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Violence and Postcolonial India

Guest Editors: Om Prakash DWIVEDI and Binayak ROY

ABSTRACTS

Ana M. LUSZCZYNSKA, “Yes..., and...”. On Violence and/as Hospitality

Abstract: Beginnings are violent and deceitful. Pretending that they spontaneously emerge from nowhere, these words and thoughts cannot help but feign erasure of all that preceded them. There is thus something bold and presumptuous about claiming the ability to inaugurate and virtually burst onto the scene. In an attempt to mitigate the violence and deception of this particular beginning, I want to clearly contextualize what will follow.

Alessandro VESCOVI and Elisabetta SORINI, Genre Hybridization in Leonardo Sciascia’s *The Day of the Owl* and Vikram Chandra’s *Sacred Games*

Abstract: The rise of an original Indian detective novel can be dated back to the 1950s. Like its European predecessor, the genre was initially considered strictly popular; books were sold at railway stations as cheap reading matter for commuters. During the Sixties, however, thanks to the rising importance of the middle class, detective novels became increasingly popular. For years the detective genre had been on the wane and it was only in the first decade of the 21st century that new detective and noir stories appeared.

Binayak ROY, Statecraft, Exception and Wasted Lives Amitav Ghosh’s *The Hungry Tide*

Abstract: One of the reasons why Amitav Ghosh is considered an important writer is that his narratives do not occupy a “neutral” zone. Rather, they offer a sensitive and multifaceted view on the contemporary problems of the worlds he writes about. Ghosh seems to be intent on moving his readers through his narratives beyond the aesthetic of indifference. Ghosh’s first commitment is to his art.

Om Prakash DWIVEDI, Partition, Violence and Humanism in Tabish Khair's *Filming*

Abstract: Tabish Khair's novel, *Filming* (2007), highlights many deeply vexed issues that are central to any discussion on colonial/postcolonial humanism. The novel presents the film industry of Hindustan and the lives of people associated with this charismatic industry. It also deals with the maltreatment of women and the manner in which their voices are muffled by the male chauvinistic society, thus making them the subaltern that cannot speak, or if they *do* manage to speak, they are brusquely silenced, because it questions the authority of those in power, and concomitantly tries to reroute the established power relations, and hence these voices and demands are to be viewed as something that deserves immediate disapproval and censorship.

Syed HAIDER, India's Global Modernity and Muslim Terrorism in the Hindi Cinema

Abstract: From its very inception, Indian cinema has been a cinema interested in the idea of nation. Although *Raja Harishcandra* (credited as the first Indian feature film) was strictly speaking a mythological, Dadasaheb Phalke's motivation was grounded in a strong sense of nationalism.