

„Multilingual Bollywood: Creative Industries, Translations and Cultural Transfer“ A Colloquium



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16-17 May 2019

Department of European Ethnology
University of Vienna, Austria



„Multilingual Bollywood: Creative Industries, Translations and Cultural Transfer“

Rationale

Welcome all to this event on translations and cultural transfer, dubbing and subtitling of Global Bollywood funded by the Faculty of Historical and Cultural Studies (University of Vienna), and the AHRC (the British Art and Humanities Research Council). This event is a part of a pilot study, funded by the AHRC that seeks to look and uncover the effect of translation practices within the cinematic world of Bollywood cinema, and specifically across Europe.

The project is part of the call “Creative Multilingualism” with seven interlocking research strands investigating the creative dimension of languages - extending from cognition and production through to performance, texts and translation to language learning.

“Creative Industries, Translations and Cultural Transfer: A Colloquium” is the third of four events entirely dedicated to cultural, social and historical implications of dubbing and subtitling of Bollywood cinema world-wide, with a specific focus on these practices in Europe.

This colloquium seeks to bring together scholars and early career researchers working on the different aspects of multilingualism pertaining to translation, transliteration and semiotic shifts of one language when dubbed and subtitled into another, for the global audience of popular Hindi cinema.

The colloquia of the project „Multilingual Euro-Bollywood: an ‘imaginative language’ workshop” take place in four different cities: Leicester, Budapest, Vienna, and Rome; all with the scope of studying multilingual Bollywood across European cities, and with it, trace the nuances that affect both the mediation of content as well as the cultural, professional, social and political milieus in which such practices occur.

We seek to explore if cinema is a ‘universal language’, and against this backdrop, interrogate the polyglot nature of Bollywood cinema, its industry’s procedures and the complexity of its global reception.

Multilingual Euro-Bollywood: an ‘imaginative language’ workshop

This project is attempting to map out the nuances of cultural transfer from Bollywood to Europe and Europe to Bollywood via creative multilingualism, with specific focus on subtitling and dubbing practices. The idea is to broadly explore how historical, socio-cultural and conceptual questions on Euro-Bollywood’s creative relationship is further problematized or resolved by multilingual dynamics. Thus, the aim is to shed light on the linguistic dimension of Euro-Bollywood and address in detail: narratives about multilingualism, the social practices of creating and understanding transnational-Hindi language, and investigate foreignness via mimicry with attention to acoustic and phonetic stereotyping by revealing an accent or multiple accents.

REQUEST

Please contact for a) colloquium registration b) reservation for dinner on Thursday, 16th May c) movie “De De Pyaar De” (participants will have to pay for dinner and drinks on Thursday evening, and for the cinema ticket):

karin.ludwig@univie.ac.at; nora.el-halawany@univie.ac.at

Overview

Thursday, 16th May

Department of European Ethnology, University of Vienna

Hanuschgasse 3, 1010 Vienna, Austria

Seminary room 1 (2nd floor)

12.45 Registration

12.55-13.10 <u>Welcome and introduction</u> to the Multilingual Bollywood Project, Monia Acciari via Skype
13.10-15.45 <u>Filmscreening</u> (<i>Zindagi Na Milegi Dobara</i> , Zoya Akhtar 2011; German dubbed version: „Man lebt nur einmal“)
15.45-16.05 coffee break and questionnaire
16.05-16.45 film analysis discussion Chair: Bernhard Fuchs
17.00-18.30 Rajinder Dudrah <u>„E-Bollywood. Sipping coffee with an Indian cinema chat show host and thinking about Media Ecology. Or, My Koffee with Karan“</u> Chair: Bernhard Fuchs Wine and soft drinks will be served after the lecture

Dinner (contact us if you want to join, we make the reservation, not financed by the project)

