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Abstract Volume

**Ecologies of Existence: Exploring Ecofeminism and Environmental Trauma in
Khaled Hosseini's *A Thousand Splendid Suns* and Amitav Ghosh's *Sea of Poppies***

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Abstract:

The aim of this research is to explore the intricate reciprocity between ecofeminism and environmental trauma in Khaled Hosseini's *A Thousand Splendid Suns* and Amitav Ghosh's *Sea of Poppies*. Undoubtedly, both novels are examined through the postcolonial lenses, but their comparative ecofeminist dimensions remain significantly underexplored, particularly how environmental trauma shapes existence, resistance and suffering and its physical engravement on female bodies. Taking ecofeminism, in particular, material ecofeminism which advocates Stacy Alaimo's concept of trans-corporeality and Rob Nixon's notion of slow violence as its base, this study applies a comparative qualitative approach and textual analysis to unveil the gendered ecologies of survival in both novels. This research refutes viewing nature just as an inactive backdrop for human existence, rather it argues to see nature as an active force procuring gendered oppression and trauma. In his text, Hosseini makes slow violence visible through the erosion of resources, sustained drought and infrastructural destructions and this ecological desolation is a clear sign of the patriarchy and subjugation of female protagonists, Mariam and Laila-bounding them to household spaces where land destructions and mental and physical

deterioration of women merge. Conversely, Amitav Ghosh's novel reflects a more materialistic ecofeminist reality where women characters, like Deeti, fall under the crushing weight of a colonial botanical economy, especially opium cultivation which devours land, labor and bodies. Their sufferings and traumas are not figurative but trans-corporeal as they are physically entangled with the factory toxins that blur the line between the human and the non-human agents. Ultimately, this study reveals that female existence is not only an inevitable biological requirement but a continuous negotiation between environment and power.

Keywords: Ecofeminism, Environmental trauma, Slow violence, *A Thousand Splendid Suns*, *Sea of Poppies*.

Towards an Indigenous Criticism: Nativistic Perspectives in G. N. Devy's *After Amnesia and Of Many Heroes*

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Abstract:

G. N. Devy's writings on Indian literary criticism challenge the dominance of Western critical frameworks and highlight the diverse traditions of Indian languages, literature, and knowledge. This paper examines the nativistic ideas in Devy's *After Amnesia: Tradition and Change in Indian Literary Criticism* and *Of Many Heroes: An Indian Essay in Literary Historiography* to understand how he envisions an indigenous approach to literary criticism.

The paper opens with Devy's concept of "amnesia" in *After Amnesia*, in which he highlights the weakening of Indian criticism's connection to its intellectual and cultural traditions. It then examines *Of Many Heroes*, where Devy questions established ways of representing Indian literary history and draws attention to diverse literary traditions and voices. Reading the two works together, the study explores Devy's emphasis on Indian languages, indigenous traditions, oral and regional literary practices, and forms of knowledge that have remained outside dominant literary histories.

The paper argues that Devy's nativism is neither a rejection of Western thought nor a simple return to the past. Rather, it seeks to create a critical space in which Indian literary traditions can be understood within their own cultural and linguistic contexts. It further proposes that this approach has a sustainable dimension: by recognising linguistic and cultural diversity and encouraging the preservation, transmission, and ongoing engagement with indigenous knowledge and literary traditions, nativist criticism can help keep these traditions relevant for future generations.

The study ultimately argues that Devy's movement from "amnesia" to recovery offers a significant way to rethink Indian literary criticism as a plural, culturally rooted, and sustainable practice. It highlights the continuing relevance of nativism to indigenous knowledge, literary historiography, canon formation, and the decolonisation of literary studies.

Keywords: Indigenous Criticism, Decolonisation, Nativism, Indian Literary Criticism, Cultural Diversity.

The Ontological Evaluation of Artwork from the Standpoint of Representation and Non-representation Theory of Art

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Abstract:

The conception of art in Plato's philosophical endeavours, led the debate whether art is an imitative work or an original outcome of mind, this pertinent question posits a paradigmatic shift in approach to artwork. Aristotle formulates the theory of mimesis and catharsis as two primary elements of drama that defines that an actor imitates a real-life person or character in his performance, but it brings out a significant question, then what is art apart from imitation? What does constitute an artwork? The plausible attempts to answer the question postulates various theories in the domain of philosophy of art and aesthetic experience, such as, Is art merely a representation of the phenomena? Or Does art allude a semantic content in its representation? such questions open the space for cognitive assessment. In this paper, I would try to delineate the philosophical attempts that captivates our attention towards the modern theory of art that deals with representation and non-representation in the interpretation of artwork, and I would like to map out the historicity of its analysis which addresses the gap between classical theories which arbitrates imitation and its contrasting lens of modern art- theory of abstractionism and expressionism in its criticism.

Keywords: Mimesis, Catharsis, Representation, Semantic, Cognitive.

Edible Hierarchies, Thirsting Castes: Food, Water, and Resource Politics in Omprakash Valmiki's *Joothan*: A Dalit's Life

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Abstract:

The neutral substance of food and water is not usually the focus of Dalit literature but is instead heavily involved in the material organization of caste, dignity, labour and social belonging. The paper explores the autobiographical text *Joothan: A Dalit's Life* as a literary archive of caste-based resource politics in the context of disparities in access to food, drinking water, labour and everyday material necessities. This study takes a different approach from the other work done on *Joothan*, which has concentrated on its relation to untouchability, humiliation, autobiography and Dalit subjectivity, and instead focuses on the ecological and material frameworks that enable caste to decide on who gets to eat and drink, own and touch and live in particular spaces. The recurring image of 'joothan' - discarded leftovers that are collected and eaten by Dalit families is read as a symbol of humiliation as well as a sign of an economy of purity and pollution that determines access to food for Dalit families. The paper draws on B. R.

Ambedkar's analysis of caste, environmental-justice concepts and theories of the material inequality to demonstrate that Valmiki reveals the caste system as a mechanism of who has access to and controls whom, food, water, labour and space in day-to-day life. The autobiography also illustrates that there is no separation between the ecological injustice and social hierarchy: the scarcity of Dalit communities will often be created as a result of unequal access to resources. Hunger, thirst, leftovers, sanitation and labour are read together, and the paper suggests that environment becomes an important site for the production and resistance to caste power.

