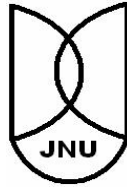


Conference Booklet



“India and Ireland: Colonialism, Nationalism And Modernity”

an international conference organized by
Centre for English Studies, Jawaharlal Nehru University
with support from the Irish Embassy, New Delhi

Partners: UGC Special Assistance Programme, India Habitat Centre, Sahitya Akademi,
Samvad India Foundation

7th -10th January, 2007

THEME NOTE

In colonized countries, internationalist perspectives of “brotherhood” and “commonality of circumstance” were a regular practice. In nineteenth- and early twentieth-century discourses of nationalism, cross-cultural identifications of sodalities of the oppressed gave the particular challenges of a nationalist movement a global significance, and sometimes, an ethical basis. As we know, such compacts and identifications across the globe allowed native intellectuals to challenge the rhetoric of humanism and liberalism which glossed colonial speech. Yet present-day theoreticians of culture and revisionist historians have shown a wariness towards un-critical parallelisms of ex-colonial countries. Such intellectual angles have questioned the frameworks which easily navigate between settler communities like Ireland and non-settler colonies like India.

However, “India and Ireland” as a framework of cultural, political, social and historical enquiry gives rise to challenging questions which further portrays the multidimensional nature of colonialist discourse, the diverse landscapes of nationalist imaginations, and the complex answers provided by native intellectuality in the face of growing modernity. Indeed, read contrapuntally, the problems of cross-colonial identifications which have been highlighted in recent criticism may only be the first step in recognizing the alternative codes of similarity which guides the Indian and the Irish postcolonial and modern subject today. Rich in intercultural allusions, Irish and Indian discourses of identity intricately weave the Celtic and the Oriental, the European and the Eastern, sometimes seeking affiliation in pre-colonial and ancient history. The present conference seeks to navigate these and other areas of Indo-Irish dialogue.

This conference is multi-focal in its scope; however, the heterotopias of culture, history, literature and politics, are interconnected in their Indo-Irish relevancy. Under the rubrics of “colonialism,” “nationalism” and “modernity” papers will be delivered on specific authors like James Cousins, Rabindranath Tagore, W B Yeats, James Joyce, and J G Farrell; on the missionization of Christianity in India and the role of Irish religious orders in the subcontinent; on the role of sub-cultural movements in nineteenth-century Europe like Theosophy; on Empire-induced humanitarian crises like famines in the ex-colonies; and indeed, the conference will seek to theorize such histories in the light of present-day Indo-Irish negotiations.

By no means is this the first congregation of academics which deals with Indian and Irish histories in conjunction with each other. In 2004, the Centre for Irish Studies in the National University of Ireland, Galway, held its fourth conference on colonialism and specifically dedicated its theme to India and Ireland. The conference was the first of its kind and helped to show the depth of interconnections between the two countries. In 2006, a book entitled *Ireland and India: Colonies, Culture and Empire*, edited by Tadgh Foley and Maureen O’Connor, was published in Dublin with essays from some participants of the Galway conference. The contents of this book reveal once again the vibrancy of this inter-cultural context: the micropractices, literary intertextuality and nationalistic cross-referentiality between India and Ireland. The present conference will, undoubtedly, add further analyses to this fast-growing field of Indo-Irish studies. The Foley and O’Connor book complements *Ireland and India: Connections, Comparisons, Contrasts* edited by Michael and Denis Holmes in 1997, the first publication on the theme. It is fitting that the present conference takes place a decade later, a timeframe within which both India and Ireland have undergone stupendous economic, demographic and social changes, and which today may give us a proper hindsight to analyze the two countries and their shared colonial heritage.

On his first visit to India, the Irish Taoiseach, Mr. Bertie Ahern, spoke with fervour and optimism on the growing Indo-Irish relationship in the present century.¹ Indeed, as both countries show notable economic growth, many Indians choose Ireland as their country of residence, while Ireland itself shows interest in India. More Indian scholars who take a special interest in Irish history and literature will soon supplement Indian medical and I.T. professionals who are already working and trading with Ireland. In Ireland, as we have seen, academics have already started identifying Indian history as a complementary corollary to the Irish one. This conference, will therefore, discuss the challenges and the fruitfulness of studying Irish literature and culture in India, and of Indian literature and culture in Ireland. Alternatively, we will also discuss the possible futures of an Indo-Irish relationship along economic lines.

In many ways, there is no better place than New Delhi to place the forthcoming discussions. The concentric circles that pin-point the centre of the city, Connaught Place (recently renamed Rajiv Chowk), was the creation of the British architects Edward Lutyens and

¹ Nehru Memorial Museum and Library, New Delhi, Wednesday 18th January 2006.

Herbert Baker, and subliminally calls to mind one of the provinces of Ireland (Connaught) and that problematic Irish export of the empire to India called the “Connaught Rangers.” Cartographical resonance, in this instance, reflects wider connotations.

Malcolm Sen
University College, Dublin

ABSTRACTS AND BIONOTES OF PARTICIPANTS

Ashis Nandy

“Modernity and the Sense of Loss”

Dr. Ashis Nandy is India’s leading social psychologist and public intellectual. His many publications include *The Tao of Cricket- on Games of Destiny and the Destiny of Games*, *The Illegitimacy of Nationalism*, *The Intimate Enemy*, *Loss and Recovery of Self Under Colonialism*, *The Savage Freud and Other Essays* *The Savage Freud and Other Essays*. Former Director of the Centre for the Study of Developing Societies, New Delhi, he is now ICSSR National Fellow. He is especially interested in post-coloniality and construction of cultural identity. Prof. Nandy has not only written on Indian political culture but has also analysed Oscar Wilde’s homosexuality in relation to colonial paradigms of sexual politics.

