



# ceias

newsletter

centre d'études - Inde | Asie du Sud  
centre for South Asian studies

Centre d'études de l'Inde et de l'Asie du Sud // Centre for South Asian studies - CNRS EHESS - Paris

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The spring of 2013 was marked by a series of outstanding achievements at CEIAS. To start with, two of our 'junior fellows' (*jeunes docteurs*), Tiziana Leucci and Raphaël Voix, were recruited by the CNRS, which means they will hold permanent research positions at the CEIAS from October 2013 onwards. These two recruitments follow upon four in 2012: Vanessa Caru, Emmanuel Francis, Fabienne Martin (LISST, Toulouse) and Pierre-Yves Trouillet, one in 2011: Raphaël Rousseau (Univ. Lausanne) and two in 2010: Zoé Headley and Aurélie Varrel. Considering how difficult it is to secure employment in social science research in France, this series of successes testifies to the outstanding quality of our young colleagues' work, but also to the effectiveness of the CEIAS's policy to support its junior fellows (discussed in our editorial in Newsletter n° 2, available online).

A second reason to rejoice—especially in a context of rarefied funding for research—is the fact that two collective projects coordinated by members of CEIAS have just been awarded research grants. The first project, on 'Engineers and Society in Colonial and Post-Colonial India', coordinated by Vanessa Caru, has been selected by the Agence Nationale pour la Recherche. The second project, focusing on the coastal town of Parangipettai and its role as an Indian meeting point between the Muslim worlds of Southeast Asia and the Arabian peninsula, is coordinated by Rémy Delage and funded by the Groupe d'Interêt Scientifique on 'Muslim worlds'. These latest research grants for our Centre will be presented in further detail in forthcoming issues of the Newsletter.

Last but not least, the CEIAS was selected to participate in the first *Salon de la valorisation* organized by the Social Science Institute of the CNRS (InSHS) in May—an event that highlighted the innovative ways in which social sciences make their results available to a wider audience. The convivial and well-documented website on Indian chutney music (<https://sites.google.com/site/indianchutneymusic/home>), conceived and realized by Catherine Servan-Schreiber and Nadia Guerguadj, was presented as one example of the way researchers can share and disseminate their findings much beyond the academic community. In this issue, Catherine Servan-Schreiber reminisces on her research journey—tracing the transformations of Bhojpuri music as it meets African rhythms, on which the website offers a wealth of material, including images, songs and translations.

Music is decidedly an important object of research at CEIAS, as shown by the reports on two conferences that you can read in this issue—one on the global circulation of jazz and the other on the relationships between music, dance, politics and gender in South Indian cinema.

And so, we start this new academic year on a swinging note!

### Directorial Committee of the CEIAS

Blandine Ripert, Aminah Mohammad-Arif,  
Loraine Kennedy, Stéphanie Tawa Lama-Rewal

### Why was the name 'Purushartha' chosen for this collection? What does the term mean?

Purushartha (from *Purusha*, 'primeval man', and *artha*, 'the goals of man') designates, in the Indian tradition, the four principal goals of human life: Man (human beings) acts in conformance to *dharma*, the social and religious norms that include the other three goals; either according to a desire to overcome adversaries and gain wealth, this is *artha*; or through the desire for pleasure, particularly pleasure in love, *kāma*; or in order to rid himself of desires and thus liberate himself from the cycle of rebirths so as to attain the absolute, that is *moksha*, liberation. This collection aims to study South Asia from the perspective of the social sciences, and so this name was chosen.

### When and how did this collection, that you now direct, originate?

In the 1970s, the first versions of the texts published in *Purushartha* were presented and discussed during seminars at the Centre for Indian and South Asian Studies (CEIAS). The notoriety and influence of the Centre increased between 1970 and 1980 thanks to the courses and lectures taught by members of the Centre at the EHESS (including reading circles organized by the Centre for the EHESS' M.Phil (D.E.A.) preparation by Jean-Claude Galey, Marie-Louise Reiniche, etc.), at the EPHE V<sup>th</sup> Section, at INALCO, at the National Foundation of Political Sciences, at Paris Universities IV, VII, and X. The Centre's research teams attracted more and more researchers from outside. At that time, there was an epistemological turning point in Indian studies that blurred the boundaries between the classical and the contemporary, thus giving rise to new methodological configurations upon which *Purushartha* would reflect. Fruitful collaborations between specialists of classical India and modern India considered the specificity of the Indian world. This way of perceiving Indian studies allowed the CEIAS to create *Purushartha* firstly in a typewritten form with the idea and will to produce a regular publication, something like the *Cahiers d'Études Africaines* or the *Cahiers du Monde Russe* that are published by the EHESS. At that time there was no journal in Europe specifically dedicated to South Asia.

The first three typewritten form volumes published from 1975 to 1978 (figure 1) aroused quite a bit of interest abroad. This encouraged the Centre to increase the scope of the project. The journal would publish articles in French and in English. In 1980, the first issue published by the Editions de l'EHESS was dedicated to the topic of debt (figure 2) and was edited by Charles Malamoud who had

been present from the beginning of this editorial adventure. He mobilized other Centre members such as Francis Zimmermann, Jean-Claude Galey, Catherine Thomas, Martine Todorov, etc. In the beginning, the journal was multi-thematic, then single themes were chosen from issue n° 4 *La Dette* (Debt and Debtors). The publication took on the status of a collection from issue n° 6 *Caste et classe* (Caste and Class) in 1982 in the form of an annual bilingual journal. It achieved notoriety and prestige in the 1990s and has continued to be internationally recognized.

### How does a scientific journal like *Purushartha* function?

Each volume is placed under the responsibility of one or several researchers who edit the volume and present the topic and issues in the introduction. These collective volumes either present the results of research teams' work or of CEIAS seminars, or the work of associated researchers from outside the Centre as long as at least one of the scientific editors is a member of the Centre. The volume can also be the fruit of a project at the initiative of a CEIAS member with no formal team *per se*. Thus Gérard Heuzé, for issue n° 14 *Travailler en Inde* (The Context of Work in India), reunited contributors without any initial team. *L'Inde et l'imaginaire* (India In Western Imagination), n° 11, mobilized many outside participants—André Miquel, Roger-Pol Droit, etc. *L'Inde des lumières* (Indian Enlightenment, n° 31, 2013) gathers a dozen or so authors of different nationalities). A peer-review board composed of representatives of different scientific disciplines examines the articles and evaluates their scientific validity. 800 to 1000 copies are printed of each volume.

