Letter From the Director / Monisha Das Gupta

At the Center for South Asian Studies, we have built on collaborations and continued intellectual projects undertaken in the last few years while extending into new areas in 2013-2014. We are delighted to welcome Dr. Jesse Knutson, our faculty member in the Indo-Pacific Languages and Literatures Department. He is our new Sanskritist. His modern South Asian language is Bengali. Thanks to the efforts of the Asian Studies faculty and the Hindi Program run by Dr. Sai Bhatawadekar, we have been able to foster graduate student interest in the Asian Studies MA program. Dr. Ned Bertz in History served as the first resident director of the Study Abroad India Program based in Delhi at the Ambedkar University.

Two major events allowed us to draw the threads of collaborations and conversations we started in past semesters. The rich and productive artistic conversation between the CSAS’s 2011 Rama Watumull Distinguished Indian Scholar, Anita (Shanmuganathan) Vallabh, and Kumu Hula Vicky Takamine led to a breathtaking opening performance of the Dance program’s celebration of the 50th anniversary of the Kennedy Center in the fall of 2013 (see the feature on p. 10). Secondly, the conversations sparked about the politics of food production and biotechnology with feminist environmentalist, Dr. Vandana Shiva, continued with the week-long visit in the fall of 2013 by Raymond Magsaysay award winning journalist P. Sainath.

Slack Key and Hindustani Slide Guitar: An Alaap Across the Ocean

The tradition of Hindustani slide guitar began when legendary Hawaiian steel guitar player, Tau Moe, arrived in Kolkata in 1929 with the touring group, Madame Riviere’s Hawaiians. At the outbreak of World War II, Mr. Moe and his family returned to India, and for the next six years, he performed and taught steel guitar to many noted Hindustani musicians. One of these musicians was the guru of Pandit Debashish Bhattacharya. Although a classical Indian musician, Bhattacharya plays instruments derived from the Hawaiian steel guitar, and is connected to Mr. Moe through his first guitar teacher, Rajat Nandi, who was a student of Garney Nyss, who in turn was a student of Mr. Moe.

Seventy-five years later, on February 21, 2004, Bhattacharya played for Tau Moe and marked a return of Hawaiian slide guitar that has developed into the rich Indian raga music culture. During that tour, the Pandit played with Ledward Ka’apana, a Hawaiian slack key guitar master, and Alan Akaka, a Hawaiian steel guitar master.

continued on page 2
This historic meeting with Mr. Moe, who was 95 at the time, was arranged by UHM ethnomusicologist Jay W. Junker, in collaboration with Brigham Young University professor Ish Stagner. It included concerts at BYU and UHM featuring Debashish, and his brother, Subhasis, on tabla, Alan Akaka and Ledward Ka‘apana. This allowed Bhattacharya to continue to develop the connection between the Hawaiian steel guitar and the Hindustani slide guitar, thus “returning” the music to its source.

Since then, Bhattacharya has been able to return to Hawai‘i five times to perform, teach and collaborate with local musicians with funding from a variety of sources, including the Freeman Foundation, the CSAS, National Organization for Traditional Artists Exchange, the Doris Duke Center for Islamic Arts and others. Most recently, the Bhattacharyas returned in March 2014 to hold a series of workshops and lecture demonstrations in the Honolulu area schools and at UHM. The UHM event was organized by CSAS faculty in Asian Studies and the ethnomusicology program.

Pattie Dunn, Project Coordinator for the Asian Studies Program, initiated the idea of developing a video, Return to the Source, which will be used to teach this art form to students. Rohini Acharya, the coordinator of the CSAS, sat down with Pattie to learn more about the significance of Bhattacharya’s work for Hawai‘i and the history of teaching Indian classical music at the UHM.

