

Itinerant Belonging

Along the coast of Gujarat, nineteenth-century merchant houses or *havelis* still stand in historic cities, connecting ports from Durban to Rangoon. In this ambitious and multifaceted work, Ketaki Pant uses these old spaces as a lens through which to view not only the vibrant stories of their occupants, but also the complex entanglements of Indian Ocean capitalism. These homes reveal new perspectives from colonized communities who were also major merchants, signifying ideas of family, race, gender, and religion, as well as representing ties to land. Employing concepts from feminist studies, colonial studies, and history, Pant argues that *havelis* provide a model for understanding colonial capitalism in the Indian Ocean as a spatial project. This is a rich exploration of both belonging and unbelonging and the ways they continue to shape individual and social identities today.

Ketaki Pant is Assistant Professor of History at the University of Southern California.

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Itinerant Belonging

Intimate Histories of Indian Ocean Capitalism

Ketaki Pant

University of Southern California



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Cambridge University Press & Assessment

978-1-009-60160-3 — Itinerant Belonging: Intimate Histories of Indian Ocean Capitalism

Ketaki Pant

Frontmatter

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CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India

103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

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Information on this title: www.cambridge.org/9781009601603

DOI: 10.1017/9781009601597

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When citing this work, please include a reference to the DOI 10.1017/9781009601597

First published 2025

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication Data

NAMES: Pant, Ketaki, author.

TITLE: Itinerant belonging : intimate histories of Indian Ocean capitalism / Ketaki Pant,
University of Southern California.

OTHER TITLES: Intimate histories of Indian Ocean capitalism

DESCRIPTION: Cambridge, United Kingdom ; New York, NY : Cambridge University
Press, 2025. | Series: Cambridge oceanic histories | Includes bibliographical references
and index.

IDENTIFIERS: LCCN 2024050811 | ISBN 9781009601603 (hardback) | ISBN
9781009601627 (paperback) | ISBN 9781009601597 (ebook)

SUBJECTS: LCSH: Gujarat (India) – History. | Gujarat (India) – Social conditions. | Gujarat
(India) – Ethnic relations – History. | Port cities – India – Gujarat – History. |
Havelis – India – Gujarat – History. | Merchants – India – Gujarat – History. |
Parsees – India – Gujarat – History. | India – History – British occupation, 1765–1947. |
Pant, Ketaki – Travel – India – Gujarat.

Classification: LCC DS485.G8 P325 2025 | DDC 954/.7503–dc23/eng/20250203

LC record available at <https://lcn.loc.gov/2024050811>

ISBN 978-1-009-60160-3 Hardback

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978-1-009-60160-3 — Itinerant Belonging: Intimate Histories of Indian Ocean Capitalism

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For my parents, Anupama and Rajesh Pant.

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ACKNOWLEDGMENTS

Books are truly a collective endeavor and I gratefully acknowledge the many individuals and institutions who have made this one possible.

Research for this book was supported by a Wenner Gren Foundation Dissertation Fieldwork Grant and an Ernestine Friedl Women's Studies Grant from Duke University. Harvard University, Duke University, Brown University, and the University of Southern California supported many summers of research between 2007 and 2019. My thanks and gratitude to these institutions for making the transregional research on which this book rests possible.

At Cambridge University Press, Lucy Rhymer expertly navigated me through the peer review and production process. My thanks to her for her support and advice. Thank you to Rosa Martin for all her essential assistance and advice on this book. My thanks to colleagues in the production team at Cambridge, especially Lisa Carter and Udayakumar Kannadasan. My gratitude to two press reviewers for their incisive and generous feedback, which significantly improved this book.

In graduate school, my thanks to Engseng Ho for the opportunity to study history and anthropology cast within an Indian Ocean paradigm. Engseng's directive to do "muddy boots" history was a formative influence and shaped how I conceptualize the relationship between the archive and the field in this book. Sumathi Ramaswamy helped me to bring a critical feminist lens onto the project of Indian Ocean history, offering tools from her scholarship in visual history, postcolonial studies, and critical geography. Sumathi's generous

x / Acknowledgments

support in graduate school and since then have made this book possible. My thanks to Ajantha Subramanian, Janet Ewald, and Philip Stern for their detailed comments on an early version of this project. My thanks to faculty and students at Duke University during 2008–2015, especially Pete Sigal, Bruce Lawrence, Gunther Peck, Azeen Khan, Jatin Dua, Fahad Bishara, and Michael Stauch. At Harvard University, my thanks to Sepideh Bajracharya, Will Day, Alireza Doostdar, Darryl Li, Sabrina Peric, Maryann and Anthony Shenoda, and Gitanjali Surendran for early conversations that informed this work. My thanks also to Steven Caton, Sugata Bose, and Nasser Rabbat.

