

Errata List

Ranjan, Ram Krishna. *Cuts and Continuities: Caste-Subaltern Imagination of the Bengal Famine of 1943*. PhD Dissertation. University of Gothenburg, 2023.

1) Page 171 of the kappa –missing reference

The second last sentence on the page – It’s an impossible story to tell, and I want to amplify the impossibility of its telling – should end with a footnote. The footnote reads as follows: I have taken this phrase from Saidiya Hartman’s essay ‘Venus in Two Acts’ and slightly modified it for the voice-over. Considering the impossibility of foregrounding the unspeakable violence and unrecoverable past of black lives, Hartman proposes ‘critical fabulation’ as a way to both tell the story and simultaneously point to the impossibility of its telling. She highlights the need to “exceed or negotiate the constitutive limits of the archive” for the critical fabulation to take place. See Saidiya, Hartman, “Venus in Two Acts.” *Small Axe* 12, no. 2 (2008): 11.

2) Page 178 of the kappa – missing references

2.1) In the second paragraph, the voice-over text – the subjective construction of hunger functions at the level of the gut – is directly taken from Natasha Ginwala’s essay ‘So Many Hungers’ and thus should be in quotation marks. The footnote at the end of this sentence should read as follows: See Natasha, Ginwala, “So Many Hungers” *Documenta* 14. https://www.documenta14.de/en/south/888_so_many_hungers. Along with the social, economic, and historical aspects of hunger, Ginwala also emphasises the need to conceptualise hunger in terms of its affective register.

2.2) In the fourth paragraph, the voice-over text – why am I employing this close narration – should end with a footnote. The footnote reads as follows: I am borrowing this idea of close narration from Saidiya Hartman. In her endeavour to reconstruct the intricate and multifaceted lives of young black women in New York City and Philadelphia between 1890 and 1935 from archival sources, she utilises a method she refers to as ‘close narration’. In the ‘Note on Method’ section of her book *Wayward Lives*, she writes: “The aim is to convey the sensory experience of the city and to capture the rich landscape of black social life. To this end, I employ a mode of close narration, a style which places the voice of narrator and character in inseparable relation, so that the vision, language, and rhythms of the wayward shape and arrange the text.” See Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (New York: W. W. Norton, 2019), xiii-xiv.

3) Additions to the kappa bibliography:

Ginwala, Natasha. “So Many Hungers.” *Documenta* 14.
https://www.documenta14.de/en/south/888_so_many_hungers.

Hartman, Saidiya. “Venus in Two Acts.” *Small Axe* 12, no. 2 (2008): 1-14.

Hartman, Saidiya. *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals*. New York: W. W. Norton, 2019