IN-DISH, Indian Kitchen & Café, Schwarzenbergstraße 8, 1010 Wien

Friday, 17th May

Department of European Ethnology, University of Vienna

Hanuschgasse 3, 1010 Vienna, Austria

Seminary room 2, 4th floor

9.00 Arrival, tea and coffee

9.30-11.00 Panel 1: **Representation of multilingualism and cultural heritage in Bollywood**

Chair: Martin Gaenzle

Angelika Köpf: Representation of South Indian Languages and Cultures in Hindi cinema

Areshpreet Wedech: Sikhism and Punjabyat

Julia Szivak: The Bollywood Party Song

Coffee break (15 minutes)

11.15-12.15 Panel 2: **Bollyscapes, Cultural Transfer and Glocalization**

Chair: Alaka Chudal

Lucia Krämer: Transcultural Passages to and from India: Vishal Bhardwaj's Shakespeare Adaptation Haider in Germany

Bernhard Fuchs: The Germanification of Bollywood

12.15-13.00 Lunchbreak (Catering *Deewan*, Pakistani veg.)

13.00-14.30 Panel 3: **Perspectives on Multilingual Euro-Bollywood**

Chair: Claus Tieber

Györgyi Vajdovich: Multilingual Bollywood films and questions of subtitling

Monia Acciari: Dubbing Bollywood in Italy: clusters of Bollywood' cultural transfers (via skype)

Rajvinder Singh: Reflections on the Dubbing of Indian Voices

14.30-14.45 Coffee break

14.45-16.00 Translators and Creative Industries (via skype)
Judith Purkarthofer: <u>Multilingualism as local and transnational Media Practice</u>
Sonja Majumder: <u>Translating Bollywood</u> (<i>Industry Talk</i> , interview by Györgyi Vajdovich)
Thomas Vink: <u>Zee.One – German Dubbed Bollywood</u> (Industry Talk, interview by Rajvinder Singh)

Evening Program: **Cinema Field Research**

De De Pyaar De (dir. Akiv Ali, India 2019), romantic comedy with Ajay Devgn, Tabu, Rakul Preet Singh). Premiere!

adress:

Millennium Kinowelt

Wehlistraße 66

1200 Wien,

+43 1 33 760

Please register if you want to participate.

Abstracts in the order of presentation

Rajinder Dudrah, Birmingham City University

My Koffee with Karan Johar:

Examining an Indian cinema chat show and thinking about E-Bollywood

Slotted in the evening prime time schedule on national and non-terrestrial South Asian TV, the Bollywood chat show is a key site for film actors and other sports stars and media celebrities to present themselves and their work to a global South Asian audience. Situated somewhere in between light entertainment, gossip, scandal, and the promotion of one's persona and products, the Bollywood chat show has received scant attention thus far in the literature on Indian cinema. This paper will focus on, arguably, one of the most popular chat shows in recent times: Koffee with Karan on Star TV. As part of my new book project entitled 'E-Bollywood' I will seek to address the following questions: In what ways does the TV programme work at the level of a talk show – how is it textually constituted, and what are its discourses of operation? How are the chat show's characteristics telling of a Bollywood media ecology that draws on and brings together talk, images, style and performances? What kind of E-Bollywood might Koffee with Karan be?

Bio: Rajinder Dudrah, Professor of Cultural Studies & Creative Industries
Birmingham City University, School of Media

Rajinder joined Birmingham City University in 2016 and was previously Senior Lecturer in Screen Studies at the University of Manchester, where he held senior roles as Director of Centre for Screen Studies and Head of Dept of Drama (2007-2010).

Rajinder's academic interests are in the areas of film, media, cultural studies, and creative industries including: Bollywood cinema, Black British representation, popular music, diasporic and transnational media, television studies, and in cultural theory and qualitative research methods as applied to popular culture and creative industries research.