I am grateful to Bucknell University and the ASIANetwork and Luce Foundation for a year-long postdoctoral teaching fellowship. My thanks to Karline McLain and to colleagues in the Department of Religious Studies for their warmth and hospitality. Susan Reed went above and beyond with mentorship, offering feedback on very early pages of this book, and, since then, advice and support throughout my career. My thanks to her and to colleagues at the Center for the Study of Race, Ethnicity and Gender. In Lewisburg, John Penniman, Elif Miskioglu, Darakhshan Mir, Deepak Iyer, and Carrie Johnston made my time at Bucknell a pleasure with their excellent company, conversation, and culinary experiments. Sue Ellen Henry and Meenakshi Ponnuswami offered me generous support. I thank them for all they taught me about teaching and writing.

I thank the Cogut Institute for Humanities and the Department of History at Brown for a two-year Mellon postdoctoral fellowship on the theme “Migration and Displacement across the Early Modern and Modern Indian Ocean.” My gratitude to all the fellows at the Cogut Institute during the 2016–2018 period. I benefited from conversations with numerous colleagues especially Nancy Khalek, Tamara Chin, Johanna Hanink, Jennifer Johnson, Jennifer Lambe, Rachel Kantrowitz, Iris Montero, Rebecca Nedostup, Adi Ophir, Lakshmi Padmanabhan, Noga Rotem, Michelle Rada, Claire Sagan, Robert Self, Zach Sell, Theresa Warburton, and Vazira Fazila-Yacoobali Zamindar. Amanda Anderson created a vibrant environment during our Tuesday seminars and I thank her for all her engagement with this work.

Conversations with my wonderful colleagues in the history department at USC have enriched this book. My thanks to Marjorie Becker, Azade-Ayse Rorlich, Daniela Bleichmar, Bill Deverell, Alice Echols, Joan Flores-Villalobos, Jason Glenn, Joshua Goldstein, Wolf

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Gruner, Paul Lerner, Peter Mancall, Maya Maskarinec, Lindsay O'Neill, Edgardo Perez-Morales, Nathan Perl-Rosenthal, Jay Rubenstein, Steve Ross, Nayan Shah, Brett Sheehan, Aro Velvet, and especially Richard Antaramian. My gratitude to Sarah Gualtieri, Karen Haltunnen, and Kyung Moon Hwang for their mentorship and feedback on parts of this manuscript. Neetu Khanna was generous with her time and has offered unstinting support for this book. Nitin Govil has generously offered advice at critical junctures. Simone Bessant, Sandra Hopwood, and Lori Rogers have been essential and my gratitude to them for their assistance. I am grateful to USC Dornsife for time, space, and research funds, which were essential to completing this book.

This book has been shaped by all the students I have had the privilege of learning from and teaching at Bucknell University, Brown University, and at the University of Southern California. My gratitude to them for their vibrant and critical perspectives. My thanks especially to graduate students at the University of Southern California in HIST 541: Topics in the Global Historiography of Capitalism and HIST 561: Topics in Global South and South Asian Histories.

Anjali Arondekar and Sunil Amrith generously took time out of busy schedules to travel to Los Angeles for a book workshop. At a critical moment they provided incisive directions for the manuscript and helped me to more clearly see what this book was truly about. The influence of Anjali's formative work on the politics of archives is woven throughout the book. Sunil's vision for a more expansive definition of how we write history has been essential. During a busy time, Nayan Shah read the entire manuscript and offered incisive comments that have improved this book. Neetu Khanna moderated the workshop and her brilliant comments brought the discussion together in crucial ways. Priya Jaikumar and Nitin Govil offered key advice on framing.