### When did you become involved in this editorial adventure and what has been your role in its development?

I was contacted in 1989 by the director of the CEIAS, who was Eric Meyer at the time, to replace Martine Todorov, the original editorial secretary of *Purushartha*, who had gone to the V<sup>th</sup> section of the EPHE. Madeleine Biarreau, director of the Centre at the beginning of *Purushartha*, wanted the person responsible for the journal to be involved in research but also to have editorial and technical knowledge. With an academic background in history and social anthropology, the first volume that I was responsible for was issue n° 13 *De la royauté à l'État. Anthropologie et histoire du politique dans le monde indien* (From Kingship to State: The Political in the Anthropology and History of the Indian World), coordinated by Jacques Pouchepadass and Henri Stern (figure 3). At the Editions de l'EHESS a

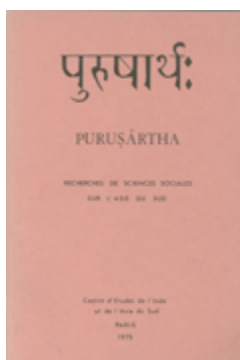


figure 1



figure 2

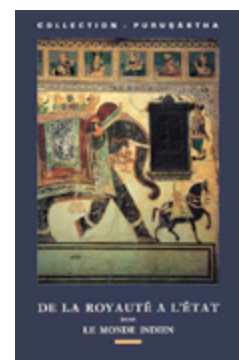


figure 3

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peerless guide (she prefers to keep anonymity) taught me the ins and outs of the job and I went on to become the publishing-editor. Today, I benefit from the great skills of designer Ann-Koulmig Renault. Whenever possible, professional and candid proof-reading is also appreciated. Each issue is a unique adventure. It's never smooth sailing but rather an obstacle course. I deal with collective works. Ten or fifteen-or-so authors when brought together automatically generate an emotional power and certain sensitivities. No matter what the subject, producing an article is an intimate act that reveals quite a lot about its author. Stimulating the writing of studies, as done by the Committee and myself, is a rich and creative experience that involves intellectual responsibility. The editor must be someone who is inquisitive, who rouses ideas, and who passes them on! But one must also keep the unity of the Collection in mind, so the editor must also be flexible and know how to adapt!

#### *Who are the volume authors?*

The series is not elitist, but it is selective. The authors are confirmed researchers as well as PhD candidates and, more and more, foreign researchers from around the world. Certain confirmed researchers play a key role in drawing international contributions (Ines G. Županov, Catherine Servan-Schreiber, etc.). The arrival of new researchers, with innovative topics, has enriched the research perspectives (Aurélien Varrel, Pierre-Yves Trouillet, etc.). Thus, the discipline of geography has recently been revisited, as in n° 28 *Circulation et territoire dans le monde indien* (Circulation and Territory in Contemporary South Asia).

#### *Do you publish your research in the collection?*

Yes, from time to time, if the volume's theme concurs with my own research. I have provided six contributions to the collection and have coordinated, along with Ines G. Županov, the most recent issue, *L'Inde des Lumières*, (Indian Enlightenment).

#### *And the readers?*

The readers are mainly specialists, but also those who are curious. Depending on the topics, there are new readers with every issue.

Since the publication of the very first issue, the status of Purushartha has evolved. It has become a reference. When compared to the more recent online SAMAJ/South Asia Multidisciplinary Academic Journal, first published in 2007 and sponsored by the CEIAS, Purushartha is a 'classic'. This helps to maintain a beneficial balance of the scientific production of our laboratory.

#### *Where do the illustrations—which hold a prime position—come from?*

Often times the illustrations are provided by the authors. Anthropologists are often good photographers, and the Indian sub-continent has proven how photogenic it is. As for the journal covers, we have since long deliberately moved away from gray and brown colors to favor brighter colors. Why should serious scientific work be limited to something visually austere? In this way, Purushartha has been a pioneer with its often 'flashy' covers which have become its trademark.

#### *Has this editorial role given you a global vision of Indian studies?*

Yes, everything has its place in the panorama of knowledge! At first, I was attracted by articles linked with my academic disciplines, history and anthropology. Then, I ended up finding everything interesting.

#### *Were there any signs in your personal background that you would one day take on an editorial role?*

My maternal grandfather, René Helleu, was a publisher and owned a bookshop on the Boulevard Saint-Germain—I have so many wonderful memories of spending my Thursday afternoons meandering through the stacks. He would be happy to know that his youngest granddaughter caught the passion for publishing. My name 'Fourcade' means 'crossroads'. Professionally, my encounter with Purushartha can indeed be considered as a crossroads between writing and publishing, research and transmitting.

#### *How do you perceive the future of this collection? Have the 'goals of man' been covered?*

Apart from the essential problems of translation [the volumes *La Dette* and *Violence/Non-Violence* have been translated into English] and digitization that constitute some of the main, yet inescapable, challenges for the future of scientific publication, many of 'the goals of man' have been covered through the subjects taken up by the journal, but the puzzle is far from complete. We will, in future volumes, consider topics such as Indians from Mauritius, Cosmopolitanism, Religious configurations, Intellectual, political, and artistic influences between India and Italy, etc.

I always have the following concerns in mind: to combine a rigorous and attractive approach.

This implies favoring an expressed search for knowledge via high standards and bringing new research in progress to the forefront where it can become more well known.

For more details:

<http://www.editions.ehess.fr/collections/purushartha/>

#### Focus on Conferences

### **'DANCE, MUSIC, POLITICS AND GENDER IN EARLY SOUTH INDIAN CINEMA'**

#### International Conference

Tiziana Leucci

Held in May 2013 at the *Musée du quai Branly*, the conference focused on the representations of dance, music and gender in early South Indian cinema and their connection with politics in the first half of the twentieth century. Conceived in Lisbon in 2012 when Daves Soneji and I coordinated a panel on 'South Indian Courtesans Culture: for a Revisionist History' at the *European Association Conference of South Asian Studies* (<http://www.nomadit.co.uk/easas/ecsas2012/panels.php5?PanelID=1022>), the project intended to celebrate the centenary of the first film made in India by an Indian director in 1913 with a conference on the relatively less known South Indian cinema. The contribution of

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the hereditary performing artists in the shaping of the early South Indian cinema was underlined, particularly those belonging to the *Isai Vellala* communities, including temple, court dancers, and their dance and music masters (*devadasi*, *rajadasi* and *nattuvanar*), who composed film music and dance sequences, influenced the styles of acting, wrote the film scripts and the texts of the song lyrics and were also involved in the Dravidian political parties and related agendas. Understanding the importance of the impact of cinema on common people's perceptions and emotional reactions, they started to utilize film dialogues and songs as tools of mass media propaganda for their political and social reform movement campaigns. While discussing this project, we soon realized that nothing before (either in terms of academic conferences, film festivals, workshops, or publications) had been done on such a specific subject. Our aim was also to invite for the first time specialists of various academic disciplines who generally work separately, in order for them to dialogue in a synergic way and bridge the gap between their different fields of research since, though their research topics may be common, their analytical and methodological perspectives and approaches often differ. Divided into three panels and a round table, the conference was enriched by the screening of rare ethnographic and film clips. By gathering scholars from India, Europe and North America, a number of key issues were addressed related to dance and visual culture, from caste and representations of the *devadasi*-courtesan community to emerging nationalism, regionalism, social reformism and political movements.

We would like to thank the Musée du quai Branly and the CEIAS for their scientific and financial support, the participants and the audience for making this conference a true success (<http://www.frontline.in/arts-and-culture/cinema/south-indias-day/article4840412.ece?homepage=true>). The proceedings of the conference will be published soon.



Sai and Subhulakshmi, both from the *devadasi* community.  
Stills from the film *Azaad* (1954).