Keywords: Caste, Water, Resource, Food, Dalit.

The Cost of Sustainability: Environmental Justice and the Dystopian Underside of Climate Solutions

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Abstract:

The idea of environmental justice provides a framework for understanding and addressing unfairness related to environmental change. Environmental justice is the principle that all people, regardless of cast, class, race, income, or background, deserve equal protection from environmental hazards and equal say in decisions that affect their health and surroundings. Decades of data show that pollution, industrial waste, and climate-related hazards land disproportionately and unequally on low-income and marginalised sections of society. As the world moves toward a low-carbon, sustainable economy, dominant policy frameworks rely primarily on market-based instruments, technological interventions, and large-scale renewable infrastructure. However, research shows that a low-carbon transition does not always lead to environmental justice, raising the question of whether environmental justice is sufficiently integrated into current environmental debate. This paper critically investigates the structural paradoxes of this transition from the perspective of developing nations, with special focus on India. We argue that centralised environmental solutions often create a “dystopian underside,” and these solutions can lead to a situation where growth in urban areas relies on taking land, extracting resources, and displacing people in rural and tribal communities. Integrating critiques of marketization, grassroots ecological defence, human-centred production, agency expansion, and metabolic rift dynamics, this paper reveals how contemporary technocratic sustainability initiatives perpetuate entrenched colonial and class inequities. The paper is based on secondary data and uses case studies which are related to India's highly eco-sensitive zones. The study concludes that top-down climate solutions are not enough for sustainable development. In this paper, we suggest a middle-path approach to sustainable development. This approach includes marginalized people in society who often pay a high price for sustainability, and these costs come from taking land, extracting resources, and displacing individuals in rural and tribal communities.

Keywords: Environmental Justice, Sustainable Development, Marginalized Communities, Resources Displacement, India.

Poetics of Return and Ecological Restoration: Ixofill Mogen, Mapuzugun, and Decolonial Memory in Contemporary Mapuche Poetry

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Abstract:

The history of the Mapuche Nation is one of historical resistance against ongoing ecocide and genocidal practices, the structural consequences of which remain acutely present today. As the Mapuche ancestral language (Mapuzugun) fights to breathe against hegemonic Spanish, Mapuche literary production- particularly poetry- has emerged as a powerful locus of cultural resilience and ecological restoration.

Aligning with the sub-themes of Indigenous Knowledge Systems and Decolonial Ecologies, this paper examines contemporary Mapuche poetry through the theoretical lens of the “poetics of return” (Figueroa, 2017; Niño, 1998). In opposition to diasporic frameworks, these poetic works advocate for a vital return to ixofill mogen- the Mapuche paradigm of biodiversity encompassing all forms of life. This ecological vision is intrinsically tied to Mapuche language ideology (Course, 2018), wherein Mapuzugun is conceptualized not merely as human speech, but as an active, communicative constituent of all human and non-human entities within the territory.

This study analyzes key poetic texts by Leonel Lienlaf, Iván Antilef, María Teresa Panchillo, Bastián Chandía Millanaw, Marta Trecaman, Klaura Anchio and María Isabel Lara Millapan. We trace how these poets articulate the deep trauma of territorial dispossession alongside the radical possibility of restoring ecological and cosmic balance (*küme mongen*). Ultimately, this paper argues that Mapuche poetics functions as a lived practice of cultural sustainability. By reclaiming ancestral roots, ancestral memory, and communal gathering, these poets construct alternative, decolonial visions of ecological rebirth that challenge Western anthropocentrism and illuminate pathways toward relational environmental justice.

Keywords: Mapuche Poetry, Ixofill Mogen, Mapuzugun, Cultural Sustainability, Decolonial Ecologies.

Silent Kitchens: Culinary Memory, Ecological Belonging, and Cultural Sustainability in Sapna Ajwani's *Sindh*

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India**

Abstract:

Food is not just an identity marker but a way of remembering places, sustaining knowledge and negotiating the rupture in history that food practice is. This essay explores the cultural text Sapna Ajwani's *Sindh: Sindhi Recipes and Stories from a Forgotten Land* in which culinary practice becomes a site of cultural memory, displacement, ecological belonging and cultural sustainability. Focusing on

the kitchen as a “silent archive” in this work, this paper seeks to explore how recipes, ingredients, oral histories and culinary practices help preserve the forms of knowledge threatened by Partition, displacement and generational forgetting.

By using ecocriticism, cultural memory, postcolonial/ decolonial, and trauma and diaspora studies theories, the paper tries to conceptualize culinary practice as a way of interaction of human communities and the more-than-human environments that sustain them. The author’s reference to the Indus river, agricultural lands of Sindh, its fishes, crops and regional food practices allow the reader to interpret the Sindhi cuisine as a material-ecocritical phenomenon which consists of the relations between land, water, seasonality, resource availability and cultural practice. Her collection of recipes and stories also proves how displaced Sindhis try to restore their sense of belonging through the food practice, turning kitchen into the site of memory, resilience and intergenerational transmission.

Thus, the paper will argue that culinary forgetting not only represents the loss of memory but the disruption of cultural and ecological knowledge systems. At the same time, the process of recuperation undertaken by Ajwani demonstrates how culinary practices might become sustainable cultural practices after territorial rupture. As a result, by reading Sindh as an alternative archive, the essay broadens ecocritical analysis from the landscapes and environmental crisis to the practices of food ways and domesticity. Culinary sustainability, therefore, becomes a cultural resilience practice which allows sustaining the relations between memory, community, place and the more-than-human world.

Keywords: Culinary Sustainability; Ecocriticism; Cultural Memory; Food Studies; Partition; Displacement; Postcolonial Ecologies; Sindhi Foodways.