Barry McGovern

Barry McGovern was born in Dublin in 1948. He has had a long association with the work of Samuel Beckett. He appeared in Sean Ó Mordha's film *Samuel Beckett - Silence to Silence* and an hour-long 80th birthday tribute to Beckett broadcast on RTE. He performed in the Gate Beckett Festival which went on to be produced as a series of short films. He has been a member of the Abbey Theatre Company and the RTE Players.

Cauvery Madhavan

Will read from her work

An acclaimed Indian novelist who lives in Ireland, Cauvery Madhavan is the author of *Paddy Indian* and *The Uncoupling*. Born and educated in India, Madhavan attended ten schools as an army officer's daughter. She graduated with a First in Economics from Stella Maris College, University of Madras, and then worked in a variety of marketing jobs. She got her first taste of writing whilst working at an ad agency. Cauvery married her childhood sweetheart, a newly qualified doctor and moved to Ireland in 1987 arriving on St. Valentine's Day. Despite the Irish weather she has been in love with the country ever since. A keen cook, she now lives with her husband and three children in County Kildare.

Clair Wills

“And then there was India: Imagining India in Ireland in the 1940s”

This paper analyses the impact of the Second World War and its aftermath on Irish attitudes towards India. Sustained Irish engagement with Indian affairs seems to decrease markedly during the 1940s - especially in contrast to the years of the League Against Imperialism, or the revolutionary years 1916-23. By the middle of the war, and certainly by 1947, analogies between Irish and Indian political struggles and Commonwealth solutions were a regular feature of British diplomatic discourse, and of some Indian political discourse, but have faded from Irish debates. Analysing Irish parliamentary debates, mainstream newspapers, intellectual journals, and radical republican publications this paper examines the changing nature of the Irish ‘internationalist’ perspective during and after the war – interrogating the impact of the policy of neutrality, wartime censorship, and the growing cold war climate in Irish cultural politics.

Clair Wills is Professor of Irish Literature at Queen Mary, University of London. She has published widely on contemporary Irish poetry, including a study of the work of Paul Muldoon (*Reading Paul Muldoon*, Bloodaxe Books, 1998). She is an editor of the *Field Day Anthology of Irish Women’s Writing Vols. 4 and 5* (Cork University Press, 2002). She is currently researching Irish cultural history of the 1940s and 50s. Her study of Irish literary culture during the war years will be published as *That Neutral Island: A Cultural History of Ireland during the Second World War* in March 2007 (Faber and Faber and Harvard University Press).

Chandrakala Padia and Preeti Singh

“The Women’s Movement in India and the Irish Presence: Contribution of Dr. Annie Besant”

Dr. Annie Besant was the greatest Irish influence on Women’s Movement in India. She was the one who became the greatest champion for Indian Women’s right to franchise. It was she who had the coverage to accompany Margaret Cousins, Sarojini Naidu and eight other Women to meet Mr. Montague to demand votes for Indian Women in December 1917. It was she who gave a new fillip to Women’s Education Movement in India. Earlier the Movement had concentrated on educating Women to fulfill their roles as Wives and Mothers only. But Dr. Annie Besant elevated this into a national quest, saying ‘the national movement for girls educations must be on national lines; it Must accept the general Hindu Conceptions of Women’s place in the national life.’

It was she who like Gandhiji emphasized the role of Women at the public front. As President of the Calcutta Congress session in December 1917, she fearlessly spoke in favour of the participation of Women in Home Rule and congratulated them for their endurance, uncalculating heroism and self-sacrifice. It was she who revived the spirit of Hinduism and wished that the women of India follow the path of heroic figures like Sita, Savitri, and Kaushalya. Unlike many other contemporary Women leaders, she was an ardent admirer of India’s intellectual tradition and wanted to take the women’s movement in the same direction. She was the one who was highly critical of contemporary Western feminism. She categorically proclaimed: “It may be asked whether the Hindu type of womanhood is one that it is desirable to spread among Western nations. The answer may bluntly be made that

such spreading is impossible. That delicate, gracious, sweet and tender type, with its gentle courtesy, its serene dignity, could not endure in the rush of Western life and the self-assertiveness of Western civilization.” One might as well picture Savitri in a divorce court, or Sita suing the cobbler for damages in a libel suit. Leave the Hindu woman untouched by Western thought and do not destroy a type which, just because it is unique, would leave less full by its disappearance the chord of humanity. We have women enough who are brilliantly intellectual and competent; let us leave unmarred the one type which is the incarnation of spiritual beauty

Professor Padia is Professor, Department of Political Sciences, Faculty of Social Sciences, Benaras Hindu University, and Coordinator, Centre for Women’s Studies and Development, Faculty of Social Sciences, Benaras Hindu University.

