



RISHI BANKIM CHANDRA EVENING COLLEGE

Department of History

In collaboration with



Indian Association for Asian and Pacific Studies

present

UGC sponsored national seminar

Nation, Identity & the Other in Colonial and Post-Colonial Performing Arts: An Asian Perspective

Date: 14th December, 2016

Venue: College Auditorium, Naihati.

Time: 10.A.M onwards

Concept note- Performing Arts are a medium through which artistic expression is conveyed. This medium plays a significant role in depicting the culture and heritage of Asia. Performance arts also provided a stage for protest against the colonial rule to which practically the whole of Asia was subjected to. Performance is often used as a tool to express the oppression in name of caste, class, race and gender imposed by the society. Performative expression can easily cross boundaries and bring together people of diverse ethnicities into harmonious co-existence.

National identity was not a homogenous experience for such a large, multi-lingual, multi-ethnic country like India or even Asia. Therefore, it is rather obvious that the imaginary representation of national identity at various phases of colonial and post-Colonial Asia would highlight diverse perspectives of it, which might not be at times, at harmony with one another. The approach towards the understanding of national entity might be inclusive or often exclusive by choice. The subtle presence of an otherness vis-à-vis the national entity of

the self was poignant in almost every dramatic performance. To identify the 'other' was much simpler during the colonial era, as the nationalist discourses would essentially have the colonial masters in one form or another in juxtaposition. But, this 'otherness' need not always confine to the stereo-typical binary of the 'ruler and the ruled' in the colonial context. This could have imbibed some historic, allegorical or mythological contexts as well to highlight the identity of the nation as against some different kind of otherness.

But, even 'national identity', was never a simple monochrome of a canvas. With time, this diversity took shape of an extremely complex matrix of interactive (at times combative) notions of self and otherness. The performing media had been a wonderful site to trace the strength and scope of each of these identities in 'self and other' mould, to define national entity. Thus, the historic evolution of the 'otherness' and its representation in sharp contrast with the national entity formed and evolved through the long historic journey from colonial to post-colonial world would be as much interesting as a challenging intellectual discourse.

Research papers for presentation in the seminar are invited on the following subthemes:

*Music as a medium of representation: Colonial and post-colonial expressions.

*Role of dance or Drama in evolving identity: Colonial to post-colonial.

*Exploring Cinema as a medium of identity formation: tracing the evolution from colonial to post colonial.

*Performing Arts and popular culture: the imaging of multi layered identities.

Both abstract & full text papers are to be submitted by e-mail and in word format only.

October 1, 2016- Closing date for receipt of Abstracts, with title, his/her affiliations. (Word limit 200 words)

October 25, 2016- Notification of acceptance of selected papers via e-mail.

November 30, 2016- Completed full text papers to be submitted by e-mail. (Word limit 2500 words)

Abstracts should be sent by email to rbcechist2016@gmail.com

Papers should be presented in English language only.