CSAS: Prior to 2004, what was the history of Indian classical music at UH Mānoa?
Dunn: In the 60s and 70s, there was quite a bit of Indian music activity at UH. It started in 1967 with UH Mānoa’s The New College. Dina Brown, one of the instructors at the college, was herself a disciple of the legendary sitar player Ali Akbar Khan. She was one of the first American women to go to India to study sitar and she taught sitar through the New College. In addition to Dina Brown, there was also a lot of activity through the East-West Center to bring Indian musicians to Honolulu. In 1972, Ravi Shankar played with the Honolulu Symphony and taught a few lecture-demonstrations at the New College. In the 1970s, UH Mānoa had a thriving ethnomusicology department. Gayathri Kassebaum, a Carnatic musician from Bangalore who received her PhD in Ethnomusicology from University of Washington, Seattle, taught Carnatic music at UH Mānoa.

CSAS: Can you tell us how Pandit Bhattacharya has modified the steel guitar to play Hindustani music?
Dunn: Debashish began performing at age three on a standard steel guitar, much like the one that Mr. Moe introduced to India in the 1920s. However, as he developed his music, and studied under his guru, the renowned Pandit Brij Bhushan Kabra, he began to experiment with ways to make the instrument more suitable for raga music. To this end, he has designed three unique instruments he likes to call the trinity of guitars. All three are still played on the lap with a sliding bar, Hawaiian style, but have been modified in various ways. The first of these, his main instrument, is the Chaturangui, a twenty-two string guitar with four additional tones. It features twelve tarab (resonating strings) and two chikari strings, now placed on the front of the body for easier access. There are different variations of the basic model, some highly ornamented with designs recalling the 15th Century Persian and Hindu designers. Chatur is the Sanskrit word for four. The Gandharvi is a fourteen-string guitar incorporating aspects of the veena and sarangi. The last of the trinity of guitars, developed in 2000, is the Anandi. Debashish created it by taking a standard four-string baritone ‘ukulele and raising both the bridge and the nut to make it easier to play with a slide.
Like Vandana Shiva, Sainath engaged with local and Native Hawaiian activists working on issues of sustainable agriculture in the face of open-air field testing of genetically modified feed corn and other crops in Hawai‘i. Along with a series of talks that shed light on the roots of the agrarian crisis and farmer suicides in India, Sainath dialoged with community activists about the revitalization of culture-based stewardship of land and water, addressed the responsibilities of a land grant university on a panel with UH faculty members, talked about the state of Indian media, and visited the island of Molokaʻi at the invitation of a veteran leader in the Native Hawaiian sovereignty movement, Walter Ritte.

These engagements, in turn, informed the theme of the CSAS’s 2014 annual Spring symposium, “Brave New South Asia: Science, Technology and Society” (see program feature on p. 8). Our conference featured academic presentations and keynotes by leading scholars in the field of science and technology studies, history of science, environmental anthropology and medical anthropology. The theme has also afforded us the opportunity to work with the Theatre program on staging the reading of a play, Other Farmers’ Fields, written by New York-based South Asian American playwright, Riti Sachdeva. We are honored to have the director of Asian Theatre, Dr. Elizabeth Wichmann-Walczak, and Dr. Markus Wessendorf, who specializes in experimental and avant-garde theatre, direct Sachdeva’s play. Sachdeva was in residence between April 4 and April 17 to work with the Theatre program on the reading.

Adding to the richness of the CSAS’s programming were the 2014 Rama Watumull collaborative lectures (see feature on p. 15). We also utilized the expertise at the university to hold a forum entitled, “Violence Against Women and Girls in Public Spaces” to analyze the frameworks through which we need to tackle the violence and its representations. At the forum, Sociology graduate student, Gita Neupane, presented her research on women and girls in Kathmandu.

Our updates (see p. 4) reflect the range of exciting work in which our faculty members are engaged. The CSAS executive committee continues to be the engine behind the CSAS’s multifaceted activities. I take this opportunity to thank the outgoing coordinator, Rohini Acharya, for her invaluably work and good humor. Rohini will be graduating with a MFA in Dance this semester. We will miss her.
**Faculty News**

**Kazi Ashraf**  
(Department of Architecture)

Professor of Architecture, Kazi Ashraf, has a new book, *The Hermit’s Hut: Asceticism and Architecture in India* (UH Press 2013). *The Hermit’s Hut* offers an original insight into the profound relationship between architecture and asceticism. Although architecture continually responds to ascetic compulsions, as in its frequent encounter with the question of excess and less, it is typically considered separate from asceticism. In contrast, this innovative book explores the rich and mutual ways in which asceticism and architecture are played out in each other’s practices. The question of asceticism is also considered as neither a religious discourse nor a specific cultural tradition but as a perennial issue in the practice of culture.