Miss Singh is a Project Fellow, Centre for Women’s Studies and Development, Faculty of Social Sciences, Benaras Hindu University

David Lloyd

– ‘The Medieval Sill’

For both India and Ireland, the notion of the "medieval" has been a recurrent term of reference and one that has resonance down to the present (as in "we will bomb Iraq into the middle ages" or "Afghanistan is a feudal society"). Turning on the evocation of the term in the early twentieth century by two writers, Manmohan Ghose and James Joyce, my paper seeks to explore the complexity and instability of the term. The "medieval" designates a temporality that is at once the locus of backwardness and the peculiar threshold at or from which modernity emerges: precisely what seems the very metaphor of fixity and obdurate resistance to transformation or modernization appears equally as the necessary crucible of change. I will end by suggesting that it is this realization of the mixed temporality of the medieval, akin to Dipesh Chakrabarty's distinction in "Marx's Two Histories" of History 1 and History 2, that enables Joyce to make the transition from the naturalism of Stephen Hero to the multi-temporal "medievalism" of A Portrait and Ulysses.

David Lloyd, Professor of English at the University of Southern California, is the author of *Nationalism and Minor Literature* (1987); *Anomalous States* (1993); and *Ireland After History* (2000); and is currently at work on a further book, *A History of the Irish Orifice: the Irish Body and Modernity*. He has co-published several other books, including *Culture and the State*, co-authored with Paul Thomas (1997), *The Politics of Culture in the Shadow of Capital* (1997), with Lisa Lowe, and *The Nature and Context of Minority Discourse* (1991), with Abdul JanMohamed.

Deirdre McMahon

“Ireland and the Drafting of the Indian Constitution: 1942-49”

In this paper I will be discussing the Irish influence on the drafting of the Indian constitution, focusing on the period 1947-48 and particularly on the visit of B.N. Rau to

Dublin in November 1947. Rau met the Irish prime minister, Eamon de Valera, as well as other senior Irish political and legal figures. The paper is based on records from the Irish Department of Foreign Affairs.

Dr Deidre McMohan was educated at University College Dublin and Churchill College Cambridge and is a Lecturer in History at Mary Immaculate College, University of Limerick. She is also a Research Associate of the Centre for Contemporary Irish History at Trinity College Dublin. Her research interests include 20th century Anglo-Irish relations and Ireland's relations with the Commonwealth and India. Deirdre

Felicity Hand

“Amritsar and the Easter Rebellion: Guilt and Glory”

Battles and rebellions have often featured as the theme of novels and films and, invariably, these reconstructions take liberties with accepted notions of historical “facts”. Depending on the political climate of the time, villains may be dressed up as heroes and marginal characters made to turn the tide of history at the eleventh hour. In the early part of the 20th century two major rebellions took place which became pivotal in two of Britain’s former colonies: India and Ireland. It is undeniable that the British response to the 1916 Easter Rebellion in Dublin and the 1919 massacre in Jallianwala Bagh, despite obvious differences in sociopolitical contexts, heightened nationalist feelings in both countries, as can be seen from the aftermath of these events. In this paper I would like to examine how and to what extent these two momentous events have been represented in literature in English. In general terms the Amritsar massacre has been shunned almost completely by British writers. A recent biography has been published on the instigator of the massacre, General Dyer, in Nigel Collett’s *Butcher of Amritsar* (2005) and thus Collett seems to have broken what seemed to be an unwritten pact of silence as far as the 1919 incidents are concerned.

On the other hand, the events leading up to and following the Easter Rebellion have been and continue to be the subject of a variety of novels. I will look at Morgan Llywelyn’s *1916* (1999) and Roddy Doyle’s *A Star Called Henry* (2005) and compare the treatment of the Irish rebellion and the ambiguity with which it is read with what can be constructed as colonial guilt pervading the Amritsar massacre

Prof Hand is from Universitat Autònoma de Barcelona, Spain.

GJV Prasad

“Performing Transitions: Ireland, India, Theatre”

This paper will attempt to read together two plays by two major contemporary playwrights, Brian Friel and Girish Karnad, which look at the impact of English at two different historical junctures -- the beginning of colonisation the one hand, and the era of globalization on the other. In both instances the very real fear is the the power of the English language to take over local cultures and eradicate local languages. The two plays are extremely interesting to read together because they look at the operation of English not only at different time zones but also at different locations. The themes of the two plays are played out through the

depiction of individual lives and choices, and thus we may learn of the impact of historical forces on the lives of individuals and what it may mean to societies at large. Dr Prasad is an Associate Professor of English at Jawaharlal Nehru University. His major research interests are contemporary theatre, Indian English Literature, Dalit writings, Australian Literature and Translation Studies. His novel, 'A Clean Breast' was short listed for the commonwealth prize for best first book in the Eurasian region in 1994. He is the current editor of JSL (The journal of the school of Language, literature and cultural studies of JNU) and secretary of the Indian Association for Commonwealth literature and language studies.

Ganesh N. Devy

"The Indian Yeats"

Ganesh Devy is a Professor at the Dhirabhai Ambani Institute of Information Technology and Communications in Gandhinagar. He is a widely published author of books like *After Amnesia: Tradition & Change in Indian Literary Criticism*, 1992, Orient Longman; Rpt 1995, *In Another Tongue*, Peter Lang, 1992, Macmillan India, 1995, *Of Many Heroes : An Essay on Literary Historiography*, Orient Longman, 1997. He has won many awards including the Katha Award for Translation, Central Sahitya Academi Award for *After Amnesia*, Gunther Sontheimer Award for Innovative Cultural Work, SAARC Writers Foundation Award, Prince Claus Award (Netherlands), Bhasha Bharati Award of CIIL, Maharashtra Rajya Sahitya-Sanskriti Mandal award. He is the founder of Bhasha Research and Publications Centre and of the Adivasi Academy, Tejgarh.