Deep Ecology and the Ethics of Attention in the poetry of Mary Oliver

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Abstract:

Mary Oliver, an American poet, in her poems offers a glimpse of the ecological ambience and the ethics of attention, which is placed in the framework of Deep Ecology. This idea is adumbrated in the writings of Arne Naess and other thinkers. They focus upon the innate values of all living beings. They seek to highlight the need for a reorientation of human consciousness to the natural world. Her poems bring into focus this ethos not through specious argument but through a praxis of attentiveness. She shows an ethical discipline of discerning, listening and living in a kind of supramundane world. Her poems metamorphose the ordinary encounters with birds, rivers, grasses, or wildflowers that bloom unseen into something worth reverence. In the process she effects an ecological spirituality that defies anthropocentric cliches. She sees life steadily and sees it whole against the backdrop of nature and shows a symbiotic relation between man and nature.

The ethics of attention in Oliver’s poems is not an idle observation but upholding a clear moral stance. By means of foregrounding silence, perseverance, and receptivity, she presents an angle of vision

that offers a mode of perception that holds in high esteem, reverses the autonomy of nonhuman life. This attentiveness turns into a form of ecological resistance. She deprecates the utilitarian gaze that reduces nature to resources. We may cite the examples of some poems like *Wild Geese* and *The Summer Day* where she demonstrates how attention to details of fragility and transience of existence- whether of the flight of geese or the prayer-like act of observing a grasshopper can convey a sense of affinity and responsibility. Her poetic perception aligns with Deep Ecology's insistence on interconnectedness and biocentric equality. At the same time, she offers a distinctive literary expression of ecological ethics.

Keywords: Mary Oliver-Deep Ecology -Ecocriticism-Ethics of attention - Anthropocentrism.

Toxic Landscapes: Endosulfan and the Aesthetics of Slow Violence in Malayalam Cinema

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Abstract:

The Endosulfan tragedy in Kasargod, Kerala, is distinct from other environmental disasters in the region due to its enduring impact on public health over a decade. Aerial pesticide spraying of cashew plantations is viewed as a form of environmental injustice and one of the most harmful actions that a government can take. The exposure had a detrimental impact on newborn infants, resulting in severe congenital abnormalities, numerological anomalies, and a high incidence of premature mortality. It is noteworthy that while the tragedy has been extensively documented in journalistic, activist, and testimonial literature, its representation in film is remarkably underrepresented. This study addresses the existing gap by analysing how Malayalam cinema represents toxicity as an instance of the "slow violence" phenomenon, as conceptually defined by Rob Nixon (2011), where environmental degradation unfolds gradually and imperceptibly, disproportionately affecting disadvantaged communities and defying the spectacular, event-driven narrative structure of conventional disaster films.

This paper provides a detailed examination of two films that directly address the endosulfan disaster: Dr. Biju's *Valiya Chirakulla Pakshikal* (Birds with Large Wings, 2015), which documents a photojournalist's decade-long coverage of the disaster's victims, and Jayaraj's *Pakarnnattam* (2012), which portrays the crisis from the vantage points of grassroots political activism and legal efforts. This analysis engages in comparative study with Ambikasuthan Mangad's Malayalam novel *Enmakaje*, thereby situating cinematic representations within a wider literary and cultural discourse on the disaster, and examining how distinct narrative forms, such as documentary-inflected cinema and testimonial fiction, influence the temporal and ethical dimensions of narrating slow violence. This paper posits that Malayalam cinema's exploration of the endosulfan tragedy serves a dual purpose: it functions as an ecological witness, rendering a spatially and temporally dispersed disaster into a coherent narrative, and simultaneously highlights the constraints of visual and narrative representation in conveying the cumulative, long-term impacts of environmental harm. The films exemplify a form of cultural

sustainability by preserving collective memories of environmental injustices and holding institutions accountable.

Keywords: Slow Violence, Environmental Justice, Malayalam Cinema, Endosulfan, Toxicity, Ecocriticism.

Breathing and Buying in the Anthropocene: Environmental injustice and Capitalist Dystopia in Manjula Padmanabhan's *Sharing Air* and *Gandhi-Toxin*

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Abstract:

Eco-critical writings can arguably be traced back to 1962 when Rachel Carson published her critically acclaimed seminal book *Silent Spring*, which advocated for an integrative approach to balance between economic development and environmental preservation. From time immemorial, humans have been self-aggrandising enough to annihilate the Mother Earth that has been our sole source of nourishment and shelter, thereby becoming alienated and estranged from our primordial home, the Mother Earth. In this context, one must mention the philosophy of Bruno Latour who contests the modernist framework of nature-culture and human-non-human bifurcations. This separatist tendency has created the conflict between environment and humans where the latter endeavours to recklessly control the former for some utilitarian purposes. A safe future for the continuance of a healthy life was thought to be achievable through the prudent use of resources and by ensuring a balanced interdependence of economic growth and environment (Brundtland Commission Report 1987). Now the question is what is then the role of literary texts when one looks into the various challenges that the entire mankind is facing when the very existence of their home (Earth) is under a severe threat? Manjula Padmanabhan's short story, "*Sharing Air*" and "*Gandhi-Toxin*" take the readers to the post-apocalyptic tale set in future. While "*Sharing Air*" dramatises the metamorphosis of breathable air from a shared environmental resource into a privatised survival commodity, "*Gandhi-Toxin*" goes one step further and extends this critique to a hyper-capitalist milieu where compassion becomes incompatible with ruthlessly competitive market logic. Hence this chapter grapples with the concept of ecocriticism and its role in creating awareness about environmental issues and sustainable development thereby fostering a deeper understanding of the interdependence between humans and the non-human world. The chapter will also establish the fact that the close reading of the texts through ecocritical and Anthropocene frameworks and situating it within the parlance of SDGs- particularly SDGs 3, 11, 12 and 13- reveal that the two texts uncover a strong interdependence of environmental health, social justice and ethical responsibility.

Keywords: Sustainable Development, Ecocriticism, Environment, Ecology, Anthropocentrism.

The Aesthetics of Slowness: Recontextualising Inherited Practices and Sustainability in Yim Soon-rye's *Little Forest*

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Abstract:

This paper examines Yim Soon-rye's 2018 Korean film "Little Forest", arguing that it reinterprets inherited ecological and culinary practices through contemporary slow-living culture, offering an alternative approach to life and sustainability. Rather than presenting Hye-won's return to the countryside as a simple return to tradition, the paper examines how practices of cultivation, seasonal eating, preservation, and cooking acquire new significance when recontextualised within contemporary life. In this recontextualisation, practices associated with rural and intergenerational traditions are not merely preserved but adapted as responses to the accelerated and consumer-driven rhythms of contemporary modernity.