This book was significantly improved by feedback I received at Ahmedabad University, Bard College, University of Southern California, Bucknell University, University of California, Davis, Western Washington University, Clemson University, Tufts University, Oxford University, Columbia University, the University of Rhode Island, and the University of Wisconsin, Madison. My thanks to colleagues at these institutions for their hospitality and generative comments, especially Itamar Toussia Cohen, Tabetha Ewing, Ayesha Jalal, Neelima Jeychandran, Mana Kia, Steven Marks, Johann Neem, Bettina Ng'weno, Tejaswini Niranjana,

xii / Acknowledgments

Smriti Srinivas, and Martha Elena Rojas. Smriti Srinivas went above and beyond, offering generative suggestions at crucial junctures.

Key shifts in my thinking and transformations in the book's arguments came from chance conversations, stray comments at panels, and more detailed feedback. It is my pleasure to acknowledge all these lucky occurrences. My thanks to Antara Datta, Sahana Ghosh, Anjali Arondekar, Mana Kia, Abigail McGowan, May Joseph, Parama Roy, Lucy Mae San Pablo Burns, Julia Stephens, Gaurav Desai, Sana Aiyar, Nayan Shah, Durba Mitra, Rupali Warke, Naomi Greyser, Neetu Khanna, Kalyani Ramnath, Mitra Sharafi, Leilah Vevaina, Laura Kunreuther, Robert Culp, Manan Ahmed, SherAli Tareen, Chandana Anusha, Meghna Chaudhuri, Nethra Samarawickrema, and James Haille III.

Early iterations of some arguments in Chapter 1 appeared in "A Poet's Ocean: Merchants and Imagination across Indian Ocean Gujarat," *South Asia: Journal of South Asian Studies* (2021) 44:4: 684–702. I thank the South Asian Studies Association of Australia and Taylor and Francis Ltd. for permission to use this material. A part of Chapter 2 appeared in "Papering over Racial Capitalism: Anticolonial Newspapers and Gujarati Merchants on Colonial Mauritius," in *The Routledge Handbook on Asian Transnationalism*, ed. Ajaya K. Sahoo (London: Routledge, 2022). I am grateful to Taylor and Francis for permission to use these materials. I especially thank Kama Maclean and Ajaya Sahoo.

I acknowledge with gratitude numerous archives, libraries, and archivists. My thanks to archivists at Maharashtra State Archives, Mumbai and the Mauritius National Archives, Coromandel, especially Mrs. S. Mohun, for access to their research collections. I am grateful to the First Dastur Meherjirana Library, Navsari and especially to Bharti Gandhi. I also would like to thank librarians and staff at F. E. Dinshaw Commercial and Financial Library, Mumbai, the library of the Asiatic Society of Mumbai, the University of Mumbai libraries, Raichand Deepchand Library, Bharuch, Rander Kutubkhana, and the Anjuman-i Islam, Rander. Conversations with numerous colleagues at these institutions informed my thinking about archives, libraries, and their impact on histories of the present.

In Gujarat, my gratitude to all the individuals and families who shared their stories with me and offered generous hospitality. While these individuals and families are named with pseudonyms, their perspectives were essential to this book. Even as I write in an academic genre and do

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not attempt to speak on their behalf, they have my deepest appreciation. My thanks especially to Priyanka Gonawala and her family in Surat, who took me in as their own, fed me numerous meals, and offered me their friendship during the enriching but lonely work of research. Thanks also to Abhay Mangaldas for his hospitality in Ahmedabad. My time learning Gujarati with Father Siddharth in Ahmedabad and tea after are among the highlights of my research. Thanks also to my teachers at the American Institute of Indian Studies Gujarati program in Ahmedabad for their instruction. My thanks to Samina Subedar and her family for reaching out and offering their support for my engagement with Asim Randeri, their beloved late family member. Over the last decade, my email exchanges with Hani Yousuf Attia helped me to see why writing this kind of history matters. My thanks to Hani for her generous engagement and to many more years of friendship. In Bombay, thanks to Kunal Merchant and Simin Patel for their fellowship and friendship.

In Mauritius, my thanks to numerous individuals, especially Meha Desai, Jameela Jaddoo-Zmanay, Akram Zmanay, Maryam Zaynah Jaddoo and Khalef Hosany. I am grateful to A. C. Kalla for sharing a wealth of knowledge based on his many years of research on the histories of Gujaratis in Mauritius. V. Govinden went above and beyond and shared resources and insights for which I am grateful. My thanks also to Jocelyn Chan Low.