Gauri Viswanathan

"Reconsidering James Cousins' Internationalism"

Gauri Viswanathan is a Professor in the Department of English and Comparative Literature at Columbia University and is affiliated with the School of International and Public Affairs. She is the author of *Masks of Conquest: Literary Study and British Rule in India* (1989) and *Outside the Fold: Conversion, Modernity, and Belief* (1998), which won, among other prizes, the 1999 James Russell Lowell Prize awarded by the Modern Language Association of America.

Heather Laird

"'Primitive' or 'Barbaric': India and the Nineteenth-Century Reclassification of the Early Irish"

This paper will begin by examining the extent to which the translation of the Irish Brehon Laws in the mid to late nineteenth century was influenced by the earlier translation of 'native' law in India. It will argue that the translation of laws that had previously been dismissed as 'barbarous custom' was part of an attempt to introduce modes of governance into Ireland that were more closely associated with British rule in India. The paper will provide an overview and analysis of the references to 'native' law in India in the writings on the Brehon Laws that accompanied this translation process. It will argue that in the work of such nineteenth-century commentators as Sir Henry Maine and A.G. Richey the parallels

that were formed between 'native' law in India and the Irish Brehon Laws functioned to underpin the claim that the early Irish were a primitive as opposed to a barbarous people. A later commentator, the nationalist historian and revolutionary Eoin MacNeill, critical of those who he claimed had "come to Irish law as a happy hunting ground for primitive big game", rejected the Indian/Irish parallels, focusing on what he pinpointed as the 'modern' characteristics of the Brehon Laws. The paper will conclude by arguing that these differing interpretations of the status of the Brehon Laws were intricately connected to differing concepts of rule. The dismissal of the Brehon Laws as barbarous custom in the early modern period allowed for the imposition of an entire legal system. The reinterpretation of early Irish law as primitive in the nineteenth century was integral to a critique of a form of rule which, according to A.G. Richey, had resulted in the 'arrested development' of the Irish. Eoin MacNeill's focus on the 'modern' characteristics of the Brehon Laws was central to his assertion of the right of the Irish to self-governance.

Dr. Laird is from the University College Cork and is the author of *Law Stronger than The Law*, in which she applies subaltern historiography to the study of the Irish Land War and literary texts from Ireland.

Jharna Sanyal

"Tagore's Gora and the Irish Links"

Rabindranath Tagore's *Gora* (1909) considered the first political novel in Bengal was written thirty-eight years before the independence of India. It was written in an environment rife with the contending discourses of nation and nationalism. Tagore had been tirelessly participating in these debates through his essays, letters and conversations. However, in *Gora* fiction provided the space to explore and examine his vision of *swadesh* beyond the western definition of a political 'nation'. It is quite significant that Tagore chose an Irish person as the hero of this eponymous novel. The liminal position of the Irish at that political juncture has often been cited as a cause of the choice. My paper explores the ways Ireland made its presence felt in contemporary Bengal: and the way Tagore creatively explored the possibilities of the presence.

Jharna Sanyal is a Professor in the Department of English, Calcutta University. Her specializations include Chaucer Studies, Victorian Literature, New Literatures in English, Literary Theory and Culture Studies. Her areas of particular interests are Translation Studies, Partition literature and Modern Bengali literature. She has edited *Nineteenth Century Poetry Prose: A Selection* (ed) Macmillan Critical Texts, Macmillan India Ltd. 2002 and has published articles in national and international journals.

Joseph Lennon

"Hunger and the Aesthetics of Engagement in Stories by Rabindranath Tagore and James Stephens"

"The Hungry Stones" by Rabindranath Tagore (1895, first translated 1910) and "Hunger: A Dublin Story" (1928; first published as a pamphlet, 1918) by James Stephens have little in common in terms of tone and manner of narration. Nevertheless, both stories similarly attempted to engage readers with the theme of hunger and aimed to foster an engagement in literature that few aesthetic modernists endorsed. During the period of 1890 to 1920,

popular discussions of hunger altered across the British Empire, moving from common representations of poverty and famine to ones with an increasing focus on hunger as an image of resistance, virtue, and asceticism, most notably in the figure of the hunger striker, pioneered by suffragettes. These stories of Tagore and Stephens, while neither represent hunger strikers in India or Ireland, both reveal how both writers treated hunger as a vehicle for engagement. Both press their readers to carry the conflicts beyond printed text and address social issues, such as hunger, in the readers' own milieus.

Joseph Lennon has published essays on Irish, Indian, and British literature and culture, as well as poetry, in journals and books. His book, *Irish Orientalism: A Literary and Intellectual History* (Syracuse UP 2004), won the Donald J. Murphy Prize for Distinguished First Book, awarded by the American Conference for Irish Studies (ACIS). He is currently poetry editor of *The Recorder*, the journal of the American Irish Historical Society, and associate professor of English at Manhattan College in New York City.

