieth century.

"Sometime after the creation of Pakistan, the question of the identity of Pakistani Literature came up. Linked with this was the demand that after the formation of a new country and a new nation our literatures should have an identity of its own....

If we pass over the question of what literature should be from the nationalistic point of view and take a look at Pakistani literature, more specifically Pakistani short stories, and try to understand their background, then a broad picture emerges and it is this: the environment and the society that obtained after the Partition and that evolved over the past fifty years, was not the same as the composite society that existed before the Partition. Pakistan has a dominant Muslim majority. So the nature of social interaction was different here from that in India. The political process, too, was different here as democracy was not the usual form of governance at all times..

A more important thing is that just after the Partition the writers and thinkers here had to negotiate questions that were specific to Pakistan. The writers in India were not faced with such questions as they were inheritors to a historical and literary continuity. Here there was a rupture in that continuity. One had to discover the connections anew. if Pakistan were a different nation then what was its national and cultural identity? Where could it trace its beginning from? One could certainly trace it from the advent of Muslims in the subcontinent, but how about the eras before that?... (from "Preface")

The short stories showcased in this anthology engage with the above questions in their own ways, articulating a multiplicity of voices and experiences, and depicting the immensely varied and rich tapestry of the cultural life in Pakistan.

13. *Ismat Chughtai* - Monograph in **Makers of Indian Literature** Series (New Delhi Sahitya Akademi, 1999). Pp. 120.

This volume deals with the life and works of Ismat Chughtai. Placing the writer in her historical and literary contexts the book familiarises the reader with the entire corpus of her literary works. It is targeted, as all the volumes in the series are, at the general readers many of whom may not have much acquaintance with Urdu literature. It is divided into three parts - "The Writer in Context", "Novels and Novellas", "Short Stories and Sketches".

14. *Joseph Conrad: Between Culture and Colonialism* (New Delhi: Creative Books, 1993). pp.164

Through a good part of the twentieth century, Joseph Conrad's colonial novels have been discussed and critiqued from radically different perspectives. Drawing largely on my Ph.D. research work, I have endeavoured to show in the book how some of Conrad's seminal fictions were deeply implicated in colonialism and, to a lesser extent on the notion of cultural relativism. The book is divided into seven chapters and engages with the following novels: *Almayer's Folly*, *An Outcast of the IsJands*, *Lord Jim*, *Heart of Darkness*, *Nostromo*, *The Secret Agent* and *Under Western Eyes*. Select bibliography and index follow the chapters.

Books (forthcoming)

1. **Manto-Chughtai, Flipbook, Penguin Random House, 2019**



2. **Animal Stories of Syed Muhammad Ashraf, Alef Books, 2019**
3. **General Editor (with E V Ramakrishnan), Critical Histories of Indian Bhasha Literatures, 12 volumes, Orient Black Swan, 2020**
4. **Intizar Husain: Complete Stories, Penguin Random House, 2020**
5. **Translation in Assam: History and Praxis**

Books (in process)

General Editor, Complete Works of Premchand in English, Vol 1-18

Editor, Language, Nation, Culture: A Tagore Reader



Chairing Valedictory of the 3-day International Seminar on “**Premchand in Translation**”, Tagore Hall, Jamia, Nov. 28, 2012; Speaker: Harish Trivedi

Contribution to Multi-volume Encyclopaedias/Histories/Compendiums

1. General article on “Translation of Indian Fiction into English” in **Oxford History of Translation, Vol V**, edited by Lawrence Venuti, forthcoming.
2. General article, “Saadat Hasan Manto”, **Routledge Encyclopedia of Modernism (REM)**, ed. Stephen Ross, forthcoming.
3. **Mir Musharraf Hussain** (Life and Works), *The Encyclopaedia of Indian Literature* Vol. III, Chief Editor, Amaresh Datta (New Delhi : Sahitya Akademi,1989), pp. 2668-69
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35. "India Fascinates a French Author: Garcin de Tassy's *Memoire sur des particularites de la religion musulmane dans l'Inde, d'apres les ouvrages hindoustani* and its English Translation", *India Perspectives*, New Delhi, IX, 9, 1996.
36. "The All-embracing Mind: The Fictional World of Qurratulain Hyder", *Indian Women Novelists*, vol. 7. (New Delhi: Prestige Books, 1996).
37. "Albert Camus' Novel *L 'e/ranger*: A Reading" (in Urdu), *Jamia*, Vo193, Nos. 4,5,6, May-June, 1996.
38. "The Narrative Art of Ismat Chughtai", *Indian Women Novelists*, vol. 7. (New Delhi: Prestige Books, 1996).
39. "Understatement vs. Hyperbole: Translating from Urdu to English", *Indian Review of Books*, V, 1, Sept- Nov, 1995.
40. "Ashapura Devi : Feministic Concerns and Fictional Narratives" (Urdu), *Aajkal*, New Delhi, October, 1995
41. "The Storyteller's Tale: Qurratulain Hyder", *the India Magazine*, New Delhi, No.13, Feb. 1993
42. "Alone on Slippery Terrain: The Fictional World of Ismat Chughtai", *Indian Literature*, No. 157, 1993.
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44. "India's Education Policy, the Question of Syllabus Designing and Canon-formation" (in Urdu), *Jamia*, vol.84, No,12, Dec 1987.



Teaching at Rutgers University, U.S.A.