**Ned Bertz**  
(Department of History)

Since our last newsletter, Prof. Ned Bertz has been occupied with developing the launch of UHM’s study abroad program in India, at Ambedkar University, Delhi (AUD). Prior to departing for the subcontinent, he was an invited keynote speaker at a workshop on “The New Global South: Africa/Asia/Latin America,” held at the University of Pennsylvania in May. He presented a talk entitled, “The Historically Global South: Indian Ocean Africa & South Asia in a New Era of Globalization.” He has been in India since June, teaching both Monsoon Semester 2013 and Winter Semester 2014 at AUD while serving as the Resident Director of the study abroad program. He has really enjoyed working with the UH students (even when they called him at 2am!) and the AUD students (even when they ambushed him to celebrate Holi!). He was recently invited to give a talk based on his fieldwork in Gujarat at the Centre for Social Studies, Surat, titled, “Between Diaspora and Nation in Indian Ocean History: Gujaratis in Tanzania.” And he was the chief guest at an AUD event this semester, delivering the opening lecture (“‘The Sailor’s Sea’: Mapping History in the Indian Ocean World”) at an exhibition called “Time, Space, Direction: Diversities in Cognitive Approach – Mapmaking and Cartographic Traditions from the Indian Ocean Region.” Otherwise, in between missing everyone back home at UH and in the islands, he has been eating so well that he hopes no one recognizes him upon return!

**Sai Bhatawadekar**  
(Department of Indo-Pacific Languages & Literatures)


On the language pedagogy front Sai’s article will be published shortly in the *Fair Observer*. She also gave a lecture-workshop at the East-West Center entitled “From Pedagogy to Positive Peace: The Beauty and Humor of Creative
Learning.” She discussed her methodological journey of language learning and teaching from a grammar-translation based approach to a communicative one to creative project-based approaches. For this, Sai has been invited as a keynote speaker and workshop facilitator at an upcoming Peace Studies Conference in Florida. This project will also turn into a book in collaboration with the National Foreign Language Resource Center at UHM.

Sai has served yet another year on the board of the Bollywood Film Festival at the Honolulu Museum of Art. She gave her opening speech on Bhaag Milkha Bhaag and another talk honoring Farooq Sheikh (1948-2013) entitled “Aapki Yaad Aati Rahi Raatbhar.” In her Hindi classes students are currently writing, directing, performing, and filming hilarious spoofs of two new movies, Ram Leela and Bhaag Milkha Bhaag. The spoof titles are “Ramu and Leelu in Honolulu” and “Stack Milkha Stack.”

**Monisha Das Gupta**  
(Department of Ethnic Studies and Women’s Studies)

Prof. Monisha Das Gupta got reappointed as CSAS director for another three years. She continues to enjoy working with CSAS faculty and students and participating when she can in community events, in particular, those that promote social justice. Her article, “‘Don’t Deport Our Daddies’: Gendering State Deportation Practices and Immigrant Organizing,” got published in the 2014 February issue of *Gender & Society*. The article highlights the work of a New York-based organization, Families For Freedom, that was founded to address the deepening crisis in detention and deportation in the city’s South Asian community as a result of the National Security Entry-Exit Registration System, initiated in 2002. In September 2013, a report she coauthored with Dr. Jeanne Batalova of the Migration Policy Institute and Sue Haglund, PhD candidate in the Political Science department entitled “Newcomers to the Aloha State: Challenges and Prospects for Mexicans in Hawai‘i” was released. The release of the report got positive local as well as national media coverage for contributing to the knowledge about this community, which is relatively invisible. In the summer of 2013, she presented her paper, “Deported Diaspora: Thinking Transnationalism through Deportation” at the annual American Sociological Association meeting. She is honored to serve as the associate editor of the *American Quarterly*, which will be housed at the UHM starting in the summer of 2014.