Drawing on scholarship on slow living, sustainable consumption, cultural memory, and contemporary modernity, and through close analysis of the film's narrative and audiovisual form, the paper establishes how inherited ecological and culinary knowledge becomes part of a contemporary sustainability imaginary. The paper further examines the aestheticisation of these practices through the film's sensuous attention to food, landscape, domestic spaces, and seasonal rhythms. It suggests that slowness becomes desirable as a contemporary way of life rather than simply a return to tradition, raising questions about the relationship between sustainability, aestheticisation, and consumer culture. The paper, therefore, considers how the reworking and aestheticisation of inherited practices enable "Little Forest" to imagine sustainability within contemporary life, while also exposing the limits and contradictions of making sustainability desirable.

Keywords: Sustainability; Slow Living; Aestheticisation; Intergenerational Knowledge; Little Forest.

Studying Human - serpent Relationship through the Lense of Ritual Worship: A Comparison between Manasa and Jhaklai

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Abstract:

This paper will study human-serpent relationship especially when the serpent is worshipped. To do this we will engage in a comparative reading of Manasa Mangalkavya, a literary canon dedicated to the serpent deity and the ritual performances of Jhaklai, a cobra that is ritually worshipped in Burdwan, West Bengal

The significant difference here is that Manasa is not a serpent herself but a deity of the snakes, while Jhaklai is a venomous cobra with whom humans co-habit. The striking differences in how they

are imagined and worshipped will tell us how literature and performance differently approaches the concerns of a shared space.

However, there are a few differences here. While Manasa is worshipped out of fear for her wrathful nature, Jhaklai is ritually worshipped because of its reluctance to bite humans. While Manasa is worshipped to keep snakes away and protect oneself from snake bites, the Jhaklai is ritually worshipped because the cobra's presence is desired. I don't intend to develop an opposition between the deities, but this difference is an environmental imagination that develops from shared everyday relatedness with the cobra.

With a comparison between Manasamangal literature and the ritual performances of Jhaklai, we will explore how human-animal relatedness can range from undesirable to desirable and how rituals imaginatively reconfigure the shared relatedness.

Keywords: Manasamangal, Ritual Performance, Jhaklai, Shared Space, Everyday Relatedness, Ecological Consciousness.

Tradition, Social Change, and Women's Resistance in *The Moth-Eaten Howdah of The Tusker*

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Abstract:

This paper explores the confrontation between established Brahminical tradition and gradual processes of social change in the Indian subcontinent through Indira Goswami's 1986 Assamese novel *The Moth-Eaten Howdah of the Tusker*, written under the pseudonym Mamoni Raisom Goswami and translated into English in 2004. The study focuses on three interrelated aspects: the traditional mechanisms of social death imposed through widowhood; the discursive and performative forms of resistance enacted by female characters, particularly Giribala, Durga, and Saru Gossainee; and the representation of such resistance within the wider historical and demographic context of widowhood in India. The study employs a qualitative methodology based on close reading of the primary text, a thematic review of relevant academic scholarship, and analysis of published demographic data concerning widowhood in India.

The findings reveal that tradition in the novel operates as a functioning mechanism of social control through surveillance, dietary prohibitions, and the seclusion of widows within the *sattrā*. Resistance assumes diverse forms, ranging from Durga's silent internal opposition to Giribala's verbal protest and eventual self-destruction. The novel therefore does not offer an optimistic narrative of women's emancipation from oppressive social practices. Instead, it portrays social change as a difficult and costly process facilitated by education, interaction between widows and members of other castes, and transformations in the *sattrā* economy resulting from land reforms and the communist movement.

The study contributes to scholarship by combining literary analysis with sociological and demographic perspectives on Indian widowhood, demonstrating that *The Moth-Eaten Howdah* of the Tusker functions both as a literary work and as a significant representation of gender-related social realities that remain relevant today. Ultimately, the moth-eaten howdah emerges as a metaphor for a decaying patriarchal system whose authority persists despite the visible erosion of its material foundations.

Keywords: Tradition, Widowhood, Patriarchy, Resistance, Social Change.

Bridging Indigenous Knowledge and Environmental Consciousness: An Ecocritical Study of Sheela Tomy's *Valli*

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Abstract:

Indigenous knowledge has been shaped through generations of experience and reflects a deep understanding of local ecosystems, sustainable practices and holistic approaches to health and development. This study explores the intricate relationship between humans and nature in Sheela Tomy's novel, *Valli* through an ecocritical lens in the context of the Adivasi community in Kerala, India. Set in the ecologically rich landscape of Wayanad, Kerala, this research study argues how Tomy's narrative techniques challenge dominant paradigms of human-nature relationships and offer a nuanced perspective on environmental degradation, cultural resilience and the impact of modernization on traditional ecological systems. The study also examines how literature plays an important role in preserving and promoting indigenous cultures and traditions. The study further examines Indigenous ecology by exploring how Adivasi worldviews encourage a sustainable and harmonious relationship with the land, animals and forests. The paper explores how Sheela Tomy's *Valli* connects indigenous cultural traditions with environmental consciousness and highlights the unique position of indigenous narratives in global environmental discussion. The study further demonstrates that these cultural practices embody an ecological worldview grounded in reciprocity, sustainability and respect for the natural environment. By foregrounding indigenous ecological perspectives, the study reveals how Tomy's work contributes significantly to the field of ecocriticism and provides crucial insights for tackling environmental issues.

Keywords: Adivasi, Indigenous Knowledge, Ecocriticism, Environmental Consciousness, Sustainability.