Review Articles and Reviews

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2. Ziauddin Barni, *Tarikh-i Firozeshahi*, an English Translation by Ishteyaque Ahmad Zilli, "A Rare Historical Account", *Indian Literature*, No. 299, May-June, 2017
3. Abdullah Husain, *Weary Generations*; "Love in the Time of Partition" *Asian Age*, September 25, 2016. <http://www.asianage.com/books/love-time-partition-400>
4. Bhism Sahni, *Today's Past*; 'Chronicler of a Divided Reality', *Asian Age and Deccan Chronicle*, April 5, 2016 <http://www.deccanchronicle.com/lifestyle/books-and-art/050416/book-review-chronicler-of-a-divided-reality.html>
5. Seema Alavi, *Muslim Cosmopolitanism in the Age of Empire*, *The Wire*, September, 2015
(Seema Alavi's book is a potent antidote to the widespread but ill-informed media narrative about Muslim resistance to forces of modernity and globalisation.) Read ... <http://thewire.in/author/m-asaduddin/>
6. Rakhshanda Jalil, *A Rebel and Her Cause: The Life and Work of Rashid Jahan*, *Indian Literature*, No. 285, Jan-Feb, 2015
7. Om Prakash Valmiki, *Jhootan: An Untouchable's Life*, translated from Hindi by Arun Prabha Mukherji (NY: Columbia University Press), H-Asia: H Net Reviews, April, 2010
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8. Aamir R. Mufti *Enlightenment in the Colony: The Jewish Question and the Crisis of Postcolonial Culture* Princeton, NJ: Princeton University Press, 2007), IACLALS Newsletter, January, 2009
9. *The Co-wife and Other Stories* by Premchand, translated from Urdu into English by Ruth Vanita (Penguin Modern Classics, 2008), **The Annual of Urdu Studies**, Wisconsin, USA, No.24, 2009
10. Carla Petievich, *When Men Speak as Women: Vocal Masquerade in Indo-Muslim Poetry* (Oxford U Press, 2007), **The Annual of Urdu Studies**, Wisconsin, USA, No.23, 2008
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11. Mehr Afshan Farooqi (ed), *The Oxford India Anthology of Modern Urdu Literature, vols. I & II*, **The Book Review**, xxxii, 4, 2008
12. Afroz Taj, *The Court of Indar and the Birth of North Indian Drama* (Anjuman Taraqqi Urdu Hind, 2007), **The Annual of Urdu Studies**, Wisconsin, USA, No.23, 2008
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13. Naiyer Masud , *Snake Catcher* (Harper Collins, 2007), **Indian Literature**, No. 240, July-Aug, 2007
14. Francis Robinson, *Islam, South Asia and the West* (Oxford U P, 2007), **The Book Review**, xxxi, 10, 2007
15. Toru Dutt, *The Diary of Mademoiselle D'Arverse*, translated from French into English by N. Kamala (Penguin Books, 2005), **Indian Literature**, No. 231, Jan-Feb, 2006
16. Rahi Masoom Raza, **Topi Shukla** translated from Hindi into English by Meenakshi Shivram, (Oxford U Press, 2005), **The Book Review**, xxix, 6, 2005
17. Qurratulain Hyder *My Temples Too: A Novel* (Women Unlimited, 2004), **The Annual of Urdu Studies**, Wisconsin, USA, No.20, 2005:
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18. Sachidanand Mohanty (ed.), *Travel Writing and Empire*, **Indian Literature**, No. 227, May-June, 2005
19. *Day's End and Other Stories* ed. by Amiya Deb and Subha Chakraborty Dasgupta, **Indian Literature**, 223, Sept-Oct, 2004
20. Khalid Husseini, *Kite Runner* (Random Books), **The Book Review**, xxviii, 10, 2004
21. *Amitava Ghosh: Critical Perspectives*, ed. by Brinda Bose (Pencraft International, 2003), **Indian Literature**, No. 216, 2003.
22. Nazir Ahmad, *Son of the Moment*, translated by Mohammad Zakir (Orient Longman 2002), **The Book Review**, xxvii, 3, March 2003.
23. Mahasweta Devi, *Outcast: Four Stories*, translated by Sarmishta Duttgupta & *The Book of Hunter* translated by Sagaree Sengupta and Mandira Sengupta (Kolkata: Seagull Books, 2002), **The Book Review**, xxvi, 11, Nov. 2002

24. Zamiruddin Ahmad, *Eastwind and Other Stories*, translated and introduced by Shamoos Zamir, **Indian Review of Books** (South Asia Special IV), xxvi, 10, 2002; also published in **The Annual of Urdu Studies**.
25. *Wonder Tales of South Asia*, translated by Simon Digby, **Indian Review of Books** (South Asia Special III), xxv, 11-12, 2001.
26. Ahmad Nadeem Qasimi, *The Old Banyan and Other Stories*, tr. Faruq Hasan (Karachi: Oxford University Press, 2000), **The Annual of Urdu Studies**, Wisconsin, USA, No.16, 2001.
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27. Natalia Pregarina, **Mirza Ghalib: A Creative Biography**, translated from Russian by Osama Faruqi, **Indian Review of Books**, x, 8, May-July, 2001.
28. T.P. Issar (ed), *Ghalib: Cullings from the Divan* (Bangalore: T.P. Issar, 2000), **Indian Review of Books**, x, 5, Feb-March, 2001
29. Mushtaq Ahmad Yusufi, *Aab-e gum* (Karachi: Danyal, 1999), **The Book Review**, New Delhi, SAARC issue II, XXV, 3, March 2001
30. Muhammad Iqbal, *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal*, ed. & tr., Mustansir Mir (New Delhi: Orient Longman, 2000), **Indian Review of Books**, X, 4, Jan-Feb, 2001.
31. C.M. Naim. *Ambiguities of Heritage: Fictions and Polemics* (Karachi: City Press, 1999) , **Indian Review of Books**
32. *Poems from Iqbal: Renderings in English Verse With Comparative Urdu Text* tr. & ed. V.G. Kiernan (Karachi: Oxford University Press, 1999), **International Journal of Punjab Studies**, University of Warwick (UK).
33. *An Evening of Caged Beasts: Seven Post-modernist Women Poets in Urdu*, trs. & eds. Asif Farrukhi and Frances Pritchett (Karachi: Oxford University Press, 1999), **International Journal of Punjab Studies**, University of Warwick (UK).
34. *Zikr-i Mir: The Autobiography of the Eighteenth Century Mughal Poet Mir Muhammad Taqi 'Mir*, translated, annotated and with an introduction by C.M. Naim (New Delhi: OUP , 1999), **Indian Review of Books**, ix, 11, Aug-Sept, 2000.
35. Ralph Russell, *How Not to Write the History Of Urdu Literature and Other Essays on Urdu and Islam* (New Delhi :OUP ,1999), **Indian Review of Books**, July-Aug, 2000
36. Khadija Mastur, *Cool, Sweet Water: Selected Short Stories*, tr. Tahira Naqvi (New Delhi: Kali for Women, 1999), **The Annual of Urdu Studies**, No.15, Part 2, 2000.
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37. M. Umar Memon (ed), *The Annual of Urdu Studies*, No 14, **The Encounter: A Journal of Policy Research and Development Initiatives**, Nov-Dec, 1999
38. *Parwaaz : Urdu Short Stories by Women* trs. & eds., Syeda S. Hameed & Sughra Mehdi (New Delhi : Kali for Women, 1996), **Indian Literature**