**Monica Ghosh**  
(South Asia Librarian & Head of the Asia Collection)

Dr. Monica Ghosh, South Asia Librarian & Head of the Asia Collection, contributed to a collaborative pilot project named SALToC to provide tables of contents (ToC) for vernacular serials from South Asia in U.S. Libraries (SAL). Sample ToCs for serials in Hindi (from India) and Bengali (from Bangladesh) were uploaded at the end of March 2014 and are now available via WorldCat. This digital project is being hosted by New York University at: https://archive.nyu.edu/handle/2451/33560. Besides UHM, other participating libraries are: Princeton University Library, University of Chicago Library, University of Pennsylvania Library, and University of Washington Libraries.

This Spring, Monica attended the Annual Meeting of the Association for Asian Studies in Philadelphia where she represented UHM at meetings of the Committee on South Asia Libraries and Documentation (CONSALD) and the South Asia Microfilm Project (SAMP), which is part of the Center for Research Libraries (CRL) that focuses on the preservation of South Asia materials.
**Student News**

**Sadie Green**  
(Department of Asian Studies)

First-year Asian Studies MA student Sadie Green is enthusiastic about her coursework and her thesis on women’s fashion in Kathmandu. She is a 2014-2015 East-West Center awardee and UH Asian Studies Starr Fellow. She has been also recently invited to speak at the upcoming South Asian Youth Cultures and Fashion symposium at London University of the Arts. Sadie performs Indian and Nepali dances on Oahu with Aaja Nachle Hawaii and the Society of Nepalese in Hawaii and is starring as Asha in the UHM production of *Other Farmers’ Fields*. As vice president of the non-profit, Friends of Volunteer Initiative Nepal USA, she has spearheaded the continuing “Save the World One Girl at a Time” campaign for education initiatives in rural Nepal. This summer, she will study intermediate Nepali at the Rangjung Yeshe Institute and begin her fieldwork in Kathmandu. Sadie is delighted with her experience at UHM and plans to pursue a PhD.

**Gita Neupane**  
(Department of Sociology)

Gita Neupane is currently a doctoral student in the Sociology Department at the University of Hawai‘i at Mānoa. She received her MA degrees in English education and in sociology from Tribhuvan University, Nepal, and UHM respectively. Her research interests include gender, sexual violence and women’s health. Her dissertation research will specifically focus on Nepali womens’ experiences of sexual harassment in public spaces and its effects on their multiple domains of life: personal, social and psychological. She has received a number of awards such as Japan Student Services Organization scholarship, East-West Center Degree Fellowship, P.E.O. International Peace Scholarship, and the Jagdish P. Sharma Scholarship among others. She has presented her work at a number of academic fora such as American Sociological Association, American Association of Asian Studies, and the Women Studies Colloquium. Apart from her academic work, she is also interested in exploring yoga, meditation, spirituality, and Hindu and Buddhist philosophies.

**Akta Kaushal**  
(Department of Political Science)

Akta Kaushal is a first year PhD student in the Political Science Department and is a Graduate Assistant for University of Hawaii’s Center for Southeast Asian Studies. She received her B.A. in International Studies from American University and her M.A. in Postcolonial Politics from Aberystwyth University with a thesis on farmer suicides in India. Akta’s research interests have been directed toward postcolonial theory, biopolitics, and gender and sexuality in South Asia and in the diaspora.
Welcome New CSAS Faculty!

Jesse Knutson (Department of Indo-Pacific Languages and Literatures)

Jesse Knutson did his undergraduate study and MA in the department of South and Southeast Asian Studies, University of California, Berkeley; an additional MA and his PhD are from the department of South Asian Languages and Civilizations, University of Chicago.

His research concerns the historical role of literary art, especially Sanskrit kāvya, in ancient and early medieval South Asia, as well as the comparative historical study of premodern poetry, poetics, and epigraphy more broadly. His recently published book *Into the Twilight of Sanskrit Court Poetry in Bengal* (University of California Press), focuses on the Sena court of 12th/13th century Bengal, where a literary salon in what is now Bangladesh seems to have implicitly reformulated its entire literary system in the context of the imminent breakdown of the old courtly world. His current and future research aims to broaden and synthesize a comparative court-oriented study of the literary political map of early South Asia, and examine “the medieval” as a global category.