Angelika Köpf, Vienna

Representation of South Indian Languages and Cultures in Hindi Cinema

How does the representation of other Indian languages and cultures work in Hindi Mainstream Cinema? Especially with South Indian languages, how do Bollywood films portray them, what stereotypes are used to demonstrating the self vs the other? In this presentation, I want to give recent examples of typical Bollywood blockbusters that focus specifically on the relationship between the languages of the Dravidian south and the Hindustani north; most of the films are simplifying not only the cultural barriers but also the linguistic ones. The stories are based on a hate-love connection that grows into mutual acceptance, respect and celebration of diversity. 2013's "Chennai Express" is one of the famous films that first dealt with the linguistic barriers in a burlesque way, celebrating and ridiculing the grave contrasts between the star-crossed lovers' cultures. Further examples

might be 2011's "Ra.One" or 2014's "2 States", based on a popular book by Indian author Chetan Bhagat. The north is understood as the dominant force, cool and modern in comparison to the traditional south. South Indian characters are mostly fluent in North Indian languages while North Indians are ignorant to any southern linguistic or cultural particularities. On the other end of Mainstream Hindi cinema, there are some films like 2012's "Kahaani" or 2017's "Chef" depicting the North-South differences in an authentic way without trying to stereotype.

Bio: Angelika Köpf, Masters in Political Science and South Asian Studies from the University of Vienna, as well as a Postgraduate Degree in Diplomatic Studies from University of Oxford, her expertise is focused on International Relations, Europe- South Asian Relations, Indian Cultural Studies. After taking part in study programs at the Universidad de la Habana, National University of Mongolia and at the Symbiosis University Pune, as well as working for the Austrian government, she is currently working as the Office Secretary to the Indian Ambassador in the Embassy of India in Austria and Montenegro.

Areshpreet Wedech, University of Vienna

Sikhism and Punjabiya

In Bollywood, Sikhs are shown as either brave warriors or uneducated clowns. The underlying issue behind these stereotypes root in the role of Sikhs as an ethnic (religious?) minority and the generally problematic relationship with the Indian state. Nevertheless, Sikhs and Punjabis are omnipresent in Hindi cinema, especially in (historical) war films. Characteristically, the hero in such movies is a man with a turban and the frequent use of Punjabi words and phrases - religious lyrics in particular - symbolises braveness and loyalty to the motherland. In this presentation the stereotype of the Sikh-soldier and practices of code-switching are exemplified with the movie "Border" (J.P. Dutta, India 1997).

Bio: Ph.D. student, University of Vienna, born 1993 in Dasuya (India), migration to Vienna at the age of about two years. Studied at the University of Vienna to become teacher in German and History, BA in „Languages and Cultures of South Asia“ and MA in “Modern South Asian-Studies”. At the moment she is working on a thesis on the Sikh-community in Vienna/Austria.

Júlia Szivák, Birmingham City University

Party on my mind - Hip hop music in Bollywood cinema

Hindi cinema has been known to incorporate a vast array of global cultural influences, and Bollywood music directors try to stay up to date with international musical trends. It does not come as a surprise then that recent years have witnessed an increase in the production of hip hop related musical content in Bollywood. However, the hip hop music audible and visible in Bollywood films is very different from both of its North American antecedent and other

genres of Bollywood film music in terms of its production and its presentation. In addition to a variety of production-related innovations, the most important Bollywood rappers, Yo Yo Honey Singh, Badshah, Raftaar and Hard Kaur added new layers to the established Bollywood idioms, both in terms of cultural references and language. They not only translated a number of elements of black popular culture into a format accessible for Indian audiences, but they also contributed to the linguistic melting pot of Bollywood. The newest and trendiest Bollywood hip hop songs are either in Punjabi, Haryanvi and most recently, Tapori. Although these languages and dialects had been present in Bollywood cinema earlier, their recent association with hip-hop music has given them a new depth and meaning. The paper will investigate the ways in which these languages became associated with an emergent musical genre and contributed towards establishing new cultural configurations.