39. "All Saints", review of Claudia Liebeskind's *Piety on Its Knees: Three Sufi Traditions in South Asia in Modern Times* (New Delhi : OUP, 1998), **Indian Review of Books**, VI, 8; May-June, 1999
40. "A Social Comment", review of **Hali's Musaddas: The Flow and Ebb of Islam**, eds, & trs. Christopher Shackle and Iqbal Majeed (New Delhi: OUP, 1998), **Indian Review of Books** , viii, 3, Dec 98-Jan 99, 1999.
41. "Inspired by Suffering", review of Harivansh Rai Bachchan's *In the Afternoon of Time: An Autobiography*, ed. & tr. Rupert Snell (New Delhi : Viking, 1998), **Indian Review of Books**, vii, 10, July-Aug, 1998
42. "Ghaliberations", review of *Ghalib: The Poet and His Age*, ed. Ralph Russell (New Delhi: OUP, 1998), **Indian Review of Books**, vii, 7, Apr-May, 1998
43. Ismat Chughtai, *The Crooked Line*, tr. Tahira Naqvi (Oxford: Heinemann, 1995), **The Annual of Urdu Studies**, No. 13, 1998. <http://www.urdustudies.com/pdf/13/24bookreviews.pdf>
44. Nirmal Venna, *The Red Tin Roof*, tr. Kuldip Singh (New Delhi: Ravi Dayal), **Indian Review of Books**, VII, Sept-Nov, 1997.
45. "God's Plenty", review of Shaukat Osman's *God's Adversary and Other Stories*, tr. Osman Jarnal (New Delhi Penguin India, 1996), **Indian Review of Books** , vi,5, Feb-Mar, 1997.
46. "Great Poetry, Inadequate Translation" Review of Akhtarul Iman's *Query of the Road*, trs. Baidar Bakht, Lesli Lavigne and Kathleen Grant Jaeger (Delhi : Rupa & Co., 1995), **Indian Review of Books**, V,II, Aug-Sep 1996; **The Annual of Urdu Studies**, No. 13, 1998. <http://www.urdustudies.com/pdf/13/24bookreviews.pdf>
47. Abdul Bismillah, *The Song of the Loom* (Tr. Rashmi Govind) (Madras : Macmillan India Paperbacks, 1996) **Indian Review of Books** , vi,8; May-June, 1996.
48. David Matthews (ed), *An Anthology of Urdu Verse in English* (New Delhi: Oxford University Press, 1995), **The Annual of Urdu Studies**, No. 11, 1996
49. "Master Story-teller", review of *Vaikom A. Muhammad Basheer: Short Stories*, in the Katha Classic Series (New Delhi: Katha, 1996), **Indian Review of Books**, vi, 6; Mar-Apr, 1996.
50. Ralph Russell, *Hidden in the Lute: An Anthology of Two Centuries of Urdu Literature* (New Delhi: Viking, 1995), **The Annual of Urdu Studies**, No. II, 1996. <http://www.urdustudies.com/pdf/11/27bookreviews.pdf>
51. Anisur Rahman (tr. & ed), *Fire and the Rose: An Anthology of Modern Urdu Poetry* (New Delhi: Rupa & CO 1995), **The Annual of Urdu Studies**, University of Wisconsin, Madison (USA), No. 11, 1996. <http://www.urdustudies.com/pdf/11/27bookreviews.pdf>
52. Mir Amman, *A Tale of Four Dervishes* tr. M. Zakir (New Delhi: Penguin Books India, 1994), **Indian Review of Books**, V, I, Sep-Nov, 1995S.
53. Humeira Ahmad, *The Checkmate and Other Stories* (Calcutta: Writers Workshop), **Indian Literature**, xx.xi March-April, 1996.
54. Ralph Russell, *The Pursuit of Urdu Literature: A Select History* (New Delhi: OUP, 1992), **Indian Literature** xxxviii, Nov-Dec, 1995

55. Chenjerai Hove, *Bones* (Harare: Baobab Books, 1988), **Africa Quarterly**, vol.131, nos. 3-4, 1991-92.
56. Balu Rao (ed), *An Anthology of South African Poems* (New Delhi : Afro-Asian Writers' Association, 1991) **Africa Quarterly**, Indian Council for Cultural Relations, vol.29, nos. 1-2, 1990.



Judging Elocution contest during “Pickwick Festival” organized by Department of English, October 15-17, 2012

Keynote/Valedictory/Memorial Lectures/Public Addresses, Chairing Sessions, Presentation of Papers in National/International Conferences/Seminars/ Acting as Discussant etc.

1. Delivered Keynote address in the national seminar on ‘Literature from Northeast India: Texts and Contexts’, **Indian Institute of Advanced Studies**, Shimla, May 6-7, 2019.
2. Delivered Keynote address in the national seminar on ‘Translating Identity: Assimilations, Assertions, Affiliations, Aversions’, **Department of English, Aligarh Muslim University, Aligarh, March 29-30, 2019.**
3. Delivered a Plenary Lecture, ‘Self-fashioning through Literature: India’s Northeast’, in the National Seminar on ‘Cultural Self-Fashioning in North-East India: Interplay of the Oral, the Written and the Performative Arts’ at the Department of Modern Indian Languages and Literary Studies, **Gauhati University**, March 23, 2019.
4. Valedictory address in the national seminar, **Translation and Pedagogy**, SAP-DRS, Department of English, Jamia Millia Islamia, March 1, 2019.
5. Delivered a Plenary lecture, ‘Translation, Modernity and Urdu Literary Culture’ in the symposium, **Translating Modernity: A Study of Literary Cultures in India** , Department of English, Jamia Millia Islamia, Feb 20, 2019.
6. Delivered a Plenary Lecture, ‘Filming Fiction: Premchand and Satyajit Ray’ in the international conference on ‘Region/Nation/Trans-Nation:

- Literature-Cinema Interface’ **BITS Pilani, K. K. Birla Goa Campus**, January 31– February 2, 2019.
7. Delivered a Plenary lecture on ‘Translating and Editing Premchand for Contemporary Readers’ in the 2-day national seminar, **Translation in India, India in Translation**, Centre for English Studies, SLL&CS, JNU, March 7-9, 2018
 8. Chaired the session ‘**Disciplinary Boundaries and Global Studies** in the 2-day Workshop on **Global Studies, MMAJ Academy Of International Studies**, Jamia Millia Islamia, 6 - 7 March 2018.
 9. Delivered a series of invited lectures on ‘Role of Translation in Comparative Literature in India’, ‘Early Women Writing in Bangla and Urdu’ and ‘Premchand’s Reception in European Languages’ in **Burdwan University**, West Bengal, June 23-24, 2017.
 10. Presented a paper, “Literature in Translation and Literary Historiography” in the 3-day international conference on ‘**Purifying the language of the Tribe’: Cross-Cultural Concerns in Colonial and Postcolonial India**, organized by Indian Institute of Advanced Study, Shimla, May 19, 2017. Chaired a session too.
 11. Delivered a series of invited lectures at **Institut national des langues et Civilisations (INALCO)**, Paris, on the following topics: ‘Women Writing in India and Pakistan: Hindi and Urdu’, ‘Secular/Communal Historiography and Language Politics in India in the 19th and early 20th Centuries’, “‘Banalata Sen’: Translation from Bangla into French and English’, and ‘Dalit Literature and Politics in India: Current Anxieties and Debates’, April 23-30, 2017.
 12. Delivered Keynote address at the National Conference on “**Literary Aesthetics and Conflict Studies**”, Dyal Singh College, University of Delhi, on April 20, 2017.
 13. Chaired Seventh Munshi Premchand Memorial Lecture delivered by Dr. Kamal Kishore Goanka on “Premchand: Shodh ki Nayi Dishaayen”, at Mir Anis Hall, Jamia Millia Islamia, April 18, 2017.
 14. Chaired Devdas Gandhi Memorial lecture delivered by Sharan Kumar Limbale, Tagore Hall, Jamia Millia Islamia, March 29, 2017
 15. Chaired Firaq Memorial lecture delivered by Abid Raza Bedar on the topic, “Ghazal: Zindagi ke Ainey Mein”, Tagore Hall, Jamia Millia Islamia, March 26, 2017
 16. Delivered **Pundit Neelkantha Das Memorial Lecture**, Bhubaneswar, March 18, 2017.

17. Chaired the session, “Intra-cultural/Inter-cultural” during **XXVII FILLM Congress on The Familiar and the Exotic in Language and Literature: The Politics of Perception and Representation**, IIC, Delhi, March 15-17, 2017.
18. Extension lecture on “Novel as a Genre: Perspectives from World Literatures”. Department of Arabic, Jamia Millia Islamia, March 15, 2017
19. Chaired the session “Rahim as Patron” in the 3-day cultural extravaganza, **Celebrating Abdur Rahim Khan-i- Khanan: Statesman, Courtier, Soldier, Poet, Linguist, Humanitarian, Patron**, Inter Globe Foundation & Aga Khan Trust for Culture, New Delhi, March 11, 2017.
20. Chaired the opening plenary address by Asha Kuthari Chaudhuri during the 2-day national seminar on **Ethnicity and Identity in the Northeast: Indian Writing in English**, at The University of Science and Technology, Meghalaya, Feb 18, 2017.
21. Chaired 2 sessions and engaged the Meenakshi Mukherjee Prize Awardee in conversation during the 3-day annual conference of Indian Association for Commonwealth Literature & language Studies (IACLALS) on **Location, Identity, Solidarity: Hegemonic Formations and Contestations**, IIT, Guwahati, Feb 14-17, 2017.
22. 2 Special lectures on “Postcolonialism and Edward Said” and “The Narrator and the Novel”, University of Science and Technology of Meghalaya, Feb 13-14, 2017 .
23. Keynote address in the national conference, **The Feminist Quartet of Isabella Thoburn College: The writings of Rashid Jahan, Ismat chughtai, Attia Hosain and Qurratulain Hyder**, Isabella Thoburn College, Lucknow, February 08, 2017.
24. Plenary paper, “Disability and Challenges of Bilingual Translation : Insights from Europe and India”, in the 3-day seminar on **Imaging the Differently Aabled: Reading and Translating the Indian Short Story**, Centre for Advance Studies, English Department, Jadavpur University, Kolkata, January 19, 2017.
25. Plenary paper, “Literature and Inter-faith Dialogues”, Punjabi University, Patiala, December 28, 2016.
26. Extension lecture, **Novel and Its Critics: Perspective from World Literatures**, organized by Department of Arabic, Jamia Millia Islamia, Nov 18, 2016 .
27. Keynote Address on **Translating Disability Across Cultures**, organized by International Association for Translation and Intercultural Studies (IATIS) at JNU, Delhi, September, 14-17, 2016.