Asia and the Pacific in German Culture - Involving Cultures, Evolving Identities

Conference - February 14-15, 2014, Center for Korean Studies

Prof. Sai Bhatawadekar co-organized this intellectually engaging two-day conference, which the Center for South Asian Studies co-sponsored. Asia and the Pacific have long figured in German culture as a result of German literary, linguistic, and philosophical interest in Asia as the birthplace of ancient wisdom, as well as Germany’s colonization of the Pacific in the nineteenth century. Offering new perspectives the conference brought together international and interdisciplinary scholars, who explored Germany’s engagement with Asia and the Pacific in matters of travel and trade, colonies and missions, race and politics, as well as philosophy, literature, and art. Prof. Douglas McGetchin, Associate Professor of History at Florida Atlantic University, gave his keynote address on “The Specter Haunting German Orientalism: Edward Said’s Influence on the Study of Germans, India and the British Empire.” Prof. Sai Bhatawadekar delivered an endnote address “Monty Python’s Philosophers’ Football and the ‘Goal’ of Self-Reflection,” bringing together the methodological trends within East-West Studies on German Orientalism. The conference also featured a beautiful performance by the Royal Hawaiian Band. Students performed European, Samoan, and Indian music and dance.
Brave New South Asia: Science, Technology and Society

31st Annual Spring Symposium

April 15- April 17, 2014
Center for Korean Studies and Saunders 624

Keynote Speakers

4/15, Itty Abraham, National University of Singapore, The Possibilities of Technological Citizenship

4/16, Abha Sur, MIT, Recasting Science


4/17, Stacy Pigg, Simon Fraser University, Contraceptive Difference: Devices and Infrastructures

Panels

4/16 Science and Nation Building
4/16 Technology, Nature and Culture
4/17 Land, Seed and Body Sovereignty
4/17 Sustainability and Biotechnology
Other Farmers’ Fields

Wednesday, April 16, 2014
7:30pm
Church of the Crossroads

A Play Reading:
Playwright: Riti Sachdeva
Directed by: Markus Wessendorf and Elizabeth Wichmann-Walczak
(Department of Theatre and Dance)

This event will be followed by a roundtable discussion on Other Farmers’ Fields
“Land, Seed and Body Sovereignty”
Thursday, April 17, 10:30-11:45am, Saunders 624

Made possible through the generous support of the
G.J. & Ellen Watumull Foundation

Co-Sponsored by:
Student Equity Excellence and Diversity Office
Theatre Department
Political Science Department
Hawai‘inui‘akea School of Hawaiian Knowledge
Lovers of South Asian Culture
Associated Students of the University of Hawai‘i
Hawai‘i SEED
The Dance program’s initiatives since 2011 in collaboration with the CSAS have encouraged the development of both the performance tradition of Bharata Natyam and choreographic innovations, expanding the program’s strengths in Asia-Pacific dance. The commitment in the last few years to Bharata Natyam was evident in the 2013-14 Season at UH Manoa Kennedy Theatre which featured choreographically innovative Bharata Natyam pieces in two of the Dance Department’s concerts. The first piece, The Other Rhythm, opened Look Back: Move Forward, which commemorated 50 years of performance at the Kennedy Theatre. The piece reflected the collaborative choreography of Dr. Anita Vallabh (CSAS’s 2011 Rama Watumull Distinguished Indian Scholar) and Kumu Hula Vicky Takamine, who teaches Hula at UHM and is the founder of Pua Aliʻi ‘Ilima, a school of traditional Hawaiian dance. The Other Rhythm highlighted the intricacies of rhythms, grace, and beauty of Hula and Bharata Natyam dance traditions. Layered over the mixed-metered rhythms of Taufiq Qureshi’s music was the chant, Eia Hawai‘i. The chant narrated the journey from Tahiti to Hawai‘i of Kamahualele, son of Mo‘ikeha. First premiered at the Shangri La under the aegis of the Doris Duke Foundation for Islamic Art, The Other Rhythm evolved further during Anita’s two-week residency in the fall of 2013. The showcase allowed an expanded casting that trained new dancers in the two forms.