I thank the National Center for Faculty Development and Diversity and Kerry Ann Rockquemore for creating a supportive community that was essential for completing this book. My gratitude to Eve Dunbar, Mackenzie Alston, and especially Rachel McLaren. Naomi Greyser taught me a great deal about writing and completely changed the way I approached the work for this book, enabling me to complete it. My thanks to Michelle Boyd and her Inkwell Retreats for offering so many of us the space to write in community. The free online writing retreats that she offers twice a year provided a crucial space for completing this book. Laura Tucker supported me through the final years of this project. I am grateful to her for her insight and quiet wisdom.

Words do not suffice for my thanks to SherAli Tareen.

Cathy Hannabach and Billie Haffener offered comments on an early version of this manuscript. Rachel Lyon provided the fantastic index. Kate Blackmer designed the wonderful maps that illustrate this book's geographies. Sincere thanks to Barbie Halaby for her expert proofreading of this manuscript.

xiv / Acknowledgments

My gratitude to Tabettha Ewing for her mentorship since my days as her student at Bard College. Her wise words, the example of her scholarship, and her friendship have kept me going. My thanks to Jesse Shipley for all his support. At Bard College, I learned a great deal from Robert Culp and Gregory Moynahan. Anjuli Kaul was my first history teacher and she gave me the gift of wonder.

This book was interrupted by a period of illness and my thanks to Dr. Sharad Shenoy and my mother, Anupama Pant, for their care. I am grateful to Lisa Itagaki for her expertise and advice at USC. I also gratefully acknowledge Dr. Rena Raj Muni's ongoing care and support.

My warm thanks to friends old and new, especially Catherine Talley, Sharini Kulasinghe, Maria Khan, Jennifer Ronald, Shalmali Talwalkar, Zubin Mehta, Katherine and Rick Leib, Rachna Dhavle, Heather Bellson, Kristina Aier, and Mehdi Azam.

My in-laws have been warm supporters of this project. My thanks to Atish, Sumedha, Anya, and Ayla Ghosh for their hospitality on the east coast. Susan and Uday Dhavle offered kind words throughout.

My aunt and uncle Neeraja and Ganesh Iyer have been long-time supporters of this book and my gratitude to them and Manasi Iyer for their hospitality over many years.

Sameer and Sanvari Nair have been unstinting in their encouragement and my thanks to them and Rahul and Midori. We lost my grandmother Shakuntala Nair as I finished this book. My thanks to Nani for all her support and love, and for her example as a teacher.

Though my Dar es Salaam research did not make it into this book, my warm thanks for their hospitality to the late Bapuji Bhatt, Babbu Aunty, Anju Aunty, Alka Aunty, Krishna, and the rest of the family for their warm hospitality. My thinking about homes and history were shaped by my experiences with you all.

My deepest love for and gratitude to my parents Anupama and Rajesh Pant for everything. In short, this book would not have been possible without them. My thanks to my sister Uttara for all her wise words, the best jokes, and warm support.

My thanks to my husband Akshay for all the ways – too numerous to name – he made this book possible. Thanks for being a total delight.

Finally, I would like to acknowledge my grandparents, Bharti Pant, Bipin Pant, Shakuntala Nair, and Chandran Nair, for their love and imagination from the very beginning.

NOTE ON TRANSLATION, TRANSLITERATION, AND PLACE NAMES

Unless otherwise noted, all translations are my own. My transliteration of Gujarati, Hindi, and Urdu words follows the Library of Congress standard schemes of Romanized transliteration (2011 and 2013). I have used these as guides and made slight changes for readability, including omitting diacritical marks. The place names that appear in this book reflect the complexity and changing nature of nomenclature and borders in Gujarat, South Asia, and the Indian Ocean region. For names of historical ports in Gujarat, I have opted to emphasize local Gujarati place names rather than British colonial renderings (Khambhat vs. Cambay) except for Bombay, which I have retained for clarity instead of Mumbai.

NOTE ON SOURCES

I use both pseudonyms and real names for individuals in the book that follows. Following anthropological conventions, I use pseudonyms to protect privacy. Where I am referring to published or archival materials, I use real names.