#### A comment on the conference

**Emmanuel Francis** shares his views about the conference, seen through the lenses of an historian of medieval South India.

A first striking feature of early South Indian cinema as stressed during the conference is the impact received from dance performances as dances were staged in cinema halls in the silent era (Hugues) and as the early talkies drew on the earlier tradition of the so-called company dramas (Baskaran). This debt to dance explains the lack of cinematographic vocabulary and syntax in early South Indian movies. In short it was just filmed theatre (Soneji).

Cinema was also at the heart of the purist reformation and classicization of dance at the hands of upper classes in the context of the Devadasi controversy. Bharata Natyam was partly a reaction to the purported 'vulgarity' of cinema dancing (Krishnan). Kuchipudi dance in Andhra, a tradition of male dancing, mediated by Brahmin figures and distancing itself from courtesan's dance, entered into cinema but ... performed by women, in order to emulate Bharata Natyam. It however took long before the genuine Kuchipudi dance vocabulary was seen in a movie (Putcha). The involvement of traditional dance masters in the cinema industry was also premised on complex social changes: the disappearance of traditional patronage in the case of Kuchipudi (Putcha), the ban on temple performance for the Devadasis (Leucci).

This conference has opened many gates into unfamiliar areas, highlighting in particular the complex intricacies of cinema and dance.

For a more detailed review:  
<http://ceias.ehess.fr/docannexe.php?id=2039>

#### Focus on Conferences

#### 'CAUSES AND CONNECTIONS: DIVINATION AND OTHER ENQUIRIES INTO NATURE AND HUMANS'

##### International Conference

Caterina Guenzi with Marcello Carastro, Silvia D'Intino and Frédérique Ildefonse



This international conference in honour of the renowned historian of science Geoffrey E. R. Lloyd, was held in Paris at the CEIAS on June 6 and 7, 2013. It was the first meeting organized by the PRI (*Interdisciplinary Research Program*) 'Comparatism in practice: fieldwork, texts, artefacts'. Participants from different disciplines—philosophy, philology, social anthropology—were invited to discuss ways of making connections between events, things and persons in different knowledge systems. By drawing on materials such as Chinese mathematics, Indian scholarly traditions (etymology, medicine, astrology), Mesopotamian and African divinatory practices, as well as Greek historiography, mythology and Stoicism, the

conference dealt with the distinction between categories of causality, association, correspondence and influence. Among the issues raised during the conference, one was the role of writing as a means of transforming divinatory practices into historical narratives, both on the level of the individual (biography) and the society (historiography); another issue was the co-existence of different languages of causality for explaining a single event.

The final discussion focused on methodological issues. What does 'comparatism' means? Where does it start and

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where does it end? How has this approach evolved through the decades? How can we make a comparatist approach heuristically fruitful? These questions are at the heart of the research project 'Pratiquer le comparatisme' ('Comparatism in practice') that brings together philologists, philosophers and anthropologists in a long-term, intensive collaboration where ethnographic material, textual sources and artefacts are not seen as incommensurable sources, but as different ways of bringing light on some common conceptual issues. Among these issues, during the academic year 2012-13 the PRI project focused on 'destiny' and the related notions of 'share', 'allotment', 'bond', that are used to characterize human fate in different social and historical settings. The comparatist cluster takes inspiration from the research group constituted around Jean-Pierre Vernant, Marcel Detienne, Michel Cartry, Charles Malamoud, Jean-Louis Durand and others, whose books—such as *Problèmes de la guerre* (1968), *Divination et rationalité* (1974), *Corps des dieux* (1986), *Tracés de foundation* (1990), *Destins de meurtriers* (1996), *Architecturer l'invisible. Autels, ligatures, écritures* (2010)—stand as a milestone. Within this theoretical frame, instead of building universal theories based on a collection of studies about a general theme, the PRI comparatist approach aims at shaping its own objects after examining different materials. It gives by no means the classics a special status nor constructs a hierarchy between cultural areas. A rigorous and detailed analysis developed by each specialist is then the first step of an interdisciplinary dialogue that sheds new light on each field in order to raise new questions, and bring out the features of each configuration of thought.

For a more detailed review:  
<http://daimon.hypotheses.org/>

## Focus on Conferences

**'CHRISTIANITY TRANSLATED: KNOWLEDGE CIRCULATION AND EPISTEMIC TRANSFORMATION THROUGH MISSIONARY ENTERPRISE (16<sup>th</sup> – 19<sup>th</sup> c.)'** co-organized by M. Egert, A.-Ch. Trepp and Ines G. Županov  
 Ines G. Županov

*This conference was organized during my stay at the Käte Hamburger Kolleg, Dynamics in the History of Religions between Asia and Europe (Ruhr Universität Bochum), where I was invited as a Visiting Research Fellow between April, 2012 and April, 2013. My project at the KHK was to work on comparison between Catholic and Protestant missions in the late 17<sup>th</sup> and 18<sup>th</sup> century South Asia. I was in particular interested in missionary production, use and dissemination of 'scientific' information, from medicine, botany and astronomy to philology and ethnography.*

The goal of this conference held on 11 and 12 June at Ruhr Universität Bochum (RUB) was to understand how epistemic changes inaugurated by missionary activity in Asia affected both the missionary and the home territory. Our initial hypothesis was that the religious and cultural encounters facilitated by Christian missions had a profound impact on both sides in the interaction. Therefore, 'Christianity Translated' was understood in a double sense: On the one hand, the papers presented focused on how Christianity was translated in both literal and metaphorical sense into the linguistic and cultural idioms of the receptor societies. On the other hand, since the prolonged engagement with Asian languages, religions and cultures affected the missionary epistemic frames, we also addressed during this conference the way in which the concept of religion, and therefore of Christianity as well, underwent modification. In a word, the object of translation was transformed but so was the mind and the purpose of the translators.

Among the four dimensions that we take to be constitutive of religion, namely cognition, perception, actions/behaviour, and materiality, we have chosen to focus in particular on the cognitive and the material dimension, without categorically excluding others. For example, the papers addressed both aesthetic perceptions or representations and social/political/ritual action, crucial in understanding the processes and dynamics of developing sciences as well as the circulation and interpretation of material objects. The two axes of cognition/knowledge/science and objects/materiality were, however, at the centre of our

current inquiry regarding the transformative powers of the missionary enterprise.

The major topics addressed in the conference were: **1)** the role of missionary translation in transmitting the European cultural and soteriological imaginary to Asian audiences, and/or in inaugurating Orientalist disciplines (Indology, Sinology etc.) in Europe; **2)** the impact of missionary information gathering, accumulation and systematization of sources on the formation of scientific disciplines in Europe and on the structuring of knowledge in the minds of Asian informants, converts and missionary rivals; and **3)** the role and the agency of material objects (religious and secular) and their circulation within both Asia and Europe in creating frameworks for religious encounters and the formulation of scientific disciplines. We were in particular interested in understanding how the global trajectory of material objects affected the concept of religion itself.