28. Plenary paper, “Travelling Genres: Ghazal and Ruba’i” in the seminar “**Migratories: Bodies, Objects and Narratives**”, IIT, Kanpur, March 29, 2016
29. Special lecture, ‘Novel and the Nation: Studying Indian Novels in Translation’, M S University of Baroda, Vadodara, March 19, 2016
30. Chaired the inaugural session of the 3-day international workshop on, “**Religion and Law: Colonial and Postcolonial Encounters**” organized by the Centre for the Study of Comparative Religions and Civilizations, Jamia Millia Islamia, March 9, 2016 .
31. Special lecture on “Persian Muses: Indian Receptions”, St. Stephen’s College, New Delhi, March 4, 2016.
32. Special Lecture on “Conjectures on World Literature and Comparative Literature”, IIT, Guwahati, Feb 26, 2016.
33. Keynote Address in the International Seminar on “Politics, History and Fiction in South Asia with Special Focus on Pakistan and North East India”, Gauhati University, Guwahati, Feb 25, 2016.
34. **Plenary lecture** on “Comparative Literature and World Literature : New Frontiers”, in the seminar, **Cross-Cultural Comparisons: Life & Literature**, organized by the Society for Analysis, Dialogue, Application and Action (SADAA), Jaipur, Jan 23, 2016.
35. **Keynote Address, National Birth centenary Seminar on Ismat Chughtai**, Department of English and Modern European Languages, Lucknow University, Nov 20-21, 2015.
36. **A series of four lectures** (World Literature: Indian Perspectives, Translation and World Literature, Women Writing in India. New Frontiers of English Studies), **Kakatiya University, Warangal**, Nov 11-16, 2015.
37. **Public lecture** on “**On the Cusp of Change: The Mainstream and the Margins in the Women Writings from South Asia**”, Global Education Center, University of North Carolina at Chapel Hill, USA, September 29, 2015.
38. **Public lecture** on “**World Literature and Minority Cultures: Perspectives from India**”, Thompson Center, Winston Salam State University, Oct 1, 2015.
39. **Basanta K Satpathy Memorial Lecture on Translation as ‘Afterlife’: Walter Benjamin, Marcel Proust and Premchand**, Bhuvanewar, June 26, 2015.
40. **A series of three lectures** (Representing India: Indian English Literature and Bhasha Literatures; Theory and Practice of Translation in India and the

West; Translation as “New Archive” of Indian Literature), Burdwan University, W.B., June 15-19, 2015.

41. **Plenary lecture** on “Social Change in India: Literary Perspectives” in the seminar on **Social Change and Development in India: Humanities and Social Sciences**, Indira Gandhi National Open University, Delhi, May 27, 2015.
42. **Vice Chair’s Address**, IACLALS International Conference on **Space, Place, Travel, Displacement, Exile**, BITS Pilani, Goa, February 12, 2015.
43. “Hindi, Urdu, English: Literary Transactions” in the symposium, **Hindi, Urdu, English: Dialogues**, Sahitya Akademi, Delhi, Feb 9, 2015.
44. Chaired a session in the international seminar, **Orality and Plurilingualism in Translation**, I P College for Women, Delhi, March 2, 2015
45. **Public Lecture** and Film Projection, **Filming Fiction : Fiction littéraire et cinéma indien**, Institut National des Langues et Civilisations Orientales (INALCO), 65, Rue de Grands Moulins, Paris, April 9, 2014
46. **Extension lecture** on **Dalit Literature and Ideology: The Case of Kancha Ilaiah**, INALCO, Paris, April 8, 2014.
47. Led a workshop on **English Literature in India**, Centre d’étude et de recherché sur les literatures et les oralités du monde (CERLOM), INALCO, Paris, April 8, 2014.
48. Workshop on **La traduction en anglais des Mémoires de l’écrivaine Ismat Chughtai (ourdou)**, Centre d’étude et de recherché sur les literatures et les oralités du monde (CERLOM), Paris, April 5, 2014.
49. Lecture bilingue, **Créativité littéraire anglaise en Inde : la Nouvelle. Autour de *Fly on the Wall* and Other Stories de Shubha Sarma** (Lifi, 2013), INALCO, Paris, April 4, 2014.
50. Workshop on **Traduire les œuvres littéraires indiennes vers l’anglais, (bengali et ourdou), théorie et pratique**, INALCO, Paris, April 3, 2014.
51. **Public lecture** on **Indian Progressive Writers and Colonial Censorship**, Institut National de Langues et Civilisations Orientales (INALCO), 65, Rue de Grands Moulins, Paris, April 2, 2014.
52. **Chaired the Seventh Ahmad Ali Memorial Lecture** on the topic, **Novel Cricket and the Nation**, delivered by Mukul Kesavan, Tagore Hall, Jamia Millia Islamia, March 21, 2014.
53. **Keynote Address**, National Seminar on **Postcolonial Translation: Issues and Practices**, Sambalpur University, Sambalpur, Odisha, March 19, 2014.

54. **Presented a paper, “The State of Urdu Criticism Today”** in Sahitya Akademi **Festival of Letters**, March 14, 2014.
55. **Chaired the session, “Translation and Culture”**, National Seminar-cum-workshop on **Translation and Assamese Literature: History and Theory**, I.I.T., Guwahati, March 8, 2014.
56. **Inaugural Address**, National Seminar-cum-workshop on **Translation and Assamese Literature: History and Theory**, I.I.T., Guwahati, March 7, 2014.
57. **Chaired Valedictory session**, 3-day national workshop on **Translating Premchand V**, Jamia Millia Islamia, March 1, 2014.
58. **Chaired the session on Margins, Globalization and the Postcolonial**, **IACLALS Annual Conference**, Chandigarh, February 21, 2014.
59. **Valedictory Address**, National Young Researchers’ Conference on **Questioning Perspectives: Global and Local**, Centre for English Studies, JNU, Jan 18, 2014.
60. **Chaired Valedictory Session**, 3-day International Conference on **Dalit Literature and Historiography**, Jamia Millia Islamia, Dec 21, 2013.
61. **Chaired Writers’ Meet**, 3-day International Conference on **Dalit Literature and Historiography**, Jamia Millia Islamia, Dec 20, 2013.
62. **Inaugural Address**, 3-day International Conference on **Dalit Literature and Historiography**, Jamia Millia Islamia, Dec 21, 2013
63. **Valedictory Address**, **Water Futures: A Dialogue for Young Scholars and Professionals**, Dhaka University, Dhaka, Nov 25, 2013.
64. **Panelist**, **Water Futures: A Dialogue for Young Scholars and Professionals**, Guwahati, Nov 16, 2013.
65. **“In Conversation with Shamsur Rahman Faruqi”**, **Chandigarh Literature Festival**, Taj Chandigarh, Nov 10, 2013.
66. **“In Conversation with Kiran Nagarkar”** **Chandigarh Literature Festival**, Taj Chandigarh, Nov 8, 2013.
67. **Panelist**, **Inaugural Panel**, **Chandigarh Literature Festival**, Taj Chandigarh, Nov 7, 2013
68. **Chaired inaugural session**, **10-day workshop for preparation of Glossary for Social Sciences**, organized by National Translation Mission and Dept of English, Jamia Millia Islamia, Nov 7, 2013.