In Search of a Haven: A Reading of Necropolitics in Megha Majumdar's *A Guardian and a Thief*

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Abstract:

Megha Majumdar's 2025 novel *A Guardian and a Thief* offers a pertinent portrayal of human survival amid the intense horror and devastation of a climate-dystopian near-future Kolkata. Severely impacted by the ecological collapse in which pestilence, drought, and rising sea levels have obliterated agricultural and food distribution systems, the city functions as a death-world where basic survival compromises traditional moral ethics. Most animals have died, and fish, a defining part of Bengali cuisine, have completely vanished due to abnormal water temperatures. The rich and diverse Bengali cuisine is replaced with protein bars and rotten vegetables, and people are even forced to eat algae to survive. In stark contrast, the city's only living billionaire, the shelter's major donor, lives in a floating hexagon on an artificial river island, away from all the climate-dystopian consequences. This paper undertakes a critical textual analysis of the novel to explore the horror of environmental ruin that transforms parental duties into a desperate struggle for survival by juxtaposing Ma, an upper-middle-class shelter manager who is compelled to steal from refugee shelter donations to feed her two-year-old daughter Mishti, against Boomba, a starving, displaced evacuee who inadvertently steals Ma's prized climate visas to Michigan. Through the lens of Achille Mbembe's concept of necropolitics, this paper aims to examine the contrast between the city's starving populace, the living dead whose liminal existence is stripped of basic rights, dignity, and safety, and the billionaire's insulated luxury, an epitome of an earthly paradise. Ultimately, this paper argues that Majumdar's narrative serves as an apt illustration of climate necropolitics, wherein the titular search for a haven and a safe future never truly ends for ordinary people.

Keywords: Displacement, Eco-Dystopia, Hunger, Migration, Necropolitics.

Narrating the Unlivable: Solastalgia and the Poetics of Climate Fiction in Amitav Ghosh's *Gun Island* and Barbara Kingsolver's *Flight Behavior*

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Abstract:

What is it like to grieve for a place that has not vanished, but has simply ceased to feel like home? This paper takes up solastalgia- a term coined by the philosopher Glenn Albrecht to describe the distress a person feels when the environment they live in and love begins to change around them- as one of the defining emotional registers of present-day climate fiction. Reading Amitav Ghosh's *Gun Island* (2019) alongside Barbara Kingsolver's *Flight Behavior* (2012), the paper argues that climate fiction, or "cli-fi," does far more than describe ecological disaster. It gives shape and voice to a slower, quieter, more disorienting kind of grief: the grief of watching what is familiar turn unfamiliar, often well before anyone is ready to call it a crisis. Set respectively in the Sundarbans and in Appalachia, the two novels present

this experience of solastalgia against strikingly different backdrops of vulnerability- the Global South and the Global North, the migrant and the rooted, the mythic and the empirical. Yet neither novel indulges in the apocalyptic spectacle so often associated with climate writing; both prefer to linger in the unresolved, aching space between recognising a loss and fully living through it. Drawing upon ecocriticism (Buell), the environmental humanities (Glottfelty and Fromm), and Ghosh's own reflections on climate narrative in *The Great Derangement*, the paper proposes that solastalgia gives literature a distinct narrative grammar of its own- one built on dislocation, memory, and the uncanny, rather than on plot-driven disaster. By placing solastalgia, rather than survival or spectacle, at the centre of the discussion, this paper suggests that climate fiction is better understood as a literature of witnessing than of warning: a literature that does not merely ask us to fear the future, but invites us to mourn, with full attention, a present that is already slipping away. In doing so, it joins the larger conversation on sustainability as an ethical and cultural practice, suggesting that literature's task in the Anthropocene may lie less in offering solutions than in teaching us how to grieve well.

Keywords: Solastalgia, Climate Fiction, Anthropocene, Ecocriticism, Environmental grief, Amitav Ghosh, Barbara Kingsolver.

The Role of Women, Their Status and Representation in the Rajbanshi Society: A Critical Discourse Analysis

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Abstract:

Rajbanshi is an Eastern Indo Aryan linguistic community mainly concentrated in the districts of North Bengal, lower Assam, and also in Rangpur in Bangladesh, and Jhapa and Morong districts of Nepal (Grierson, 1903; Toulmin, 2009, Wilde, 2008). This paper aims to critically study the role of women in Rajbanshi society. It asks some fundamental questions and tries to critically explain it. The major questions are; How are women being viewed and treated by the traditional patriarchal norms? Do they question the traditional norms as being vindictive and oppressive which have marginalised them in generations after generations? Or are they the instruments and stakeholders of Patriarchy in facilitating, feeding and continuing the normalisation of their roles in Rajbanshi society? This study employs Norman Fairclough's three-dimension model (1995), Van Dijk's socio-cognitive approach (1998) and Ruth Wodak's discourse-historical method (2001) to critically examine the role of women in Rajbanshi society and how they are placed in larger discourse i.e. control and production of power, authority and identity in the patriarchal hegemonic relation. Critical Discourse Analysis (CDA) helps to understand the relationship between language, power, ideology and society. It believes that language is not neutral. It is used to construct identity, maintain power and reproduce social beliefs. For this study, the framework is built on three major models of CDA to provide a comprehensive analysis of women in Rajbanshi society. Fairclough's Three Dimensional Model (1995) examines textual analysis, discursive practices and social

practices of a community. Van Dijk's Socio-Cognitive Model (1998) connects discourse with the mind and society. It is useful to understand how the traditional patriarchal beliefs work at the cognitive level. Wodak's Discourse Historical Approach (2001) is important for understanding discourse in its historical and political context. It investigates how power relations and social hierarchy are represented and maintained through these traditional beliefs. Like the folkloristics traditions, these sociocultural beliefs are passed down from generations to generations. Idioms, proverbs, sayings, folk tales are the reservoirs of these folk beliefs. At times, some of the folk beliefs change or modify as per the need of the society and some beliefs may disappear or some still continue to be used in the society. The dominant elites control the discourse and its production, reproduction through various means and language is one of them. The role and duty of Rajbanshi married woman is superimposed in the following proverb;

aʈo ɟaga ɡʰɔno bʰaʃur

narrow place many husband's elder brother

ʈaʈe aʃil mama ʃɔʃur

in that came maternal uncle father in law

'In a congested room, husband's elder brothers are already present,

In such a situation, the husband's maternal uncle comes in.'