The second piece, Rhythm’s Expression, was choreographed by MFA Dance student, Rohini Acharya, for the Winter Footholds concert in January of this year. Reflecting on her positionality as a Bharata Natyam practitioner of 20 years, Rhythm’s Expression is a re-imagining of the three components integral to Bharata Natyam movement – nritta (pure/abstract movement), abhinaya (mode of dramatic expression) and nritya (the combination of both to convey a story). Because of her contributions to the Dance program through her innovative choreography and strong solo Bharata Natyam performances, Rohini was selected to represent the program at the 2014 American College Dance Association in Phoenix, Arizona, a national platform that promotes talent and creativity in college and university dance departments. It was a unique opportunity for Rohini and the UH Mānoa Dance program to present a Bharata Natyam solo in a festival where most of the works are ballet and modern dance forms.

Rhythmic Innovations

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India Study Abroad

By: Professor Ned Bertz

Delhi, a city of sufis and skyscrapers, a massive megalopolis which also boasts many centuries of cultural splendor, was our hospitable host last fall for the inaugural UHM study abroad semester in India. In mid-July the students (nicknamed The Delhi Four) arrived in India’s capital during a mild monsoon season and no doubt over time lost track of the number of cups of chai they consumed. Classes were held at our partner institution, Ambedkar University, Delhi (AUD), where we all are learned to share the campus space with resident monkeys and students snacking at the local canteen and gossiping (hopefully not about the visiting professor from Hawaiʻi!) under the green canopy of magnificently ancient trees. We all rode the sleek metro into AUD from our various homes in leafy South Delhi, where the students stayed with host families who provided them with delicious Indian meals. Every night as I pondered what to have for dinner I was intensely jealous of this luxury!

Last semester I offered two courses at AUD in an attempt to explore the contemporary history of India from different vantage points, and Delhi was the perfect canvas on which to think about the subcontinent’s extraordinary past. Our metro journey into campus, for example, took us underneath both New Delhi, the stately and monumental capital of the British Raj and the independent Indian state, and Old Delhi, the walled city of twisting lanes, elegant mosques, and imposing Mughal forts. One class sought to access this dynamic history through literary perspectives on themes in recent Indian history such as imperialism, nationalism, the politics of religion, and globalization. The other course suggested that even oft-parochial Delhi, brimming with pride in its political and cultural centrality (see below for an example), has been influenced over time by regional exchanges across an arena we might call the Indian Ocean world.

The UH students selected from a range of interesting course offerings at AUD, which included topics as varied as Delhi in History, Gender and Society, Hindi language, and Shakespeare. And they received a crash course in negotiating life in one of the world’s most invigorating and challenging cities. I enjoyed watching them hone their bargaining skills, gleefully shop in bazaars stuffed with cheap delights, taste all sorts of unfamiliar foods, and continually puzzle out what’s going on in the colorful cacophony that continually animates the streets of Delhi. As the legendary Indian poet Ghalib wrote,

I asked my soul: What is Delhi?
She replied: The world is the body and Delhi its life.
Jaya is a Graduate Student in the Department of Geography. Here is an excerpt from her report:

With the J. Watumull Scholarship for the Study of India, I undertook a field research project on an intentional community, Auroville, in the southern Indian state of Tamil Nadu for just over two months. Auroville is an international township founded in 1968 and now has 2,160 full time residents. Auroville’s inception was encouraged by both the government of India and UNESCO as a social experiment in “human unity,” and has functioned as a research site into sustainable living and alternative cultural, social, and spiritual practices ever since.

The highlight of my experience in Auroville was framed by an internship with Savi, an organization in Auroville. Savi is an educational organization dedicated to enhancing research about Auroville and its culture. I undertook a research project for Savi to help them in their endeavor to transform Auroville into a cohesive “city campus” and an innovative learning center. This collaboration helped to foster my integration within the community and formalize my relationship with Auroville as a researcher. Much of the project involved in-person meetings with community leaders and educators from around the community.