69. Core member-participant, 3-day workshop on **Prospect for English Studies: Britain and India Compared**, Open University, London, UK, July 12-14, 2013.
70. Keynote, “Teaching Beyond Class Room”, DPS Society Capacity Building Programme, HRD Centre, DPS Dwarka Campus, New Delhi, October 21, 2013.
71. Presented a paper on “Urdu Novel and Renaissance”, Sahitya Akademi, October 4, 2013.
72. Presented a paper on “Contiguous Worlds of Indian writers in Regional Languages and in English”, SAP-DRS seminar, Centre for English, JNU, Delhi.
73. Valedictory Address, IACLALS Annual Conference on “**Text, Culture and Performance: Postcolonial Issues**”, Lucknow University, Lucknow, February 4, 2013.
74. Public Lecture on “Reading an Indian Author in Multiple Tongues”, Washington University in St. Louis, USA, April 10, 2013.
75. Public Lecture on “Filming Fiction: Tagore, Premchand & Satyajit Ray”, University of North Carolina at Chapel Hill, April 7, 2013.
76. Chaired Sixth Ahmad Ali Memorial lecture, “Ahmad Ali and British Censorship” by Harish Trivedi , Jamia Millia Islamia, March 13, 2013
77. Expert, Young Researcher’s Conference, Jan 21, 2013 Centre for English, JNU, Delhi.
78. Inaugural Address, 3-day International Seminar on **Premchand in Translation**, Tagore Hall, Jamia Millia Islamia, Nov 28, 2012.
79. Chaired the inaugural session, **Pickwick Festival**, Department of English, Jamia Millia Islamia, Oct 15-17, 2012, Speaker Sambuddha Sen, DU, on “Dickens, Cruikshank and Hogarth: Evolution and Reception of a Genius”.
80. Presented a paper on “Translation Studies: India and the West”, International seminar on “Comparative Literature, Translation and Interdisciplinarity”, Indira Gandhi National Open University, Maidangarhi, Oct 5, 2012.
81. Chaired a session on Classics in Assamese and Boro in the national Seminar on “What is a Classic?” organized by Sahitya Akademi, Udaipur, October 1-4, 2012.
82. Presented a paper on “The stand-alone Classic in Urdu: *Aag ka Darya*”, national Seminar on “What is a Classic?” organized by Sahitya Akademi, Udaipur, October 1-4, 2012.

83. Presented a paper on “Manto’s Reception in European Languages and His Legacy”, in 3-day International conference on **Saadat Hasan Manto: Ik Sadi Ba’ad**, Centre for Advanced Studies, Department of Urdu, Aligarh Muslim University, Aligarh, September 10, 2012.
84. “Reversing the Gaze: Early Muslim Travellers”, Lecture delivered at British Council Division, New Delhi (organized by Tara Books, Chennai), September, 2012.
85. Plenary Address at the seminar, **Translation: Issues and Challenges**, Department of English, Aligarh Muslim University, March 29, 2012.
86. Guest of Honour speech at the seminar, **Translation: Issues and Challenges**, Department of English, Aligarh Muslim University, March 29, 2012.
87. Chaired the panel on “**Translation into Indian Languages**”, Seminar Cum Workshop, “Translating Premchand V”, Jamia Millia Islamia, March 22, 2012.
88. Plenary address on “**Redefining the Nation through Translation of Bhasha Literature**”, UGC sponsored National seminar, DAV College, Dehradun, March 18, 2012.
89. Chaired a plenary session in the International Seminar on **Translation, Ideology and Politics in the 21st Century**, organized by School of Translation Studies and Training, Indira Gandhi National Open University, New Delhi, March 3, 2012.
90. Discussant in the seminar, **Indian Literature or the Tower of Babel: Cross Translation Among India Languages**, organized by National Book Trust on the occasion of 20th World Book Fair, Pragati Maidan, New Delhi, March 01, 2012
91. Chaired a session in the International Seminar on The **Russian Factor in the Central Asian Culture**, Academy of International Studies, Jamia Millia Islamia, New Delhi, Feb 28, 2012.
92. Panellist in the discussion on the book **Filming Fiction: Tagore, Premchand and Ray**, 20th World Book Fair, Pragati Maidan, New Delhi, Feb 25, 2012..
93. Chaired the plenary session at UGC National Seminar on **Indian English Literature and Marginalization**, Goalpara College, Goalpara, Assam, Feb 04, 2012.
94. Keynote address, UGC National Seminar on **Indian English Literature and Marginalization**, Goalpara College, Goalpara, Assam, Feb 03, 2012.