**Participants:** Urs App (Scuola Italiana di Studi sull'Asia Orientale), Gita Dharampal-Frick (Heidelberg University), Simon Ditchfield (York University), Marion Eggert (RUB), Richard Fox Young (Princeton Theological Seminary), Alexander Henn (Arizona State University), Chen Hui-Hung (National Taiwan University), Niklas Jensen (Copenhagen University), Isabelle Landry-Deron (EHESS, Paris), Ronnie Po-chia Hsia, (Pennsylvania State University), Joan-Pau Rubiés (Barcelona ICREA, Barcelona), OAK Sung-Deuk (UCLA), Will Sweetman, (University of Otago, New Zealand), Anne-Charlott Trepp (Kassel University), Ines G. Županov (CNRS, Paris).

For a more detailed review:  
[http://www.khk.ceres.rub.de/en/event/all/Conf\\_ChristTrans\\_de/](http://www.khk.ceres.rub.de/en/event/all/Conf_ChristTrans_de/)  
<http://www.khk.ceres.rub.de/en/news/all/en-20130611-impressions-christianity-translated/>

**'GLOBAL CIRCULATIONS OF JAZZ'**

International Conference in collaboration with the CESSP

Catherine Servan-Schreiber



Advertisement for Herbert Flemming and his International Rhythm Aces at the Grand Hotel, Calcutta, December 1933.

© Fonds Roy Butler, Chicago Public Library, by courtesy.

When Stéphane Dorin, research fellow at CESSP (Centre Européen de Sociologie et de Science Politique, Paris), asked me to co-organize an International Conference held at the Quai Branly Museum on 27 and 28 June 2013 dedicated to jazz, not only in India, but in the whole world, I was very excited. Stéphane Dorin's idea was to explore the dissemination of jazz outside of its places of birth and to look at this 'other jazz', whose history is poorly known. Knowing that jazz music has engendered rich and fertile musical and cultural progeny around the world, we decided to have seven thematic panels: Beyond rhythm and changes, Jazz cultures and European identities in global context, Sources and sound archives, Historical approaches, Intermediaries and go-betweens, Networks and distribution, and Places. Programmed in conjunction with the summer Paris Jazz Festival, our conference attracted the attention of the famous TSF Jazz radio station.

In the first plenary session, introduced by Damon Phillips, from Columbia University, we discovered the underappreciated yet crucial roles played by initial productions and markets in the development of early 20<sup>th</sup> century jazz. Among the poignant moments of this conference were the analysis of jazz in Russia by Kristian Feigelson, the analysis of jazz in Greece by Panagiota Anagnostou, the portrait of Winifred Atwell, 1950s pianist and chart-topper in England, by George MacKay, Steven Feld's film on jazz in Ghana, and the historical presentations on jazz in Brazil by Anaïs Fléchet, Marcos Camara and Clifford Korman. The documentary on jazz in India, *Finding Carlton, Uncovering the Story of Jazz in India*, presented and commented by its director Susheel Kurien, who had come from New York for the occasion, was the highlight of this scientific event. Carlton Kitto in Calcutta, jazz guitarist, and Nepalese pianist Louiz Banks, settled in Bombay, revealed unknown aspects of musical exchanges between India, Europe and the United States.

As a result, the conference clarified the concrete modalities of the international circulation of a musical form, focusing, in particular, on exporters (foreign musicians, agents, cultural industries) and importers (local musicians, audiences, cultural institutions). It examined the dynamics of broadcast networks, the role of national and international music industries as well as the essential role of places (night clubs, theatres, etc.). It provided a fresh look at the sociology of cultural globalization and helped synthesize localized research studies, allowing us to transform our vision of jazz history focused up to this point on its major centres of creation (United States, Europe). In doing so, it has thus actively contributed to a more precise definition of the contours of 'global jazz'.

For a more detailed review:

[http://www.quaibranly.fr/fileadmin/user\\_upload/programmation/manifestations\\_scientifiques/colloques/PROGRAMME-Global\\_Circ\\_Jazz.pdf](http://www.quaibranly.fr/fileadmin/user_upload/programmation/manifestations_scientifiques/colloques/PROGRAMME-Global_Circ_Jazz.pdf)

**'THE ARCHAEOLOGY OF BHAKTI 2013: ROYAL BHAKTI, LOCAL BHAKTI'**

Emmanuel Francis

From 31 July to 13 August 2013, the second international workshop-cum-conference 'Archaeology of Bhakti' took place in the centre of the École française d'Extrême-Orient (EFEO) at Pondicherry. This event, co-organised by Valérie Gillet (EFEO, Pondicherry), Charlotte Schmid (EFEO, Paris) and Emmanuel Francis (CNRS, CEIAS) was made possible thanks to the financial support of the EFEO and the CEIAS and to a generous grant from the Programme Paris Nouveaux Mondes of the PRES héSam.

Vasudha Narayanan (Distinguished Professor of Religion, Director of Center for the Study of Hindu Traditions, University of Florida) and Richard H. Davis (Professor of Religion, Director of Religion Program and Director of Asian Studies Program, Bard College) were our two guests of honour.

The purpose of the workshop-cum-conference was to bring together confirmed scholars as well as graduate students around the subject of Bhakti, roughly defined as any form of Indian devotional religion, and to study the phenomenon through a wide array of sources (texts, inscriptions, artefacts) and perspectives (history, history of religion, art history, philology, anthropology). During the workshop, participants were invited to present their on-going research whereas the co-organisers led fieldtrips to temple sites. The eight-day workshop was followed by a two-day conference at which speakers presented papers related or not to their workshop presentations.

'Royal Bhakti, Local Bhakti' was the focus of this year's edition, in an effort to describe the role and circumscribe the impact of various agencies in the development of Bhakti: ruling kings, royal courts, local elites and devotional 'Royal



Bhakti, Local Bhakti' was the focus of this year's edition, in an effort to describe the role and circumscribe the impact of various agencies in the development of Bhakti: ruling kings, royal courts, local elites and devotional communities. In contradistinction to commonly held views, temples commissioned by ruling kings were not the majority and several groups or individuals fostered or patronized Bhakti sites. Queens, princes, elite circles, local Brahmin corporate assemblies, local individuals and merchants communities, etc. were rather dynamic patrons and agents of Bhakti. Our contention is that the role of these diverse non-royal agents—regarding the building and gifting of temples, patronage of rituals, composition and commissioning of texts such as devotional hymns or inscriptions—has been in many cases understated and should now be emphasized.

Far from downplaying the importance of kings as patrons, we wanted to explore the specificities of these different streams of Bhakti and the connections between them by asking the following questions: Do these different agencies represent independent streams of Bhakti? Is there a continuum from grand-scale royal temples to locally designed ones? What is the royal share in the development of Bhakti? How did royal Bhakti respond to local Bhakti, and vice-versa? Is the patronage by members of royal courts, especially women, equivalent to that of ruling kings? Sites for fieldtrips were chosen in order to illustrate the variety of Bhakti agencies in ancient Tamil Nadu. We thus inspected royal foundations in Kāñchīpuram and Tanjore as well as local temples in the Kāvēri region (Sendalai, Tiruchchennampūndi) and in Tiruttani.