Malcolm Sen

"Indian and Irish Modernism: Aesthetics of the Threshold"

A threshold experience is more than a Janus-faced moment of temporality. Ideologically, it encapsulates historical, cultural and social means of self-representation and self-understanding. In the late nineteenth- and early twentieth-century, both Indian and Irish literature show marked tendencies towards an aesthetics of interstitiality. This paper, contrapunctally reads Indian and Irish modernism, as evidenced in the writings of James Joyce, W.B Yeats and Rabindranath Tagore, and analyzes the different trajectories which inform both Indian and Irish literary responses to growing modernity.

Malcolm Sen submitted his PhD thesis to University College Dublin in November 2006. His areas of interest include Postcolonial Theory, Critical and Cultural Theory, Psychoanalytic criticism, Orientalism, Victorian literature, Irish and Indian writing. He has lectured on these subjects in the National University of Ireland - Maynooth, Trinity College Dublin, and has taught Victorian fiction and culture in University College Dublin. His recent essay "Legendary Pasts and the Uncanny Orient: Yeats and India" is published in *Ireland and India: Colonies, Culture and Empire*.

Kapil Kapoor

"Teaching Irish Literature in India"

Prof Kapoor was Professor and Chairperson, Centre of Linguistics and English at Jawaharlal Nehru University. He was the Dean of School of Languages, Literatures, and Culture Studies at JNU from 1996-1999 and also was the Rector of the University from 1999-2002. His teaching and research interests include Literary and linguistic theories both Indian and Western, Philosophy of language, 19th century British life, Literature and thought and Indian Intellectual traditions. He has been lecturing on the above themes and has written extensively on them. He is the author and editor of several books including

Katherine O'Callaghan

"The 'fireboat coasting nyar the Kishtna': James Joyce's India in Finnegans Wake"

In 1929 James Joyce made a gramophone recording of the final passages of the 'Anna Livia Plurabelle' chapter of *Finnegans Wake*. While Joyce's recording provides both insight and a beauty of delivery, it also demonstrates the inadequacy of a single vocalization of this multi-layered text, challenging whether a recording always 'enhances' or instead occludes. *Finnegans Wake* is shown to be not a piece set for oral recitation but rather a demonstration, through written text, of the ability of language to attain some of the qualities more often associated with music: simultaneity, multiple interpretations and performance. The passages which Joyce chose to record are particularly rich in Indian references and this paper will examine Joyce's ability, through text and sound, to evoke simultaneous layers of alternative cultural meanings. The paper will include the playing of a few minutes of the recording.

Katherine O'Callaghan has recently submitted her PhD on the topic 'Music and Language in the Writings of James Joyce' to the School of English and Drama in University College Dublin. She will begin a postdoctoral research scholarship at Paris 3, Sorbonne, Paris in 2007. Her article 'Reading Music, Performing Text: Interpreting the Song of the Sirens' appears in the forthcoming Bloomsday100 collection published by University of Florida Press

Keki Daruwalla, eminent poet, New Delhi.

Margaret Kelleher

"Famine, Gender and Resistance"

This paper will focus on two famine texts, Bankimchandra Chatterji's novel *Anandamath*, first published in 1882 (fifth and revised edition, 1892) and W.B. Yeats's play *Countess Cathleen* (first published edition, 1892). I will compare these texts in relation to the themes of famine and resistance, discussing their historical sources and significance for nationalist movements. The paper will focus in particular on the figure of the transgressive woman (Shanti / Cathleen), examining its literary sources and its fate, both in the authors' later revisions of their texts and in subsequent critical interpretations.

Margaret Kelleher lectures in the English Dept, National University of Ireland Maynooth and was recently O'Brien Visiting Scholar in Irish Studies at Concordia University. She is the author of *Feminization of Famine* (Cork UP and Duke UP, 1997) and most recently the co-editor of *The Cambridge History of Irish Literature* (2006).

Michael Holmes

"Post-colonial politics: similarities and divergences in Irish and Indian politics"

This paper will attempt to apply some of the ideas of post-colonialist theory to a political setting. It looks at the post-independence political development of Ireland and India, examining both the convergences and the contrasts in their political evolutions. The paper

will also use an exploration of Irish-Indian relations in their post-independence phases to take this analysis further. Particular themes that are explored include the impact of colonial heritage on the political system, the limits of national independence, the impact of diaspora communities and marginalised communities on post-independence politics, and the impact of globalisation on post-colonial politics.

Dr Michael Holmes is Head of History and Politics in Liverpool Hope University, having previously taught in Limerick, Dublin and Cork. His main area of research is on the politics of the European Union, but he has also worked on Ireland in international relations and Irish foreign policy. Amongst other publications, he is the co-author of "The Poor Relation: Irish foreign policy and the Third World" (Dublin 1993) and contributing editor of "Ireland and India: connections, comparisons, contrasts" (Dublin 1997). His interest in India comes from spending four years living in Delhi and attending primary school there in the 1970s.

Micheal Silvestri

"The Saviour of Delhi: The Construction of John Nicholson as a British and Irish Imperial Hero"
Irish men and women helped to forge and maintain the sinews of British colonial rule in India. In the words of the historian T.G. Fraser, "Ireland helped sustain the British Raj in India in a manner out of all proportion to her size," contributing Viceroys, generals, colonial administrators, and soldiers. A number of the greatest British heroes of the "Mutiny" of 1857 were Irishmen such as John Nicholson and the brothers John and Henry Lawrence, all of whom came from the northern Irish province of Ulster. Nicholson, an East India Company officer, was promoted to Brigadier-General in 1857, and played a critical role in lifting the siege of Delhi, in which he was mortally wounded.