95. Chaired the valedictory session, 10th Refresher course in English, Jamia Millia Islamia Chief guests : Prof Amiya Dev and Prof Sukanta Chaudhuri, September 30, 2010
96. Chaired Inaugural Session, 10th Refresher Course in English, Jamia Millia Islamia, Chief Guest: Rana Dasgupta, September 8, 2010.
97. Discussant, Ph.D. Workshop, English Department, Delhi University, Sept 19, 2010.
98. Keynote at the workshop, **Approaches to and Strategies of Translating Dalit Literature**, Vidyasagar University, August 19-21, 2010
99. Chaired a Round Table Discussion by Regional **Winners of Commonwealth Writers Prize, 2010**, on the topic “Writing and Social Change”, Mir Anis Hall, Jamia Millia Islamia, April 12, 2010.
100. Delivered a Plenary lecture on the topic “Postcolonialism’s Unresolved Questions” in the international conference on **Postcolonial Literature and the Transnational**, CCS University, Meerut, April 6, 2010.
101. Chaired a plenary session (Speaker: David Ayers, University of Kent, Canterbury, UK) in the international conference on **Postcolonial Literature and the Transnational**, CCS University, Meerut, April 6, 2010
102. Chaired a session on “Readings from and Discussion on Vijay Dan Datta’s *Chouboli and Other Stories, vol I & II*” organized by UGC SAP-DRS, Department of English, Jamia Millia Islamia (Speakers: Githa Hariharan, Madhu Kishwar, Mahmood Farooqi and Kailash Kabir), March 29, 2010.
103. Presented a Paper on “Found in Translation: Literary Movements and Genres Across Cultures” in the UGC sponsored national seminar on **Lost and Found in Translation: Indian Writers, Translators, Texts and Contexts**, February 2, 2010.
104. Chaired a session in Rajdhani College, Delhi University, on “Lost in Translation” in the UGC sponsored national seminar on **Lost and Found in Translation : Indian Writers, Translators, Texts and Contexts**, February 2, 2010.
105. Presented a paper on “Translation and Minorities”, Department of English, Delhi University, in the seminar, **Postcolonial Translation : Asia and Beyond**, organized by the Postcolonial Translation Network, Leverhulme Trust, New Castle University, U.K., Jan 16, 2010.
106. Keynote Address on the UGC- sponsored National seminar on “**Postcolonialism: Indian Perspectives**”, Goalpara College, Assam, Nov. 7-9, 2009.

107. Presented a paper, "Multi-lingualism and the Limits/Possibilities of Translation: The Case of India", CNRS- NYU Center for International Research in the Humanities and Social sciences, New York University, New York, USA, April 27, 2009.
108. Presented a paper, "Hindu-Muslim Relations in the Fiction of Abdul Bismillah" Norman Cutler Conference on South Asian Literature, Department of South Asian Language and Civilizations, University of Chicago, May 9, 2009.
109. Presented a paper, "Islam in India: Perceptions and Prejudices." UNC Department of Asian Studies, the Carolina Asia Center, and the North Carolina Center for South Asia Studies, November 14, 2008.
110. Lecture on, **Islam and Architecture**, Raritan Valley Community College, December 08, 2008.
111. Presented a paper, "Representing India: Literatures in English and Other Indian Languages", University of North Carolina, Chapel Hill, U.S.A., November 13, 2008.
112. Lecture on, **Islam and Modernity**, Raritan Valley Community College, November 03, 2008.
113. Lecture on **Women in Islam: Rhetoric, Prejudices and Misreadings**, Raritan Valley Community College, October 06, 2008.
114. Public Lecture on **Islam in the Post 9/11 World View: Problem of Perceptions**, Raritan Valley Community College, September 15, 2008
115. Inaugural Address, National Conference on **Narratives of Women and the Indian Nation**, Delhi University, Feb 24-25, 2008.
116. Participated in the international seminar on **Development Paradigms and the Cultures of Resistance: A Comparative Perspective from India and Latin America**, Jamia Millia Islamia, Feb 14-16, 2008.
117. Addressed the visiting Norwegian delegation of writers, translators and publishers, Sahitya Akademi. Feb 7, 2008.
118. Participated in the international conference on **Reviewing Theatre History: Disciplinary Agendas, Cultural Arenas, Institution in South and South-East Asia**, Institute of Economic Growth, University of Delhi, January 23-25, 2008.
119. Presented a paper, "Qurratulain Hyder as Writer and Translator: Some Reflections on Auto-translation, Translatability, Textuality and Authorship" at the two-day international seminar on **Qurratulain Hyder and Her Legacy**, Jamia Millia Islamia, New Delhi, February 5-6, 2008

120. Presented a paper, “Resituating Bhasas in the Indian Subcontinent Through Translation: The Challenges”, **Indo-Bangla Festival of Letters**, Dhaka, Nov 2-6, 2007.
121. Delivered three lectures at Guru Nanak Dev University, Amritsar on (a) Comparative literature in India (b) Translation and Comparative literature (c) Translation and Indian Diaspora, May 18-19, 2007.
122. Presented a paper on “Translating Diaspora: The Writings of M G Vassanji” at the international conference on **Immigrant Imagination: Community and Self in Indian Diasporic Writing**, hosted by Centre for English Studies, Jawaharlal Nehru University, New Delhi, Feb 28 – March 2, 2007; chaired an academic session..
123. Presented a paper on “Literature Across Borders: The Writings of Intizar Husain”, at the international conference on **Bridging Distances: Urdu Across Borders** (March 5-7, 2007), hosted by University of Mumbai; Chaired a session on **Imperatives of Urdu Literary Historiography**.
124. Delivered the keynote address at the national seminar on **Indian Translation Traditions** organised by Department of English, South Gujarat University, Surat in collaboration with Central Institute of Indian Languages, Mysore, March 10-11, 2006.
125. Presented a paper, "Survival Through Translation : The Case of Urdu", at KATHA St. Xaviers Workshop on **Translation and Indigenous Traditions**, Ahmedabad, Gujarat, April 15-16, 2005.
126. Plenary talk, "Translation, Mother Tongue and Cultural Recontextualisation", at the DRS seminar-cum-workshop, **Translating Premchand I**, Jamia Millia Islamia, March 17-19, 2005.
127. Delivered a talk, "Pakistani Literature of the Twentieth Century" at India International Centre, New Delhi, organized by the Academy of Third World Studies, J.M.I.
128. Delivered a talk, "Future of Translation Studies in India", in the Colloquium, **English Studies: Indian Perspectives**, Jawaharlal Nehru University, Delhi, March 25-27, 2004.
129. Delivered two lectures in the Department of English, Panjab University, Chandigarh, India, on (i) Comparative Literature and Comparative Indian Literature, and (ii) Studying Indian Literature/s in English Translation -- Problems and Possibilities, March 7-8, 2003.
130. Presented a paper "Recent Trends in Indian Literature/s", Karimganj College, Assam, India, Feb 14, 2003.