Shiva temple in Tiruchchennampūndi, 10<sup>th</sup> c.

The workshop presentations and conference papers took us to different spatial, chronological and religious contexts. Whereas most of the contributions dealt with Hinduism and India, some concerned Buddhism (Greg Bailey on *Sakkapanhasutta* of the *Dīghanikāya* and Akira Shimada on devotional worship in Andhra), Jainism (Lisa Owen on medieval Jain rock-reliefs in Tamil Nadu) and even South-East Asia (Vasudha Narayanan on continuities and ruptures between Kāñchīpuram and Cambodia). A full day of the workshop was devoted to Bhakti in the *Mahābhārata* with presentations by Vishwa Adluri, Joydeep Bagchee, Alf Hiltebeitel and Thennilapuram Mahadevan.

Richard Davis and Leslie Orr addressed the issue of South Indian temple festivals in history whereas Ute Huesken focused on the local involvement in the festival of a present-day temple of Vishnu in Kāñchīpuram. Richard Davis also contrasted the prescriptions of a 12<sup>th</sup> century Sanskrit manual with his own observations of festivals in the Mīnākshī temple at Madurai in the past decades.

Royal Bhakti was at the core of the contributions by Caleb Simmons on the portrait sculptures of Wodeyar kings of Mysore; by S.A.S. Sarma on the Travancore royal family's servitude to the Lord Padmanābhasvāmī; and by Padma Kaimal on the circumambulation and visual/verbal interactions in the Kailāsanātha temple at Kāñchīpuram.

The transition between local and royal Bhakti was explored in papers presented by Nicolas Cane on the Chola queen Sembiyan Mahādevī's religious patronage, and by Leslie Orr on small queens as temple patrons in the late Chola period. Places and practices of devotion were treated by Vasudha Narayanan (Vishnu in temple arts and in devotees' hearts), Uthaya Velupillai (sites of birth and death of Campantar), and Tiziana Leucci (performing artists and temple women in medieval Tamil Nadu).

Social representations were considered by Aloka Parasher-Sen (depiction of the cultural 'Other' and local Bhakti in Andhra) and S. Palaniappan (treatment of Tamil bards in Bhakti sources and inscriptions).

From a textual perspective, Dominic Goodall investigated the status of Bhakti in Tantric Shaivism and the presence of Shaiva Siddhānta concepts in the Tamil hymns of the *Tēvāram*, whereas S. Palaniappan traced the diverse mentions of specific war instruments of the Pallava kings.

*The results of this intense two-week brain-storming will appear in the proceedings of the workshop-cum-conference, to be published in the collection 'Indologie' at Pondicherry.*

For a more detailed review:

<http://www.efeo.fr/base.php?code=773>

<http://www.efeo.fr/base.php?code=775>

<http://www.hesam.fr/pnm/atelier-colloque-archeologie-de-la-bhakti-bhakti-royale-bhakti-locale/>

Our PhD Students

## THE CEIAS ANNUAL DOCTORAL WORKSHOP

Michaël Bruckert and Anna Dewaele (PhD Students Representatives for 2012-2013)

The annual PhD workshop, organized by the students with support from the direction and the administrative staff, was held on 26 June 2013, in the premises of the Centre. This year the main topics discussed were music and urban space. Five PhD students (three registered in anthropology and two in geography) presented their work. Each 30 minute talk was followed by a discussion with a senior scholar and by an open debate with the audience.

From the question of Garhwali music (Florence Nowak) to the analysis of the transmission processes of Hindustani music (Ingrid Le Gargasson), the morning session chaired by Aminah Mohammad-Arif raised reflections about production and circulation of music in India.

Con'd

The afternoon session, chaired by Blandine Ripert, focused on contemporary cities in India and various aspects of urban space: the design and financing of the metro in Delhi (Bérénice Bon), the spatial distribution of non-vegetarian restaurants and butcher shops in Chennai (Michaël Bruckert), the organisation and the contemporary challenges of boatmen in Benares (Adrien Bouzard).

More than 30 people, students and scholars, attended the workshop that led to very interesting discussions thanks to the researchers of the Centre who agreed to discuss the presentations: Christine Guillebaud (CNRS/CREM/LESC/CEIAS), Caterina Guenzi (EHESS/CEIAS), Stéphanie Tawa-Lama-Rewal (CNRS/CEIAS), Pierre-Yves Trouillet (CNRS/CEIAS) and Daniela Berti (CNRS/CEH/CEIAS). The workshop ended with a cocktail offered by the CEIAS. This reception provided an opportunity for the PhD students representatives to hand over to the new ones, and for the full team to celebrate both the 'Palladio' prize awarded to Bérénice Bon for her PhD on urban infrastructure and real estate in Delhi and the doctoral fellowship by the PRES hésam granted to Floriane Zaslavsky to start her PhD on the development of Internet and its influence on contemporary social movements in India.

#### List of presentations:

- **Bérénice Bon** (Paris 10/GECKO/CEIAS)—*'Designing and financing a large transport infrastructure in Delhi. Governance, urban models and technic engineering'*.
- **Adrien Bouzard** (Paris 10/LESC/CEIAS)—*'From the struggle for a ritual and political status to the conquest of urban space. The boatmen of Benares'*.
- **Michaël Bruckert** (Paris 4/ENEC /CEIAS)—*'Status and spatiality of meat in urban public space. The case of Chennai'*.
- **Ingrid Le Gargasson** (EHESS/CEIAS)—*'Guru, ustād or Professor? From the diversity of practices to values' conflict. Reflexions on the contemporary transmissions of Hindustani Music (North India)'*.
- **Florence Nowak** (EHESS/CEIAS)—*'Garhwali music: global circulations of an Himalayan repertory'*.

Welcome

## OUR NEW MEMBERS

Aminah Mohammad-Arif

We are very happy to welcome as associates two senior scholars along with a young researcher. Their presence will not only contribute to strengthening research in a well-established discipline in the CEIAS—anthropology—, but also to partly filling the gap in a less represented discipline in our laboratory—sociology.



**Annu Jalais**, who has taught in various prestigious universities like the London School of Economics and the School of Oriental and African Studies in London, is currently Assistant Professor in the South Asian Studies Programme of the National University of Singapore. She is one of the rare researchers worldwide who have done extensive fieldwork not only in India (Bengal) but also in a country that has been so far largely neglected by research in France, i.e. Bangladesh. After a study in cultural and social anthropology of people and tigers in the Sunderbans, she is now exploring the transformation of Hinduism and Islam on both sides of the border.



**Vyjayanthi Rao**, a well-known anthropologist, is assistant professor at the New School for Social Research in New York. A representative of the conceptual and post-modern approach in cultural anthropology, she has done extensive fieldwork in different cities and regions of India, namely Mumbai, the peripheral zones of Hyderabad and Telangana. She has worked on various themes, such as the spatial, cultural and political transformations of these regions and the interlinkage between violence, media and politics in contemporary South Asia. Her forthcoming book is entitled *Speculative City: Infrastructure and Complexity in Global Mumbai*.