Even more exciting was the opportunity to witness and partake in the myriad experimental projects all occurring within the bounds of Auroville. Everything from experiments in agricultural techniques and reusable forms of energy, to new forms of creative and artistic expression, to alternative modes of communication, decision-making, and conflict resolution, to yoga and contemplative studies and new models of business were all occurring simultaneously in an interconnected system within the community. The daily opportunities to learn about completely new ways of being and doing were eye opening for me. Lastly, the weekends provided time to explore other areas of Tamil Nadu, and broadened my understanding of the society in which Auroville is situated. Overall, this opportunity to explore an intentional community in India has been indispensable to my academic and personal development.
Ana is a Graduate Student in the Department of Philosophy. Here is an excerpt from her report:

My experience in India last Summer 2013 was amazing. As a recipient of the J. Watumull Scholarship, I had the opportunity to go to Pune to study Sanskrit for two months in a very intense but rewarding program. Pune is a very welcoming city, full of interesting museums, cultural sites, colorful markets, and really nice cafes. Many students from all around the world go there to study different subjects from science, to humanities, to yoga. The city is famous for its University and also for the fact that one of the most important living yoga teachers in the world has his school there. The Ramamani Iyengar Memorial Yoga Institute was definitely one of the highlights of my stay in Pune. It offered the possibility to end my evenings with a yoga class at the Institute after having spent many hours of intense study and preparation for next day’s Sanskrit class. I was really lucky because my host family happened to live really close to the Sanskrit school and just a street away from the Iyengar Institute. It was the perfect match.

The Sanskrit program at Deccan Collage was very well organized. All the teachers were excellent and I got to read, for the first time in Sanskrit, parts of one of the most important books, the Yoga Vāsiṣṭha, that I will be referring to in my PhD dissertation. My level of Sanskrit improved as I had never experienced before. The classes included not only grammar and reading, as they do in the West, but also conversation, listening comprehension, and journal writing. Although it was challenging, the way the teachers guided the class through personalized attention made the process much easier to assimilate. We also had a couple of cultural visits with the group around the city, where we got to experience local rituals and food.
J.Watumull Report by Alex Kelly

Alex is an undergraduate student in the Department of Music. Here is an excerpt from his report:

My primary mission during this residency has been to cultivate a holistic understanding of the Hindustani musical tradition. I attended the winter semester at the Bhattacharya School of Universal Music in Kolkatta. As a student practitioner, I adopted several approaches. I conducted interviews with individuals involved in the Hindustani musical sphere (i.e. musicians, composers, luthiers, performers, and students); observed the impact of the West on the music of India, traditional or otherwise; and, most importantly, developed my personal connection to this rich heritage via a hands-on study of the Hindustani slide guitar.

The slide guitar provides the ideal platform to illustrate how Indian artists have interacted with artists from other geographic locations. Over the ages, India has served as a thriving hub for trade and cultural exchange, and consequently, Hindustani music is at the nucleus of a diverse array of musical traditions throughout the world. Having been recently incorporated in the scope of such a deeply rooted tradition, the Hindustani slide guitar builds upon a history of generations of trans-national musical interactions, and, yet, it introduces new technical possibilities for expression and bridging musical traditions. Studying the slide guitar has provided a window to better understand the mechanisms of the Hindustani music philosophy, practice, and the cultural contexts that have cultivated it.

THE J. WATUMULL SCHOLARSHIP FOR THE STUDY OF INDIA

The J. Watumull Scholarship for the Study of India aims to promote understanding of India through scholarship support of University of Hawai‘i students who present a focused and well-developed proposal to study for a minimum of two months in India. The scholarship is generously supported by the J. Watumull Fund.

The scholarship supports University of Hawai‘i students in areas of study such as the visual and performing arts, history, philosophy, religion, and politics as well as any other field, including the professional schools and community college programs. These students are expected to be enrolled in courses at a recognized Indian institution or to be conducting some pre-approved independent study overseen by a faculty member at UH in cooperation with a scholar in India. Students may also choose to participate in the India study abroad program.