131. Chaired a business session in the IACLALS Annual Conference on *Postcolonial Literature: Politics, Poetics and Praxis*, JNU, Delhi, Jan 23-25, 2003.
132. Presented a paper, "Indian Literature/s in English Translation: Texts and Contexts", in the **VI Biennial International Conference on Comparative Literature**, organized by ICLA and CIIL, Mysore, India, Jan. 6-8, 2003.
133. Presented a paper, "The Interlocking Gaze: Early Travel Writing in Persian, Urdu and English", in a seminar on **Travel Writing in India** organised by the Sahitya Akademi & Goa Kala Academy, Panaji, Goa, Dec. 12-14, 2002.
134. Panelist on "Writing from the Colony: India, Egypt, Pakistan and Bangladesh," Downing College, Cambridge U.K.), July 1-3, 2000.
135. Presented a Paper, "Tagore's *Gora* in Urdu Translation and the Questions of Authority, Legitimacy and Authenticity" in the seminar, **Translating India**, organised by Sahitya Akademi in collaboration with the Ministry of Culture, India, Jan 15-17, 2001.
136. Presented a paper, "Contemporary Trends in Urdu Poetry" in **Regional Poets' Meet**, Sahitya Akademi, New Delhi, Dec.15-17, 2000.
137. Presented a paper entitled "Literary Historiography and the First Novel in Urdu" in the national seminar **Early Novels in Indian Languages**, Trivandrum, jointly organised by Sahitya Akademi, Delhi and Centre for Comparative Literature, University of Kerala, March 25-26, 2000.
138. Presented a paper entitled, "Poetics and Practice of Translation: Urdu Poetry in Bangla and English Translations" in the national Seminar on **Urdu Poetry After Independence**, Sahitya Akademi, Delhi, Nov. 19-21, 1999.
139. Presented a paper entitled, "Narrating Nation, Narrating Communities: Construction of Muslim Identity in Qurratulain *Hyder's Aag ka Darya*" in the **Festival of Letters** (Novel in search of the Nation), Sahitya Akademi, Feb, 26-28, 1999.
140. Presented a paper in Department of English, Delhi University, on "Redefining the Canon: A Case for the Study of Manto's 'Tobatek Singh' in Historical Context", Feb 20, 1999.
141. Presented a paper on "Poetry in English Translation: The Case of Urdu, " In the **Festival of Letters** (Sahitya Akademi), March. 1998.
142. Discussant in the Seminar on **Literatures of Partition**, School of International Studies, Jawaharlal Nehru University, March.1996.

143. Presented a paper entitled, "Fiction in Translation: A Case-study of the Rendition of Manto's Urdu Stories into English by Khalid Hasan, " in the International Seminar on **The Life and Works of S'adat Hasan Manto**, Indian Institute of Advanced Studies, Shimla; May 21-23, 1996.
144. Invited to present a paper on "The Ramayana and the Aeneid: Some Salient Features" in the congress of the **International Comparative Literature Association (ICLA)**, Tokyo, Aug 24-27, 1991.
145. Presented a paper on "Theory and Practice of Comparative Literature" in the **Congress of Comparative Literature**, School of Letters, Mahatma Gandhi University, Kottayam, Jan 1- 3, 1991.
146. Presented a paper entitled "New Trends in Commonwealth Literature" in the Second Annual Conference of **Indian society for Commonwealth Studies**, Department of English and Comparative Literature, S. K. University, Anantpur, March 22-24, 1990.
147. Presented a paper in the first annual conference of **Indian Society for Commonwealth Studies** on "Conrad and Naipaul : A Comparative Study", University of Poona, Pune, Jan. 27-29, 1989.





Featured author, Reading and signing books, Oxford University Press Centenary Celebrations, Delhi

Contribution to Corporate Life/Member of Learned Societies

1. Chairman, Prospectus Committee, 2014, 2015.
2. Member, Anjuman (Court), Jamia Millia Islamia, two terms.
3. Member, Academic Council, Jamia Millia Islamia.
4. Chairman, Board of Studies, Department of English.
5. Chairman, Committee of Studies, Centre for Comparative Religions and Civilisations, Jamia Millia Islamia.
6. Member, Court, Dr Harisingh Gour Central University, Sagar, M.P.
7. Member, Advisory Board, Institute of Advanced studies, Jawaharlal Nehru University (JNU), Delhi.
8. Member, BOS, School of Language, Literature and Culture Studies, Jawaharlal Nehru University.
9. Member, Doctoral Committee, Department of Applied Sciences and Humanities, I I T, Delhi.
10. Member, Committee for Advanced Studies and Research, Faculty of Arts, Aligarh Muslim University.
11. Member, Faculty Committee, Faculty of Humanities and Languages, Jamia Millia Islamia, since 2002-
12. Chairman, Faculty Committee, Faculty of Humanities and Languages, Jamia Millia Islamia, since 2015.
13. Member, Central Admission Committee, Jamia Millia Islamia.
14. Member, Editorial Board, JAUHAR, Jamia Millia Islamia's Quarterly Newsletter.

15. Member, Committee of Studies, AJK Mass Communication & Research Centre, Jamia Millia Islamia, New Delhi, 2010 –
16. Member, Board of Studies, Department of History, Jamia Millia Islamia, 2012 –
17. Member, Committee of Studies, Centre for North East Studies and Policy Research, Jamia Millia Islamia, 2013-
18. Member, Committee of Studies, English Department, Delhi University, 2011-
19. Member, B.A. Programme Committee, Delhi University, 2012 -
20. Member, Board of Studies, Centre for Comparative Literature and Translation Studies, Central University of Gujarat, Gandhi Nagar, 2013-
21. Member, Board of Studies, School of Translation Studies & Training, Indira Gandhi National Open University, (IGNOU), Delhi.
22. Member, Advisory Board, Premchand Archive and literary Centre, Jamia Millia Islamia, 2012-
23. Member, Governing Body, Shaheed Sukhdev College of Business Studies, Vivek Vihar, Delhi, 2007-2010.
24. Member, Advisory Board, Sarojini Naidu Centre for Women Studies, 2006-2008.
25. Member, Board of Studies, School of Humanities and Social Sciences, GGS Indra Prastha University, Delhi, 2007- 2009.
26. Member, Committee of Studies, Centre for European and Latin American Studies, Jamia Millia Islamia, 2007- 2015
27. Member, Governing Body, Bhaskaracharya College of Applied Sciences (University of Delhi), 2008-2010.