The same proverb is simplified in the sayings in Rajbanshi that [bʰaʃurok nara na ɟay] 'a married woman cannot touch her husband's elder brother'. Here [bʰaʃur] 'husband's elder brother' is represented as a powerful and higher-status member of the family because he is the eldest son. Due to his familial and social power, a distance is maintained. This taboo creates and maintains the hierarchy and respect within the joint family system. The discourse positions the younger daughter-in-law in a lower position, and through this belief power, social position and hegemony are reproduced. It is to be noted that the proverb broadly reflects the narrowed space and gendered mobility control of the married woman within the Rajbanshi family setting. However, this distance also creates respectable relations in the society, where the woman will not utter the name of their husband, husband's elder brother or the name of father in law. By creating this distance, the society also operates in an understanding that any illicit relationship with the younger brother's wife or with the husband's elder brother will bring indignation and shame to the self and in the family. However, in present times, there are many sociocultural beliefs which show a change in power relations. In a societal level, the change from joint family to single family, influence of modern education and Bengali culture on the Rajbanshi society many educated married women address their husband's elder brother as [ɟaɟa] 'elder brother'. This has never been witnessed earlier. It is the influence of the Bengalis in the vicinity. In this study, this combined theoretical framework on CDA will help us to understand socio-cultural beliefs on women, their roles and status in Rajbanshi society in alternative perspectives.

Keywords: CDA, Folk beliefs, Ideology, Language, Patriarchy, Power, Proverbs, Rajbanshi, Representation, Role of women, Social hierarchy.

Ecological Displacement: Devastated Human Life in Krishnat Khot's *Ringaan*

**Dr ANITA MUKUND POWAR, Assistant Professor, The New College, Kolhapur, Maharashtra,
India**

Abstract:

The article analyses severe effects of displacement of humans from their original forest habitat to modernised world in the Marathi novelist, Krushnat Khot's Sahitya Akademi award winning Marathi novel, *Ringaan* (2017), translated into English by Maya Pandit as *Ringaan, The Full Circle* (2022). The novel explores the conflict of displacement between human and human, also between human and animal. Devappa, the age old protagonist and local ecological knowledge holder, displaced from his small village in the forest to near the civilized village because of government dam. He with his family and community have to face hate and cruelty of civilized people towards them and then cruelty and wildness of his tame but left behind buffalo. Dam was built for the progress of nearby people however the human's 'development' reveals various devastating facts like co-existence between human and animal, anthropocentric views and many more, the things led to uprooted feelings in the displaced humans, new conflicts in their routine life, disruptions of relationships among humans and animals, and multispecies ecological crisis. Entire ecological system of both humans and non-humans is disturbed and devastated due to displacement of tribal people. Mechanics of human progress disconnects the environment to both human and animals at the same time. In the story of this novel, the buffalo was once a pet, humanized animal, turns into natural trait of wild cruelty after starting to live without humans. So the novel directs that for sustainability, humans have to maintain relations with environment without disturbing the roots of ecology, as humans can't turn and fit into their natural traits that is wildness.

Keywords: Ecology, Displacement, Devastation, Sustainability.

Rivers as Cultural Worlds: Re-thinking Human–More-than-Human Relations in A·chik Oral Narratives

**Dr ANITHA CH. MOMIN, Assistant Professor, Captain Williamson Sangma State University,
Meghalaya, India**

Abstract:

This paper examines how A·chik oral narratives understand rivers as more than natural resources or physical spaces. It focuses on relationships between humans and the more-than-human world and what these relationships reveal about human responsibility. The analysis is based on relational ontology, Indigenous relationality, and more-than-human ethics to examine how A·chik narratives understand rivers as cultural worlds. The paper argues that A·chik narratives do not present humans and nature as separate worlds. Instead, they present human existence as constituted through relations with other beings and places. Here, more-than-human beings are not simply passive parts of the living world; they are active participants in it, and they can also affect human actions. These relations involve responsibility and reciprocity. This understanding helps to see sustainability as a means of sustaining responsible

relations with the more-than-human world; it is not only about protecting and managing natural resources. This paper also argues that A·chik oral traditions are not merely examples of previously developed environmental theories. They present their own ways of understanding human- more-than-human relations, and contribute to current debates on sustainability, ecological ethics, and decolonial ecology. By bringing A·chik oral thought into these debates, the paper re-imagines human- more-than-human relations as a practice of responsibility, belonging, and coexistence.

Keywords: A·chik oral narratives, Relational ontology, More-than-human ethics, Sustainability, Decolonial ecology.

The Unequal Anthropocene: Climate Crisis and Displacement in Amitav Ghosh's *Gun Island*

Dr ANJALI DAWAR, Assistant Professor, VIPS-TC, India

Abstract:

The discourse of the Anthropocene has foregrounded humanity's growing impact on the planet, but its tendency to speak of "humanity" as a collective agent raises important questions about unequal responsibility and vulnerability. Amitav Ghosh's *Gun Island* (2019) offers a compelling literary engagement with these questions through its representation of climate disruption, migration, displacement, and precarious communities across South Asia and Europe. This paper proposes a postcolonial reading of the novel to examine how the ecological crisis intersects with histories of inequality, uneven development, and marginalisation.

Drawing on Dipesh Chakrabarty's formulation of the Anthropocene and Rob Nixon's concept of "slow violence," the paper argues that *Gun Island* complicates the notion of a uniformly experienced climate crisis. While environmental change operates on a planetary scale, its consequences are experienced unevenly, particularly by communities whose lives are already shaped by economic insecurity, geographical vulnerability, and restricted mobility. The novel's depiction of climate-related movement from the Sundarbans and other vulnerable regions towards Europe reveals that displacement cannot be understood as an exclusively environmental phenomenon; it is also shaped by political borders, labour conditions, economic inequalities, and longer histories of colonial and postcolonial development.

The paper further argues that Ghosh challenges the assumption of a homogeneous human subject within Anthropocene discourse. By placing local experiences of ecological vulnerability alongside transnational patterns of migration, *Gun Island* foregrounds the differentiated ways in which people participate in, experience, and respond to planetary ecological change. A postcolonial perspective therefore enables a more nuanced understanding of the Anthropocene- one that recognises that the climate crisis may be planetary in scale but remains deeply unequal in its causes, consequences, and possibilities for adaptation.