My paper will examine the construction of John Nicholson as a British and an Ulster imperial hero. In the late nineteenth century, Nicholson came to be regarded as arguably the greatest hero of 1857, an exemplar of martial and masculine behavior for British youth in an imperial age. Nicholson's rise in reputation was aided by his association with another prominent Irish imperial hero, Lord Frederick Sleigh Roberts, as well as his ability to command the loyalty of the "martial races" of India, a devotion which according to some commentators extended to the outright worship of "Nikkal Seyn."

In the twentieth century, Nicholson came to be commemorated not simply as a British imperial hero but as an Ulsterman. His sacrifice in 1857 resonated with Ulster Protestants, who honored him with a statue in his family's home town of Lisburn, as well as poetic tributes. Following the centenary of the Indian Rebellion in 1957, groups in Northern Ireland negotiated to bring a statue of Nicholson from Delhi to the province. My paper will conclude with some observations on how Nicholson's commemoration as an Ulster Protestant hero sheds light on the role of empire in Ulster identity.

Michael Silvestri received his Ph.D. in History from Columbia University, New York, in 1998. He currently teaches at Clemson University in Clemson, South Carolina, USA, where he is assistant professor of History. He has published articles in the *Journal of British Studies*, *History Ireland*, the *Journal of Colonialism and Colonial History* and in Tadhg Foley and Maureen O'Connor, eds., *Ireland and India: Colonies, Culture, Empire*. In 2006 he was awarded a summer grant by the National Endowment for the Humanities to carry out research on his current book project, *Ireland and India: Nationalism, Empire and Memory*.

Neelum Saran Gour

“Swift and Swadeshi”

In my paper I revisit and comment on three of Jonathan Swift's political pamphlets which a) strongly phrase the plight of a subject people and the process by which national wealth is transferred from colonized to colonizer, b) savagely critique the resultant impoverishment and degradation of the subject people, and c) curiously foreshadow ideas which played a prominent role in the history of the Indian freedom struggle. Impoverishment being the theme of this presentation, I also try to find contemporary Indian illustrations which suggest the continued activity of mindsets and political and economic forces in India as are satirized in these eighteenth century tracts by a now mistakenly outmoded Irish writer.

Neelum Gour is a Professor of English Lit in Allahabad University and a fiction writer with six published works, two collections of short stories and four novels. Her Ph.D. was on Raja Rao

Nicholas Grene

“From the End to the Beginning of Empire: J. G. Farrell’s ‘Troubles and The Siege of Krishnapur’”

J.G. Farrell's 1970 historical novel *Troubles*, portrays the period of the Irish War of Independence 1919-21 as part of a world of collapsing political certainties in the wake of WWI. The novel's collage of contemporary newscuttings relate the events in Ireland to other contemporary anti-colonial struggles including that of India. There was, therefore, a logic in Farrell's choice of an Indian setting for the second of what was to be a trilogy of novels about the break-up of the Empire, *The Siege of Krishnapur* (1973). What is surprising is his choice of the period of the mid-nineteenth century, a time at the height of British imperial confidence. The aim of this paper is to explore the imaginative effects of this movement from the end to the beginning of the Empire.

Nicholas Grene is Professor of English Literature at Trinity College, Dublin, where he has taught since 1979. He is a Fellow of Trinity College and a Member of the Royal Irish Academy. His books include *Synge: a Critical Study of the Plays* (1975), *Bernard Shaw: a Critical View* (1984), *Shakespeare's Tragic Imagination* (1992), *The Politics of Irish Drama* (1999) and *Shakespeare's Serial History Plays* (2002). In addition to his other interests, since 2003 he has taught the first course in an Irish university devoted to Indian literature in English.

Paddy Sammon

“Odi et amo: the ancient languages versus English in Ireland, India and Greece.”

The peoples of India, Greece and Ireland have one distinctive bond: they have inherited three of the world's most important ancient languages: Sanskrit, Ancient Greek and Old Irish. The presentation will discuss such questions as: How well have these languages fared? What factors have helped or hindered their preservation? What have they contributed to the

modern cultures of Ireland, India and Greece? How much have other languages --especially English --encroached on them? How aware are Irish, Indian and Greek people nowadays of their ancient tongues? *and* Do ancient languages have a place in an increasingly globalised, commercialised and homogenized world?

Paddy Sammon is a native of Dublin. A former Foundation Scholar in Classics of Trinity College, Dublin, he also studied Sanskrit and Comparative Philology there. He has worked in Germany, France, Greece and Japan, and in the Chester Beatty Library in Dublin. His dictionary of English as spoken in Ireland –*Greenspeak-Ireland in her own Words*—was published in 2002.

Ramesh Chandra Shah

“Yeats’s Encounter with a Wisdom of Contraries: Perspectives on India”

Yeats’s very first encounter with India through Mohini Chatterji (the translator of Samkara’s Vivek Chaman but also of the bhagvadgita) was with a wisdom of contraries—with an ascetic as well as with a reassuringly heroic philosophy. The former might have had a greater hold on his imagination for the first half of his life; but the latter empowered him towards the latter half. This is in perfect accord with Blake’s insight endorsed by Yeats—Blake’s first editor: ‘Eternity expresses itself through Contractions’.