Bio: Julia Szivak is PhD candidate in Media and Cultural Studies at Birmingham City University, where she researches the transnational networks of British Asian music production. She completed her MA in Hindi Literature from the ELTE University, Budapest and in Comparative History from the Central European University, Budapest. Her research interests include South Asian popular culture, with a special focus on Bollywood music.

Prof. Dr. Lucia Krämer, University of Passau

Transcultural Passages to and from India: Vishal Bhardwaj's Shakespeare Adaptation Haider in Germany

The underlying theoretical concept of this case study of Vishal Bhardwaj's Hamlet adaptation Haider (2014) is transcultural adaptation. Drawing on existing literature about transcultural adaptation in general and about Indian remakes in particular, the paper first identifies, briefly, the strategies used in Haider to adapt Shakespeare to an Indian cultural context. The relation between the film and Shakespeare is not one-directional, however. Moreover, Bhardwaj's film presents itself not merely as an Indian, but a transcultural adaptation: Haider talks back to Shakespeare and addresses Shakespeare and (Hindi) film audiences beyond India. We should therefore also examine the strategies employed to facilitate the film's journey to other cultural spheres, and the paper does this for Haider in Germany. It analyses the filmmakers' artistic choices that facilitate the reception of the film by German (Bollywood) audiences, as well as the paratextual and textual choices made by the distributors and exhibitors of the film in Germany (e.g. in the material used to advertise the film, the subtitling on the German DVD, the changes made in the film for broadcasting on Zee.One). From this examination, both Shakespeare and Bollywood emerge as discursive umbrella concepts that serve to establish a link between the Indian film and its German audience.

Bio: Lucia Krämer is Professor for British Culture and Media at the University of Passau, Germany. Most of her research focuses on forms of productive reception and adaptation. She has widely published on fictional representations of Oscar Wilde and has co-edited volumes

on the construction of authenticity (2011), Remakes and Remaking (2015) and the relation between Postcolonial Studies and Media Studies (2016). Her second book, for which she received the 2013 Britcult Award, maps the transcultural reception of Bollywood in Britain (Bloomsbury, 2016).

Bernhard Fuchs, University of Vienna
The Germanification of Bollywood

Cultural transfer of Bollywood and localization in German speaking contexts will be discussed in this paper with the focus on multilingualism. Translations add new linguistic layers to the global mediascape of Bollywood in the form of subtitles. DVDs offer multiple choices, while dubbed versions often flatten the sociolinguistic-dimension by substitution of the original multilingualism of Hindi cinema. How does German-ness interfere with Indian-ness and Bollywood? “Germanification” means the emergence of a new local eco-type of Bollywood in German speaking contexts (Germany, Austria and Switzerland). The focus on essentialism and multilingualism critically highlights political aspects of popular culture. Contact zones of Bollywood and the German language as forms of creative multilingualism can be observed in the production of a brand image of Bollywood in Germany, in practices of dubbing and subtitling, and as primary multilingualism of original film-narratives which contain German elements in the diegesis. Here *Albela* (dir. Deepak Sareen, India 2001) has been selected as a discourse on Austro-Indian relations – and compared with other examples of primary (diegetic presence of the language) and secondary German-ness (dubbing, subtitling).

Bio: Bernhard Fuchs studied European Ethnology at the University of Vienna, where he is employed since 1997. In both his MA and PhD thesis he observed the niche economy of South Asian migrants in Vienna. His main fields of research are media, entertainment, migration, creative industries and cultural transfer. He is co-editor of the book “SRK and Global Bollywood” published in 2015. Bernhard Fuchs is a founding member of the British Association of Film Television and Screen Studies (BAFTSS) Special Interest Group (SIG) “Euro-Bollywood”.