**Jules Naudet**, research fellow at the Centre de Sciences Humaines in Delhi, was trained as a sociologist at Sciences Po. He has worked on a classical topic of sociology—social mobility—but through a very original comparative perspective as he has constructed his object around three different societies, a so-called 'closed' one (India), a so-called 'open' one (US) and a society strongly structured by social class (France). In his current research, he is pursuing this comparative perspective by studying the sociology of elites by examining the modes of justification of social inequalities by the upper classes.



*On the footsteps of Kabir*

Following on the footsteps of Kabir, who composed poetry in Bhojpuri and was inspired by feminine oral traditions, my search for Bhojpuri sound archives began in the 1970s when I worked alongside renowned folklorist, Krishna Dev Upadhyaya. At the Academy of Bhojpuri Folklore that he had founded in Benares, he constituted a repertoire of collective songs and all sorts of publications about the oral tradition that he had gathered from a variety of sources. I accompanied him in villages around Benares, notably in the region of Ballia, where he was from and where he did a lot of recording. From Benares to Gorkhpur, passing through Patna, I went north in the Nepalese Teraï region, and then came down through to the south of Bihar, near Ranchi. In Mirzapur, I listened to the famous musical jousts of boat singers (*Kajri*) and, in the hills of Ranchi, the singing competitions of the Ahirs (*dangal*). Whether the repertoire was of Ahir, Brahman, Dusadh or Natua women, from urban, industrial, or village settings, a vast corpus of popular Bhojpuri songs was collected. This collection also concerned urban artists who performed for the radio, like Urmila Shukla, and stars from the Bhojpuri commercial scene, who had made cassettes: Sharada Sinha, Bharat Sharma Vyasa, Munna Singh, Tara Bano Faizabadi, or Sarayabano Faizbadi.

In addition to these female singers, expressing themselves anonymously and collectively, the universe of solo masculine artists is that of the epic stories (*gatha*). From the styles of the Bhartrihari jogis with their sarangis, to those of the Dusadh singing the epic stories of Cuharmal and the acts of Salhes, many songs of the *gatha* repertoire were recorded. I also collected copies of the chapbooks that contain the lyrics of the songs.

*Indian music in Creole lands: a collection of rhythms between India and Africa*

From the regions of Benares and Patna which incarnate Bhojpuri culture, the scope of the collection of sound archives was then widened to include countries of the diaspora, such as Mauritius Island, Surinam, Trinidad, where African music has left a dominant imprint. Under the influence of Mauritian sega, Surinamese *kaséko*, and Trinidadian calypso, the Bhojpuri repertoire, which forms the chutney style, has become music for dancing. However, the traditional repertoire remains popular for marriage ceremonies, such as the singing jousts (called *Gamat*) and for the bachelorette parties (called *Git Gawai*). The collection thus includes recordings of the stars of the chutney tradition such as the Bhojpuri Boys and the Bhojpuri Baja Boys from Mauritius Island, Kries Ramkhelawan from Surinam, and Boodram Holass from Trinidad, as well as recordings of village bands.

*The model*

At the time of archiving the collection, the work of Helen Myers served as a model. Like Peter Manuel, Helen Myers started from her knowledge of Bhojpuri popular traditions in order to approach the musical culture of the diaspora called chutney. The Helen Myers collection of Bhojpuri Songs from Felicity, Trinidad, consists of some 279 hours, 44 hours of which is music recorded in a Bhojpuri speaking community in the West Indies. It is one of the largest collections of the Archives and Research Centre for Ethnomusicology (ARCE) of New Delhi.

*Digitization*

The first step, undertaken with Thomas Corpet, was the inventory and the digitization of hundreds of cassettes, for which the work was confided to the Welwel Studio. The collection counts over a thousand songs, in audio cassette and CD formats. All of the songs have been digitized and converted to mp3 format.

*The collection website*

In order to render the data more accessible to a larger public, online access to the catalogue of the sound archives was considered. The internet site for Indian Chutney Music (<https://sites.google.com/site/indianchutneymusic/>) was thus created and developed by Nadia Guerguadj in line with the CNRS Sagascience multimedia. Well illustrated with visual documents, the sound archives are introduced with historical and anthropological documentation about the history of Bhojpuri music, the Bhojpuri territory and regions of the Bhojpuri diaspora. The history of indentured labor and slavery is considered as one of the pivotal stages of the transformation of this music. Life stories of the male and female singers have also been incorporated.

*The CNRS Forum for the valorization of collaborative research in social sciences*

The poster of the Popular Indian Music Sound Archives, put together by Nadia Guerguadj, was selected for the Forum on Innovation for the valorization of social science research (*Salon de la Valorisation—Innovatives SHS*), which was held in May 2013 at the Espace Charenton (Paris). At this Forum, where much attention was given to scientific breakthroughs in music, the place that the CNRS intends to grant to sound archives was evident. Placed in the 'Expertise' category, our poster was shown alongside those of projects such as Iscore (computing environment for the collective exploitation of musical scores and their annotations) and the Cubiculum Musicae, a visual and sound experiment of the renaissance. Conceived as a space for information on chutney music, and also dedicated to collecting data on Trinidad and Surinam, the Indian Chutney Music website is a starting point encouraging the more systematic creation of new sources of sound archiving in social sciences.



The Indian Chutney Music website

**Maya Putois**—*Ph.D thesis* in social anthropology defended on 30 November 2012 at the EHESS, Paris, France.

***Sugar in Milk—The Parsi-Zoroastrians of Mumbai and Pune, 2012, 377 p.***

*Members of the jury*

Jean-Claude Galey, PhD supervisor, Research Director, EHESS.  
Philippe d'Iribarne, Research Director, CNRS.  
Eric Godelier, Research Director, EHESS.  
Sylvie Chevrier, Research Director, CNRS.  
Claude Markovits, Research Director, CNRS.  
Marie-Caroline Saglio-Yatzimirsky, Professor, INALCO.

This study explores how far the Parsi community today is integrated in India and yet has retained a separate identity. Paradoxically, it is the way in which Parsis constantly refashion themselves, adapting to the challenges of time, that has allowed them to survive and succeed. This has permitted them to fortify their separate existence as an ethnic and religious community, assimilated in India, but endogamous, and with their own particularities.

Why choose four Parsi businesses (Godrej, Jeena, Gharda and Forbes Mashall) as subjects of investigation? Mainly because the Parsi community still identifies itself more with the 'integrity' and success of its best-known businesses than by chosen representatives such as the Bombay Parsi Punchayat or the Delhi Anjuman. When one is aware that Parsis were/are acclaimed for their business acumen and that it is these thriving businesses and professions that are metaphorically holding up an otherwise demographically sinking ship, what better way to investigate than by researching these very businesses?

One of the greatest challenges to studying Parsism today is the demographics of the community. While researching the selected businesses, one is struck by how few there are left.