Complete information about the J. Watumull Scholarship for the Study of India is available on the CSAS website: www.hawaii.edu/csas. Applications are typically due in the early Spring of the award’s calendar year.
Jagdish P. Sharma Memorial Scholarship

Now in its third year, the Jagdish P. Sharma Memorial Scholarship supports graduate students pursuing South Asian studies. The scholarship will continue to be awarded annually, with students receiving up to $5000 credit toward educational expenses. A maximum of $10,000 is available for academic year 2013-14. Students must be enrolled next year to be eligible for an award. The prospective recipient should be a graduate student in the College of Arts & Sciences at UH and pursuing studies of or about the South Asia region and its people. This year’s awardees were:

Amit Chaturvedi

is a PhD candidate in the philosophy department at UH-Mānoa. His dissertation examines classical Indian philosophical debates concerning the roles of perception, concepts, and attention in structuring conscious experience, in order to show how the unique methods and arguments of these classical debates can contribute to and be reinterpreted in light of modern philosophical and scientific accounts of consciousness and cognition. As part of his dissertation research, he is currently studying relevant Sanskrit texts under the guidance of scholars at Karnataka Sanskrit University and Poornaprajna Vidyapeetha in Bengaluru, India. After finishing his research this summer, Amit will return to UH-Manoa in the fall semester to teach the 1st-year Sanskrit course.

Gita Neupane

is currently a doctoral student in Sociology at the University of Hawai‘i at Mānoa. She is also a Graduate Degree Fellow at the East-West Center. She received her MA in English Education from Tribhuvan University, Nepal, and MA in Sociology from the University of Hawai‘i at Mānoa. Her research interests include gender, violence, sexuality, and health.

Bal Sharma

is a doctoral student in Second Language Studies and is interested in using discourse analysis and qualitative research methods in studying varied topics in sociolinguistics and English pedagogy. For example, in his previous research, he has used conversation analysis in studying classroom interactions and critical discourse analysis in studying language identities and literacy activities of Nepalese youth in online environments. Broadly, his current areas of interest include ideologies of English in Nepal, language and identity, non-western philosophies, and critical pedagogy.

Center for South Asian Studies
2013-2014 Rama Watumull Collaborative Lecture Series

The Center for South Asian Studies runs the Rama Watumull Collaborative Lecture Series (RWCLS), which invites scholars of South Asia from the U.S. continent, and other parts of the world. The award is aimed at supporting the interest in departments across the UHM campus in South Asia-related topics and perspectives. The invited speaker delivers a public lecture and runs a workshop for faculty and graduate students on the relationship between South Asian Studies, and the discipline-based questions that the host department participants bring to the table. Departments at UHM compete for the RWCLS funds to bring in a South Asianist.

Dhrubesh Regmi, Music, Tribhuvan University, awarded to Department of Asian Studies.

Sapana Doshi, Geography and Development, Arizona State University, awarded to Department of Geography.

Nandini Chandra, English, University of Delhi, awarded to Department of Indo-Pacific Languages and Literatures.

Nayan Shah, Chair of American Studies and Ethnicity and Professor of History, University of Southern California, awarded to Department of Sociology.

Jagdish P. Sharma Memorial Scholarship

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The Center’s activities enrich the university’s unique focus on Asia and the Pacific. The objective of the Center, since its creation in 1985, has been to bridge disciplinary approaches to the study of South Asia in the humanities, social sciences, and applied sciences. The Center draws on the expertise and interest of approximately forty distinguished UH system faculty whose research interests spread over India, Sri Lanka, Bangladesh, Pakistan and Nepal to foster awareness within the university and the community of South Asia’s rich cultural heritage, its history, its languages, and its contemporary economic and political landscape.

The Center’s main goal is to promote interdisciplinary research on South Asia and the diaspora, and assist undergraduates as well as graduate students to develop a focus on past and present societies and cultures of South Asia.

South Asia has been an academic focus at the University of Hawai‘i for over fifty years, beginning with the establishment of the Oriental Institute in 1935 and a still ongoing series of East-West Philosophers’ Conferences in 1939. This emphasis continued with the establishment of the journal, Philosophy East and West, in 1951, and the Asian Studies Program. The Center for South Asian Studies was created in 1985.