India made available to Yeats, that continuity between the context of Spirit and the context of Art, which was basic to his needs as a poet and as a man. The Profane perfection of Mankind’s envisaged in ‘Under Ben Bulbin’ is thus clearly linked to the Indian concepts of Karma and Reincarnation. “Before we can see objective truth, we must exhaust subjective...To seek God too soon is not less sinful than to seek God too late; we must love man, woman or child, we must exhaust ambition, intellect, desire, dedicating all things as they pass, or we come to God with empty hands’. One can understand why Graham Hough in his imaginary conversation in Limbo makes Yeats tell us that it is only the mind of Ireland that can reach out after the subtler intuitions of Hindus’.

Born in Almora on 11th May 1937, Ramesh Chandra Shah is an eminent Hindi poet, novelist, critic and thinker. His major works include *Gobar Ganesh, Poorvapari, Kissa Ghulam, Aap Kabin Nahin Rehte Vibhuti Babu, Safed Parde Par (novels); Harishchandra Aao, Nadi Bhagti Aayi, Dekhte hain Shabd bhi Apna Samay, Anagarik (poetry); Chhayavad ki Prasangikta, Vagarth, Bhulne ke viruddh, Aalochana ka Paksha (literary criticism); Ancestral Voices (Four Lectures towards a Philosophy of Imagination)* His special concern for children is reflected in his many poetry collections and plays for children. He has received several awards including the Shikhar Samman, Bahariya Bhasha Parishad Puraskar, Vyas Samman and Padma Shri conferred by the Government of India. He served as Head of the English Department in Government Hamidia College, Bhopal till 1997 and thereafter as Director, Nirala Srijanpeeth - a writer-in-residence program of the State Government for three years. His works have been widely translated.

Rashmi Sawhney

“History, Nation and Cinema”

The history of cinema has been defined through the lens of national history in India and in Ireland. While the nature of the film industries in the two countries is very different, making it difficult to conceptualise ‘national’ cinema in the same way in India and Ireland, the nation has, nonetheless, influenced film and film criticism in both countries. Attendant upon this notion of nation in the cinema are ideas of ‘difference’ between coloniser and colonised, tradition and modernity, and indeed, self and other. Both countries have witnessed large scale migration, which has further led to a romanticised sense of identity in cinema, often deepening the schisms that define the self. Using Rakesh Mehra’s *Rang De Basanti* (2006) as an anchor point, this paper will explore the dynamic between history as defined by the postcolonial condition, and the nation as marked by globalisation in Indian and Irish cinema in recent years. Through the case of cinema, the paper will examine the influence of the two major historical tendencies in the last century – of colonisation, and of globalisation – on critical theory, in particular as seen in the area of film criticism.

Rashmi Sawhney is a researcher at the Institute for International Integration Studies at Trinity College, Dublin. Dr Sawhney completed her Ph.D. from the University of Limerick in the area of film studies, where she taught courses on Popular Culture, Women’s Studies, and Comparative Literature. She will be teaching a course on South Asian Cinema at the Dept. of Drama, Film, and Music at Trinity College in 2007.

Robert Welch

“Partitions of the Mind in Irish and Indian Thought”

I will speak about 'partitions of the mind' in Irish culture and thought and its possible relevance to Indian culture and thought. And suggest that 'partitions' may help to explain the importance of music in both cultures.

Séamus Mac Mathúna

“Preparing an Anthology of Irish Literature for Foreign Students”

I will speak a little about similarities between early Indian and early Irish traditions and about other matters relating to Ireland and India.

Professor Séamus Mac Mathúna was educated at Queen’s University, Belfast where he read Celtic languages and literature. He carried out his postgraduate study on Indo-European languages at the University of Zürich and on Old Norse and Modern Icelandic at the University of Iceland, and was Lecturer in Celtic Languages and Literature at the University of Uppsala, Sweden and Statutory Lecturer in Modern Irish at University College, Galway before assuming the Chair of Irish at the New University of Ulster (later the University of Ulster) in 1980. Head of Irish and Director of the Research Institute for Irish and Celtic Studies at the University of Ulster, Professor Mac Mathúna is President of *Societas Celto-Slavica* and joint editor of *Studia Celto-Slavica*. He is closely associated with *Societas Celtologica Nordica* and is Consultant Editor of the series *Acta Universitatis Upsaliensis*, *Studia Celtica*

Upsaliensia. He has published extensively on various aspects of Celtic languages and literature, including fundamental studies on early and medieval voyage literature, and is a specialist on Irish syntax, semantics and lexicography. Professor Mac Mathúna is a member of the Royal Irish Academy and a Fellow of the Royal Society of Arts.

Shalini Sikka,

“Yeats's Art and the state of Turiya in the Upanishads”

Yeats' lifelong preoccupation was to "discover and communicate a state of being ". This search took him to the Upanishads, introduced to him by George Russell and Mohini Chatterjee. He discovered first in the experience of tragedy, especially in the plays of Shakespeare, a heightened state of consciousness; this prepared him to understand the nature of Turiya (literally the fourth), the final state of consciousness described in the Upanishads. This is the state of unified consciousness beyond thought and intellect, experienced by the liberated soul. Yeats termed it Unity of Being. To communicate it through his art became a prime concern. The inspiration for 'Among School Children', the Byzantium poems and many others is clearly his fascination with the Turiya state. This state was symbolized by him variously as 'a perfectly proportioned human body', the full moon, and so on.