In the three sections of my thesis I have proceeded from more outward/visible representations of Parsism to deeper strata: Parsi customs, attitudes, religious behaviours, their entrepreneurial side, pioneering tendencies, ethics etc. In Chapters 16 to 18 the core of the Parsi mindset was analyzed. Zoroastrianism, though significantly weakened and sometimes non-existent on a ritualistic and more tangible plane, was shown to have always lingered in the Parsi mindset as a faith in action. Parsis were found to still benefit from a reputation for honesty and integrity, cultural dimensions for which Zoroastrians have been renowned since the times of Herodotus! These conclusions were derived from an exploration of the complexities of Parsi ethics in a country where corruption is rife. We have also elucidated how this very reputation, over the millennia and through some kind of self-fulfilling prophecy, has been transformed into a selling factor, 'Parsi brand equity', one of the leading criteria in Parsi business success today.

Finally, the data exposed is often followed up by legendary, historical or religious background. This is due to the need to understand cultural particularities through cognizance of the whole of society.

To conclude, all these cultural characteristics have allowed Parsis to remain Indian and yet stay apart as a distinct community.

Thesis available from EHESS library or contact Maya Putois at maya.putois@wanadoo.fr

**Anne Dubos**—*PhD thesis* in social anthropology defended on 10 January 2013 at the EHESS, Paris, France.

***Which Voice for which Theatre? Shaping Bodies and Identities. Studies of Movement and Gesture in Contemporary Theatre in Kerala, 2013, 909 p.***

*Members of the jury*

Lyne-Bansat Boudon, Research Director, EPHE, V<sup>th</sup> section.  
Jean-Claude Galey, PhD supervisor, Research Director, EHESS.  
Bernard Müller, Research Scholar, IRIS, EHESS.  
Albert Piette, Professor, Université Paris 10.  
Denis Vidal, Research Director, IRD.

'Contemporary theatre in Kerala' as an object of study presents a complex challenge in that components of traditional or contemporary theatre are used differently according to the various theater troupes and directors. In order to capture the object of 'contemporary theatre in Kerala', it is necessary to understand how different gestures circulate from one troupe to another. Though Karnabham (Bhasa's play) is a voyage into the heart of Kerala tradition, innovative elements and additions adorn this ancient subject at each and every new performance of the play. The circulation of theatre props and accessories from their traditional form to contemporary uses is a question that can be considered in terms of the transmission of material heritage. Yet, how can the transmission of an 'immaterial heritage' be documented?

Although nowadays there are many festivals and events gathering theatre professionals, amateurs, and enthusiasts, whose performances are considered contemporary, there is nevertheless a certain tension between the practice of traditional and contemporary arts that is apparent in local cultural politics. The question can be raised as to whether there is an underlying project of cultural legitimization or the development of a new artistic genre. Once the notions of 'tradition' and 'authenticity' are juxtaposed in a dialectical relationship with those of 'modernity' and 'globalization', the claims of contemporary theatre practitioners can be considered as either linked with a quest for new values or cultural references or with identity affirmations. Tracing the evolution of technical movement and gesture from its origins to its establishment through technical performance norms requires a complex frame of collection. On the basis of three comparative monographies, following the work of three theatre troupes, my PhD dissertation questions the logics of the transmission of the gestual and dramaturgic traditions of Kerala. Captured at the limit of scenography and politics, the study of movement brings to the surface the intercultural dynamics at work between heritagization and the logics behind the transmission of technical gestures. In the age of internet and multimedia, the observation of Indian theatre(s) generates new hypotheses concerning the role of digital broadcasting within creative processes.



**PURUSHARTHA**, vol. 31,  
*L'Inde des Lumières. Discours,  
histoire, savoirs (XVII<sup>e</sup>-XIX<sup>e</sup> s.)*,  
M. Fourcade &  
I. G. Županov (eds.), Paris:  
Éditions de l'EHESS, 2013,  
416 p.

*Indian Enlightenment: Between Orientalism and Social Sciences (XVII<sup>th</sup>-XIX<sup>th</sup> c.)*

The aim of this volume is to situate South Asia in the intellectual movement of the Enlightenment, considered both as a historical moment and as a laboratory of epistemological practices. As a tribute to the historian Sylvia Murr, this volume is a call for widening the scope of historical investigation. As such, it highlights new perspectives for the interpretation of the role of the Enlightenment in the context of South Asia through the work of researchers from Portugal, Italy, France, England, America, and India (from the sub-continent or the diaspora) who combine approaches from disciplines such as history, history of sciences, art history, anthropology, and philology. Each of the contributions offers a new glance at Indian sources, which have inspired distinctive ways of considering operatory and emerging notions such as civility, civilization, race, gender, religion, etc.



**SAMAJ** (South Asia  
Multidisciplinary Academic  
Journal), n° 6, *Revisiting  
Space and Place: South Asian  
Migrations in Perspective*,  
T. Brulé & A. Varrel (Guest  
Editors), fully accessible  
online since 28 Dec. 2012,  
<http://samaj.revues.org/3414>

This SAMAJ special issue, co-edited by Tristan Brulé (HIMALAYA) and Aurélie Varrel (CEIAS), develops a geographical perspective about South Asian migrations. The premise is that migrants create places, and that migration sets these distant places in relation to each other, thus creating specific relational spaces. In this issue: Ester Gallo describes the shifting geographies of Sikh religious places in Italy; Pierre-Yves Trouillet looks at Murugan temples worldwide as the result of transnational flows; Tristan Brulé analyses the everyday spatial practices of Nepalese migrants inside a labour camp in Qatar, with a rich portfolio of pictures and videos; Aurélie Varrel highlights the role of Indian migrants in the Indian real estate market.



South  
Asia  
Multidisciplinary  
Academic  
Journal

## Publications JOURNALS



**EI Three (Encyclopaedia of Islam,  
3<sup>rd</sup> edition)**, part 19,  
K. Fleet, G. Krämer, D. Matringe,  
J. Nawas, E. Rowson (eds.),  
Leyde: E.J. Brill, 2013-1, 146 p.



**EI Three (Encyclopaedia of Islam,  
3<sup>rd</sup> edition)**, part 20,  
K. Fleet, G. Krämer, D. Matringe,  
J. Nawas, E. Rowson (eds.),  
Leyde: E.J. Brill, 2013-2, 139 p.



**Diogenes**, n° 239-240,  
*Les frontières de la loi. Justice,  
pouvoirs et politique*,  
D. Berti & G. Tarabout (Guest Editors),  
juillet 2012 [published in 2013],  
Paris: PUF, 271 p.



**European Journal of Transnational  
Studies**, Special Issue, vol. 5, n° 1,  
*Transnational Health in Asia. Patients,  
Knowledge, Praxis*,  
L. Pordié (Guest Editor),  
Budapest: Jean Monnet e.V.,  
2013, 143 p.

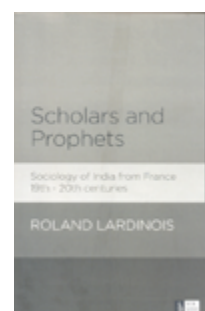




**CARU, Vanessa**, *Des toits sur la grève. Le logement des travailleurs et la question sociale à Bombay (1850-1950)*, Paris: Armand Colin, 2013, 416 p.



**GUENZI, Caterina**, *Le discours du destin. La pratique de l'astrologie à Bénarès*, Paris: CNRS Éditions (Collection Bibliothèque de l'anthropologie), 2013, 446 p.