The paper situates Gun Island within contemporary debates on climate migration and environmental justice and argues for understanding sustainability through the historically differentiated experiences of communities in the Global South.

Keywords: Amitav Ghosh, *Gun Island*, Anthropocene, Postcolonialism, Climate crisis, Displacement, Climate migration, Environmental justice.

A Moveable Feast of Words with an Interconnection of Literature and Food

ANKANA GHOSH, Student & Independent Author, India

Abstract:

Food is not only towards hunger, but also about navigating towards mere survival, culture, literature, psychology and more- a place to escape from trauma sometimes. In literature, the culinary is never just food; it brings efficiency, sufficiency, governance and psychics. Food and literature are deeply intertwined in the universal human experience. It also illustrates the socioeconomic boundaries. In the edited volume by Nilanjana S. Roy “A Matter of Taste: The Penguin Book of Indian Writing on Food (2004)”, she describes personal memory to political conflict through major Indian authors like Mulk Raj Anand’s *Bread for the Sweeper*, where a mere chapatti carries an entire socioeconomic state of India, and the book carries memory of childhood through the prominent authors like Salman Rushdie’s *On Leavened Bread*, Vir Sanghvi *Past Times: First Tastes That Lasted Forever*, Rohinton Mistry *Gustad’s Chicken*, Gita Hariharan *The Remains of the Feast*. The author also describes history on a platter, with prominent authors featuring on food like Salman Rushdie’s *Chutnification*, Amitav Ghosh’s *Tibetan Dinner*, E.M. Forster’s *The Outsider’s Thali*, etc. Nilanjana S. Roy illustrates how food connects with the senses and the line of control through authors like Anuradha Roy’s *Cooking Women*, P. Sainath’s *Everybody Loves a Good Drought*, Chitra Banerjee Divakaruni’s *The Secret of Spices*, etc. In contrast, Asako Yuzuki connects food with psychology, the Japanese social framework, restrictions placed on women and food as a metaphorical way of personal transformation in her famous book “*Butter: A Novel of Food and Murder*”. In her book, Yuzuki depicts food as puzzles to enter someone’s mind and psychology. In the book, the author depicts three women’s lives representing the different perspectives of food: for Rika, a journalist, food works as personal growth; for Kaji, an accused, imprisoned woman, food works as breaking the patriarchal manipulation; and for Reiko, a perfectionist home cook, her culinary journey illustrates her marital performativity. Yuzuki also describes food with fashion, like “Food and fashion- things that women were supposed to have a particular fondness for...”. In the famous book by Kiran Desai, “*The Loneliness of Sonia and Sunny*”, food illustrates loneliness, as in the sentence “Rejection of spice is like rejection of mother. In Yuzuki’s book, this is also shown through food in a sentence: “Even with her stomach full of warmth and the tastes of delicious food lingering on her tongue, she remained alone. So, food and literature have a complex but dimensional mutual relationship.

Keywords: Key words: Food, Literature, Sufficiency, Loneliness, Interconnection.

Reimagining Visarjana: Durgā Pūjā, Ecological Responsibility, and the Ritual Transformation in Kolkata

ANKIT GANDHI DAS, Research Scholar, Department of Comparative Literature and India Studies, The English and Foreign Languages University (EFLU), Hyderabad, India

Abstract:

The concluding rites of the Durgā Pūjā festival, visarjana, is about performing the ritual dissolution of Mā Durgā into Prakṛti by drowning the goddess's clay idol in moving water. However, in modern-day Kolkata, this process of returning to Prakṛti is significantly modified: the use of cranes, man-made ponds, and water-jet dissolution prevents the complete immersion of the clay idols in the water body in question, because the toxicity levels of the Hooghly River with regard to heavy metals and lead paint has increased significantly since the 1990s. This paper will examine this issue of the tension between ecological sustainability and ritual completion, exploring how the change of the traditional method of idol immersion into a river, to a more environmentally sustainable form of interrupted dissolution alters the theological rationale behind the rite in question. Whereas the previous ritual required the material body of the goddess to dissolve and return to the river as an act of cosmic cyclicity, the modern-day eco-immersion ritual denies that process and replaces the natural river with the artificially regulated surrogate water source. Utilizing the framework of ecocriticism and religion studies, along with citing relevant examples of recent interventions by Kolkata Municipal Corporation and National Mission for Clean Ganga, this paper will interpret how a Śākta ritual tradition is actively renegotiating what fidelity to the goddess requires under conditions of ecological crisis.

Keywords: Durgā Pūjā, Visarjana, Ritual ecology, Hooghly River, Śākta tradition.

From the Forbidden Forest to the Forest of Ghosts: Magic, Nature and Power in Harry Potter and Goopy Bagha Trilogy

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Abstract:

This paper undertakes a comparative study of the representation of forests, magic, and nonhuman agency in J. K. Rowling's "Harry Potter" series and Satyajit Ray's "Goopy Bagha" trilogy. While both narratives employ fantasy and the supernatural to construct alternative worlds, their forests function as more than enchanted settings. They become contested spaces through which questions of power, knowledge, human exceptionalism, and ecological interconnectedness are negotiated.

The forests and supernatural landscapes of the "Goopy Bagha" trilogy and "Harry Potter", particularly the encounters with ghosts and other-than-human forces- destabilize human claims to authority and expose the consequences of political domination, greed, and violence. The paper argues that magic serves not merely as an escapist or fantastical device but as a narrative strategy for making visible forms of both human and nonhuman agency that conventional systems of power attempt to suppress or control. The comparative framework also highlights significant cultural differences.

Rowling's forest is frequently positioned within a European fantasy tradition in which wilderness is mysterious and potentially threatening, whereas Ray's treatment of forests, ghosts, and supernatural forces is shaped by Bengali cultural imagination and a distinct engagement with social and political power. The paper also attempts to compare and discuss how the human and non-human forces come together to contribute to resist authoritarian dominance.

By placing these two seemingly disparate fantasy traditions in dialogue, the paper seeks to expand critical approaches to children's and popular literature beyond Western canonical texts. Ultimately, the paper argues that the movement "from the Forbidden Forest to the Forest of Ghosts" reveals how fantasy can challenge authoritarian structures leading to the formulation of subversive strategies of resistance and generate culturally diverse narratives of ecological interdependence, resistance, and sustainable coexistence.