Shalini Sikka is a Reader in the Department of English at Jesus and Mary College. She received her PhD in English from the University of Delhi in 1989, and is the author of *Yeats and the Upanishads* (Peter Lang Inc., USA, 2002). She has published numerous articles and reviews of poetry in Indian and international literary journals. She is co-editor of *School, Society, Nation, Popular Essays in Education* (Orient Longman, 2005). She has co-edited and written the introduction to *New Concerns: Voices in Indian Writing* (Macmillan, 2006). She has recently edited some of Yeats's poems (Doaba House, 2006).

Sonjoy Dutta-Roy

“The Yeats Tagore Relationship: Do the Ghosts Still Haunt?”

Poetry and Politics, concepts of the Native, the National, the Universal, the Colonial, the Post Colonial and the Neo Colonial, have taken such radical turns that if we were to imagine the ghosts of the two poets, Yeats and Tagore, haunting the lanes and by lanes of India and Ireland today, very interesting observations may emerge. In this paper I will be focusing mainly on the idea of the Poet, created by the two in different cultural locations, and yet remarkably shared across time and space. The Poet's relationship with the world of political action and ideologies as envisioned by them has amazing similarities. Both were “deep rooted blossomers”, trying to achieve a unity of being that carried the richness and beauty of an entire culture, from its folk roots to its aristocratic grandeur. Both were troubled by what they considered the myopic political agendas of their times. Both were disturbed by the British presence and the mindless violence it spawned and perpetrated. Both were aware of the changing trends in art and culture brought about by the mounting dominance of the “Paudeens” and “Hucksters” (to use Yeats' terminology). Both had strong feminine muses challenging and goading them into wider definitions of Poetry. Both felt that the self and its consciousness had to grow out of the immediacy of the surrounding images

and symbols (of one's own culture and geography) into the spirit of the universal. The spirit of the universal came to them through their mystical leanings. Education and Art was for both the medium for making this connection. Yeats did his bit for Education and the Arts as a Senator and through the experiments in theatre. Tagore through his *Visvabharati* and his own dance dramas. Anchoring and encompassing these diverse activities and ideas was the image of the Poet in his Time. But time itself proved a versatile and cunning adversary. The forces the Poets fought have survived and are flourishing and have cut down the monolithic figure of the Poet (if it ever really existed). Interestingly, both anticipated this and if they walk the streets today as ghosts I can see them reciting or singing "The Curse of Cromwell" or "1916" or "The Tower" (Yeats), or the narrative of the ageing poet as tenant in his own house (from Tagore's last narratives) or from his "Shesher Kobita". I will examine these texts as well as some other poems to highlight the affinity of spirit between two cultures so fabulously represented by the span of the Poetry and the figurative Image of the Poet created by it. Whether this is still relevant in the face of this vastly changed world (whether Bengal, India or Ireland in this neocolonial global context) is a question that I will purposely leave unanswered, an open question

Sonjoy Dutta-Roy is a Professor of English at the University of Allahabad. He has been an ardent Yeats and Tagore scholar, publishing papers on Yeats in *Yeats Eliot Review* (Arkansas) and *Journal of Modern Literature* (Philadelphia). His book, *(Re) Constructing the Poetic Self* was published by Pencraft International and examined the life of the Poets (Whitman, Tagore, Yeats, Eliot) created in their Poetry. It was the outcome of a Senior Fulbright Fellowship at Louisiana State University, where he worked with Prof James Olney, Editor, *The Southern Review*. More recently, he was a Visiting Professor at UC Berkeley, teaching a course on Contemporary Indian Narrative Strategies. He has been involved with Group Theatre. He writes Poetry, Travelogues and Ghost Stories.

Yvonne McKenna

"Irish Religious Missionaries in India"

In what was popularly conceived of as the Irish Catholic missionary project, India did not feature strongly. It was neither part of the traditional Irish diaspora across the English speaking world, nor was it considered especially 'godless', in need of salvation. And yet, from the earlier part of the 19th century and up to the 1960s, a great number of Irish missionary religious – men and women, but especially women – travelled to India, both as members of Irish and non-Irish congregations. When official figures were first collected in the 1960s, there were an estimated 581 Irish religious living in India, of whom almost 400 were sisters. This was a small figure in comparison to the population of India, though not entirely insignificant, and it belies the influence of Irish religious in India, especially in the areas of health and education. Whatever their number or influence, however, very little is known about the lives of Irish Catholic missionaries in India. To date, there has been no large-scale academic study undertaken on their presence in India and we know next to nothing about the experiences of Irish religious who left Ireland for India, often without expectation of return.

Drawing on the oral histories of Irish missionaries living in India, this paper explores a particular aspect of their hidden history: the conception of the mission project prior to leaving Ireland and the lived reality of it post-departure. The context of this paper will be the

Irish society in which the respondents were brought up and the post-colonial Indian society they moved to.

Yvonne received her PhD from the University of Warwick (UK) in 2002 and held an IRCHSS Government of Ireland Post-doctoral Fellowship at the University of Limerick (Ireland) between 2003 and 2005. In 2004 and 2005, Yvonne travelled to India to collect oral histories from Irish religious still living in India as part of collaborative research she is undertaking with Dr. Deirdre McMahon (Mary Immaculate College, University of Limerick). Yvonne has published several journal articles on her research and, this year, published her first book *Made Holy: Irish Women Religious At Home and Abroad* (Irish Academic Press. She is an associate researcher / lecturer at the University of Limerick.