Györgyi Vajdovich, Eötvös Loránd University (ELTE) Budapest

Multilingual Bollywood films and questions of subtitling

Europe has served as a location for Bollywood films for long decades, but the representation of European countries has undergone some transformations recently. In the 1990s and in the first half of the 2000s European countries served as a place of residence for NRI people or as a place of tourism in the films, but local people rarely figured in the plot. Local languages were rarely incorporated in the sound track, or figured as unidentified, unknown, foreign languages. In recent years a different image of Europe seems to take form in Bollywood films, where the Indian protagonists try to adapt to the local way of life. In these works the

protagonists interact with local people, we see characteristic places, and the different European countries get some unique identity. Language has become a marker of identity in recent films, where the specific language serves as a characteristic of a given figure and is linked to his/her cultural background. These films create a new type of challenge for translators of Bollywood films. If language makes part of the characterisation of the figures, how to mark the language differences through subtitling? Should the imbedded foreign bits of dialogues be distinguished from the main language in the subtitles? How to mark the national characteristics? In the case of multilingual Bollywood films methodologies and techniques of subtitling should be revised and applied with flexibility.

Bio: Györgyi Vajdovich is an associate professor at the Institute for Art Theory and Media Studies, Department of Film Studies at Eötvös Loránd University (ELTE) in Budapest, Hungary. Her research and teaching interests include early film history, with special focus on Hungarian cinema before 1945, questions of intermediality and cultural transfer, and contemporary Bollywood. She is member of the research group on Hungarian Film History founded by ELTE University and of the international Euro-Bollywood research group. She is founding editor of the quarterly on film theory and film history entitled 'Metropolis'. Her articles on the above topics were published in English, French and Hungarian in different periodicals and volumes.

Monia Acciari, De Montfort University Leicester

Dubbing Bollywood in Italy: clusters of Bollywood' cultural transfers

The ever-growing distribution of Bollywood films worldwide, and in Europe, brings into focus the translational practices of dubbing and subtitling as crucial element that affect the reception of this cinema abroad, as well as the role they play as cultural filters of one culture to another. Dubbing is a practice that between the two has been defined as being more corruptive of the original text, affecting the unique sense of the language, the nuances of a culture but serving the needs of an audience who are the end-users (Fang 2009). In the past few years, the use of Indian accents in Bollywood cinema have caused dissent on the way specific linguistic cultures have been depicted and translate, problematizing the use of multilingualism and its nuances in India. The constrains in film dialogue and the translation of it are well documented, as the irreversible utterance of lip matching movement and throughout the nuances of an accent and 'gestures' of a language. This paper, intends to discuss constrictions and possibilities of cultural transfer and how, if at all, original accents are be translated and transformed? The case studies in this paper are from the context of Italy, where Bollywood cinema and throughout world cinema is dubbed into Italian.

Bio: She is a senior lecturer in Film and television History at De Montfort University, Leicester, UK. Her areas of research are: Film festivals, Popular Hindi cinema, notions of Foreignness in Bollywood cinema (through a variety of approaches, historical, archival and

through a digital humanities approach), Transnational cinema, cultural and political nuances of dubbing and subtitling, Film Restoration and preservation and archival research.

She is the director of the UK Asian Film Festival (Leicester) and she is working as principal investigator on two research projects: the AHRC “**Multilingual Euro-Bollywood: an Imaginative language workshop**” along with Dr Bernhard Fuchs (University of Vienna) and Dr Gyorgyi Vajdovich (Eötvös Loránd University) and the DMU VC2020 Funding Project “**Indian Cinema Archives: The Cinema Museum Collection**” along with Dr Hrishikesh Ingle (English and Foreign Language University, India).

Rajvinder Singh, Berlin

Reflections on the Dubbing of Indian Voices

The craft of dubbing or synchronization as an auditive art of articulating visual implicitness onto explicitness is an interpretation of an interpretation, both extrinsic as well as intrinsic. Dubbing actors are like words, they convey other than themselves. Without themselves being creators or entertainers, they make creations and entertainment observable.