**LARDINOIS, Roland**, *Scholars and Prophets: Sociology of India from France 19<sup>th</sup> – 20<sup>th</sup> centuries*, New Delhi: Social Science Press, 2013, 564 p.



**PORDIÉ, Laurent & SIMON, Emmanuelle (eds.)**, *Les nouveaux guérisseurs. Biographies de thérapeutes au temps de la globalisation*, Paris: Éditions de l'EHESS, 2013, 304 p.



**FRANCIS, Emmanuel**, *Le discours royal dans l'Inde du Sud ancienne. Monuments et inscriptions pallava (IV<sup>e</sup>-IX<sup>e</sup> siècles), Tome I: Introduction et sources*, Louvain-la-neuve / Louvain-Paris: Institut orientaliste de l'Université catholique de Louvain/ Peeters (Publications de l'Institut orientaliste de Louvain, n° 64), 2013, XLI-319 p. (inclut 254 illustrations), <http://www.peeters-leuven.be/boekoverz.asp?nr=9131>

## Publications ARTICLES

**BERTI, Daniela**, 'Pouvoirs locaux et contraintes judiciaires dans une affaire de viol en Inde', in D. Berti & G. Tarabout (eds.), *Diogenes*, n° 239-240: Les frontières de la loi. Justice, pouvoirs et politique, juillet 2012 [published in 2013], pp. 139-165.

**BERTI, Daniela & TARABOUT, Gilles**, 'Catégories, procédures, stratégies', in D. Berti & G. Tarabout (eds.), *Diogenes*, n° 239-240: Les frontières de la loi. Justice, pouvoirs et politique, juillet 2012 [published in 2013], pp. 3-15.

**BOUILLIER, Véronique**, 'Religion Compass: A Survey of Current Researches on India's Nath Yogis', *Religion Compass*, vol. 7, n° 5, 2013, pp. 157-168, <http://onlinelibrary.wiley.com/doi/10.1111/reco.2013.7.issue-5/issuetoc>

**BOUILLIER, Véronique**, 'Comment juger l'autre? Justice et différence culturelle en cours d'assises', in D. Berti & G. Tarabout (eds.), *Diogenes*, n° 239-240: Les frontières de la loi. Justice, pouvoirs et politique, juillet 2012 [published in 2013], pp. 109-125.

**CARU, Vanessa**, 'Des ajustements de circonstance. L'Etat colonial, le mouvement nationaliste et le contrôle

des loyers à Bombay (1918-1928)', *Le Mouvement Social*, n° 242, janvier-mars 2013, pp. 81-96.

**GUENZI, Caterina**, 'Faculté de prévoir. L'astrologie dans les universités indiennes', *Extrême-Orient Extrême-Occident*, n° 35, 2013, pp. 141-170.

**GUILMOTO, Christophe Z. & RAJAN S. Irudaya**, 'Fertility at the District Level in India: Lessons from the 2011 Census', *Economic and Political Weekly*, vol. 48, n° 23, June 8, 2013, pp. 59-70.

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**KENNEDY, Loraine** (with K. Robin & D. Zamuner), 'Comparing State-level policy responses to economic reforms in India', *Revue de la régulation*, n° 13, Spring 2013, mis en ligne le 24 juin 2013, <http://regulation.revues.org/10247>

**LACHAÏER, Pierre**, 'Une étude socio-logique d'un quartier communautaire ou *pol* d'Ahmadabad par Ashok Patel. Présentation et traduction', *Bulletin d'Etudes Indiennes*, n° 28-29, 2010-2011, [published in 2013], pp. 205-250.

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**NAUDET, Jules**, 'Par-delà les spécificités nationales: comprendre les expériences de mobilité sociale en France, aux États-Unis et en Inde', *Sociologie du travail*, n° 2, vol. 55, 2013, pp. 172-190.

**PORDIÉ, Laurent**, 'Spaces of Connectivity, Shifting Temporality. Enquiries in Transnational Health', *European Journal of Transnational Studies*, vol. 5, n° 1, 2013, pp. 6-26.

**PORDIÉ, Laurent** (with J.-P. Gaudillère), 'Industrialiser les médicaments ayurvédiques. À propos des voies indiennes de l'innovation pharmaceutique', *Autrepart*, n° 63, 2013, pp. 123-143.

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chamanisme vers une anthropologie du croire, hommage à l'œuvre de Roberte Hamayon, 2013, pp. 591-601.

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**TROUILLET, Pierre-Yves**, 'L'hindouisme, une religion circulaire', *Diasporas: Études des Singularités Indiennes*, n° 2: Circulations et cultures sud-asiatiques en diaspora, Bordeaux: Presses universitaires de Bordeaux, 2013, pp. 123-150.

**VARREL, Aurélie**, 'NRIs in the City, Identifying International Migrants'

Investments in the Indian Urban Fabric' *SAMAJ*, n° 6, 2012, fully accessible online since, 28 Dec. 2012, <http://samaj.revues.org/3425>

**VARREL, Aurélie** (with Tristan Bruslé), 'Introduction. Places on the Move: South Asian Migrations through a Spatial Lens', *SAMAJ*, n° 6, 2012, fully accessible online since, 28 Dec. 2012, <http://samaj.revues.org/3439>

**WEBER, Jacques**, 'L'Inde et le monde après la guerre froide', *Cahiers d'histoire immédiate*, n° 41, *Comprendre le XXI<sup>e</sup> siècle, (1991-2011)*, Tome 1: *Aspects internationaux*, (ed.: Laurent Jalabert), 2012 [published in 2013], pp. 113-136.

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### BOOK CHAPTERS

**CLÉMENTIN-OJHA, Catherine**, 'Sin and Expiation among Modern Hindus: Obeying one's Duty or Following Freely Accepted Rules?', in Ph. Granoff & K. Shinohara (eds.), *Sins and Sinners: Perspectives from Asia Religions*, Leiden: Brill, 2012, pp. 357-380.

**CLÉMENTIN-OJHA, Catherine**, 'Sociological Approaches to Hinduism', in A. Hildebeitel (ed.), *Hinduism*, Oxford Bibliographies, New York: Oxford University Press, 2013, <http://www.oxfordbibliographies.com>

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## Upcoming events

### 'Early Modern Cosmopolitanisms: Europe and South Asia'

International Conference

Organized by Ângela Barreto Xavier (Institute of Social Sciences of the University of Lisbon), Jorge Flores (EUI, Florence), Corinne Lefèvre (CNRS/CEIAS) and Ines G. Županov (CNRS/CEIAS).

December 6-7,

European University Institute, Florence.

### 'Dynamiques des industries culturelles indiennes: design, mode, art contemporain, cinéma'

The 18<sup>th</sup> CEIAS Annual Conference

Organized by Catherine Servan-Schreiber (CNRS/CEIAS) and Raphaël Rousseleau (Université de Lausanne/CEIAS).

December 9, 9.30 am to 5.30 pm,

CEIAS/CNRS, Rooms 638-641, 6<sup>th</sup> Floor,

190-198, Av. de France, 75013 Paris.

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