The first requisite for dubbing movies from a source language into a target language is to induce a feeling of originality in the minds of viewers without actually being original. Yet such conversions, serious and ultra-professional as they are, are seldom scrutinized by the audience. However, in the case of Bollywood movies, it is different and poses a twofold problem. Firstly, because here a nuanced projection of a complex voice structure of “Indianness” to balance the ethos of the source system and the target system of speech structure is involved which are not instinctively congruous. And secondly, the idea of India that Bollywood movies present is not culturally-emotionally accessible to western dubbing actors.

Although dubbing performers are not always trained actors, they, however, are so instinctive in their art and hit a particular note so perfectly as if it comes from their inside. As such, they immerse themselves in a ‘role’, which is not ‘theirs’ as it has already been the role of ‘someone else’. So their performance has often to transcend the source material in order to negotiate the differing degrees of accentuation involved. How far that is the case with the dubbed Bollywood movies will be argued in my short address.

Bio: A dubbing actor and multilingual poet, Rajvinder Singh has lived in Germany as a freelance artist for the last 38 years.

Having dubbed more than 300 films and sitcoms for Indian and South Asian voices, his most prominent role has been the voice of ‘Raj Koothrapali’ in the American sitcom: The Big Bang Theory.

He also gives Multicultural Creative Writing Workshops at schools throughout Germany. In addition to 11 books of poetry in German and 2 books of poetry in his mother tongue Punjabi, he has written hundreds of poems in Hindi, Urdu, and English, which are scattered in Magazines and anthologies. He has written many academic and cultural articles in newspapers and Magazines. After doing a Bachelor in Economics, Mathematics, and English, he did his

MA and M.Phil in Punjabi Language and Literature in India, before he came to Berlin to do his Doctorate in Literary Semiotics. So for the last 38 years, Germany has been his home, whose citizen he became in April 1997. The same year he became poet-laureate of Rheinsberg, Germany, the first non-German to get this honour. Later, poet-laureateships of Remscheid (2004) and Trier in 2006-07 were conferred on him. In Trier, city of Karl Marx, his poems, carved in stone, are permanently displayed in the City Park and three schools.

Judith Purkardhofer, Center for Multilingualism in Society across the Lifespan, University of Oslo

Multilingualism as Local and Transnational Media Practice

Language is a social practice, bound to local environments and interactions, but also transcending transnational and personal spaces (Pennycook 2010). Speakers are often transnationally active, i.e., moving between different contexts, maintaining ties to family abroad but also taking part in several cultural and media spaces (Jacquemet, 2005). Language choices are thus not limited to the home language (e.g., Somali) and the language of the majority (e.g., Norwegian) – which I will present with the example, described by Dewilde (2018), of a young student in Norway who makes active use of Hindi as a language she has acquired through films and media.

In my research, I am interested in the linguistic repertoires of speakers, encompassing languages and other communicative practices, developing over the lifespan as speakers interact, get closer to certain linguistic resources and find others less important, always linked to lived language experience with its affective as well as functional relevancies (Busch, 2017). Linguistic repertoires belong to what Pennycook has termed mobile times, where "communication occurs across what have been thought of as languages, [...] speakers draw on repertoires of semiotic resources, and [...] language is best understood in terms of social practices" (2016, p.212). This transnational and multilingual reality presents itself as an interesting case, yet its complexity holds some challenges for research (Deumert, 2014). In this talk, I will focus on multilingual repertoires and how they also include media practices alongside interpersonal, local and transnational language use.

References

Busch, Brigitta. (2017). *Mehrsprachigkeit*. Vienna: UTB.

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Jacquemet, Marco (2005). Transidiomatic practices: Language and power in the age of globalization. *Language & Communication*, 25, 257-277.

Pennycook, Alastair (2010). *Language as a local practice*. London: Routledge.

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Bio: Judith Purkarthofer works as a post-doctoral research fellow at the Center for Multilingualism in Society across the Lifespan (University of Oslo, Norway). She received her PhD from the University of Vienna (Austria) and has published on multilingual speakers in families, teacher education, school language profiles and Community Media. She is currently most interested in language and the construction of multilingual social spaces and does ethnographic and biographic research in families, schools and kindergartens as well as media outlets.

Industry Talks (interviews via skype)

Sonja Majumder: [Translating Bollywood](#)

Bio: Sonja Majumder graduated in Indology (University of Hamburg) with a master thesis on the Family Drama of 1990's Hindi Cinema and its representation of India. She has been working as a freelance filmtranslator since 2004, focussing on Hindi language audio visual media. In 2011 she co-founded the subtitling platform "Titelmanufaktur" with her colleague Gaby Gehlen. She is a founding member of the German Association of Audiovisual Translators (Untertitelform - AVÜ e.V., Verein audiovisueller Übersetzer*innen) which since 2011 has been working on maintaining quality standards and improving working conditions in the creative industry. Sonja Majumder lives and works in Hamburg, where she regularly co-curates Indian film programmes.

Sonja Majumder (2007), *Indien in den 90er Jahren und das Familiendrama. Wirtschaftliche und soziopolitische Umbrüche im Spiegel des kommerziellen Hindi-Kinos*. Saarbrücken: VDM.

Thomas Vink: [Zee.One – German Dubbed Bollywood](#)

Bio:

Thomas Vink joined German Free TV Channel Zee.One in August 2017 as Head of Programming. Thomas Vink is a media professional with 20 years of international experience in various fields of the broadcast and entertainment business, both on the platform operator side (e.g. Deutsche Telekom, KabelNRW), as well as on the broadcaster side of the business (e.g. gameplay TV, Tele 5, The History Channel Germany, Motorvision TV).

Chairs:

Alaka Chudal

Alaka Chudal (PhD, University of Vienna) is Senior Lecturer in the Department of South Asian, Tibetan and Buddhist Studies at the University of Vienna. She expanded and developed her skills through graduate work in Eastern philosophy, Sanskrit grammar, and Nepali linguistics and literature. She was the first Sanskrit News reader for Radio Nepal, which established its Sanskrit News desk in 1997. Her subsequent work as a radio and TV journalist for ten years.

She (together with Johanna Buss) recently published a German translation of an anthology of autobiographies of Nepali female writers titled *Auf der Suche nach dem eigenen Sein: Frauen aus Nepal erzählen*. Her current research engagements are the Gurkha POWs of the WWI and a deep analysis of their audio recordings in Nepali collected by German officials in the internment camps and early Nepali and Hindi print literature. For her book *A Freethinking Cultural Nationalist: A Life History of Rahaul Sankritayan* (Oxford University Press, 2016), Chudal conducted extensive research on early Nepali print culture in Varanasi (Benares) and has collected an important body of data about the primary early print entrepreneurs and their publications.

Martin Gaenzle

Martin Gaenzle is Professor in Cultural and Intellectual History of Modern South Asia at the Department of South Asian, Tibetan and Buddhist Studies at the University of Vienna, Austria. He is also Director of the Center for Interdisciplinary Research and Documentation (CIRDIS) at the same university. His scholarly interests include religious pluralism, ethnicity, local history and oral traditions in South Asia, in particular the Himalayan region. A major research focus is the study of Kiranti religion and its transformations in the contemporary world.

Claus Tieber

Claus Tieber, University of Vienna. Principle investigator of several research projects. Habilitation (post-doc thesis) about the history of the American screenplay (*Schreiben für Hollywood. Das Drehbuch im Studiosystem*. Münster et al: Lit Verlag 2008), Publications about storytelling in silent cinema (*Stummfilmdramaturgie. Erzählweisen des amerikanischen Feature Films 1917 – 1927*. Münster et al: Lit Verlag 2011), Hindi cinema and filmmusic. Teaches film studies at universities in Vienna, Brno, Kiel and Salamanca