Keywords: Fantasy, Subversion, Nature, Non-human Agency.

Nakshi Kantha as Living Heritage: Memory, Continuity and Sustainable Cultural Practice in West Bengal

Dr ANTARA DAS, Assistant Professor, Department of Bengali, Faculty of Arts, Banaras Hindu University, India

Abstract:

Nakshi Kantha is a remarkable traditional textile art of the West Bengal. It goes beyond an embroidered technique since it serves to preserve memory, stories, emotions, and everyday experiences. Previously, women would use different running stitches on old sarees, dhotis and other old cloths to create art with pictures and patterns. In this way, the personal memories, feelings, stories of families, communities were kept and transmitted from one generation to the next. Hence, Nakshi Kantha may be regarded as a form of living cultural heritage.

The paper looks at Nakshi Kantha from West Bengal by means of the concepts of memory, heritage and sustainable cultural practices; it investigates how the memories and knowledge found in Kantha embroidery are still alive in modern society and also examines how the craft can stay significant in a fashion industry which is ever more affected by mass production and fast fashion.

The principle of sustainability in Nakshi Kantha includes not only the use of old or recycled cloth but also the preservation of traditional knowledge, skills, stories, and artistic techniques. It is just as important to take into account the social and economic situation of the women artisans, and fair recognition and payment along with opportunities to carry on and pass on their skills can help to secure the future of the craft.

The article also addresses the possibility of Nakshi Kantha stepping into the world of contemporary fashion with its cultural identity. The important example of women Kantha artisans from

Birbhum receiving national-level recognition shows that their work is appreciated not just as a commercial product but also as an artistic and cultural practice.

Keywords: Nakshi Kantha, Cultural Memory, Living Heritage, Sustainable Cultural Practices, Women Artisans.

Ecological Harmony in Crisis: Children, Nature, and Environmental Awareness in The Wind in the Willows and The Lorax

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Abstract:

Children's literature is, perhaps, the best way to introduce kids to the relationship between people and nature as well as the environmental awareness. Children's stories shape a child's perception of animals, forests, and natural resources. The present paper aims to raise awareness of the ecological issues not only among the children but also in the human world through *The Wind in the Willows* by Kenneth Grahame and *The Lorax* by Dr. Seuss.

Kenneth Grahame in *The Wind in the Willows* glorifies the landscape of the riverbank, woods, and the countryside. He makes animals speak and act as human beings do, so that the reader would absorb the idea of nature as a habitat of human beings' hearts and minds and understand the value of nature in human life and the concept of harmony present in the animal world. On the other side, in *The Lorax* Dr. Seuss, narrates the story of an environment that has been spoiled by men and speaks for the forest, which becomes the capital of the newly opened factory. He exposes the detrimental nature of consumerism, where people care only about the products and not about the processes.

In both books, children see the world around them, but in different ways. Grahame invites kids into a close and warm relationship with nature, while Seuss educates children, making them aware of the destructive influence humans have on the environment and the harsh effects of capitalism on ecology.

Keywords: Children's Literature, Environmental Awareness, Ecocriticism, Human- Nature Relationship.

The Performing Textual Characters: Sustainable Mask Culture in Assamese Bhaona

ANWESHA PHUKAN, Assistant Professor, JSPM University, Pune, India

Abstract:

The Bhakti movement in Assam, initiated by Srimanta Sankardev, brought an entire tradition of literature, music, dance, drama and other art forms. Sankardev's 'Ankiya Naat', both the written plays and their subsequent enactment as 'Bhaona' performances possess a unique position in the cultural and theatrical development of Assam. The use of masks in 'Bhaona' gives this tradition a new dimension altogether, with its visual and material form, by transforming the textual characters into embodied figures

within the performance space. Through the mask, or ‘Mukha’, the plays’ literary and mythological figures assume a corporeal presence in the performances. The paper examines the traditional mask-making process to explore its ecological dimensions and sustainability in practice. The materials like bamboo, clay, paper, cane, jute, cow dung, and natural colourants derived from leaves, bark, seeds, and indigo to make the masks; reflect a rich body of indigenous knowledge underlying the mask making process. An ecological and material reading of the practices and processes involved in Assamese mask-making opens up new ways of thinking about sustainability, not only from an indigenous knowledge perspective but also through the frameworks of environmental humanities and material ecocriticism. The figures of ‘Garuda’, ‘Kaliya Nag’, ‘Narasimha’, ‘Varaha’, and various demons in the ‘Ankiya Naat’ cannot be fully brought to life through ordinary human gestures and expressions alone. The mask makes it possible for the performer to move beyond the limitations of the human body and embody the world of mythological beings, animals, and gods. This paper tries to establish the ‘Mukha’ or mask as a performative, and indeed sustainable medium, while exploring the ways in which it enables literary characters to acquire corporeal forms.

Keywords: Mask, ‘Bhaona’, Sustainability, Performance.

Water as Witness: Documentary Power and Counter-Archives in Sarah Joseph’s *Gift in Green*

Dr ARIJITA PRADHAN, Assistant Professor, Assam University, India

Abstract:

Abstract: Scholarship on Sarah Joseph’s *Gift in Green*, the English rendering of the Malayalam Aathi, has interpreted the novel through ecocriticism, ecofeminism, environmental justice, Blue Humanities, and critiques of developmentalism. These studies have established the importance of Aathi’s “water-life”, its communal practices, and its resistance to ecological exploitation. However, less attention has been paid to the mechanisms through which development acquires territorial authority within the narrative. The proposed paper argues that commercial transformation of Aathi from a subsistence economy to a megacity happens not only through environmental destruction but also through a machinery of documentary and infrastructural power. Property claims and developmental disclosure render a relational water-world measurable and acquirable. Such documents constitute an archive through which Kumaran’s developmental project appears to be legitimate and inevitable. In contrast to this developmental archive, the novel constructs a counter-archive that comprises storytelling nights, communal memory, embodied subsistence labour, the water covenant: “Jalam saakshi” --- water as witness. Theoretically grounded in Diana Taylor’s distinction between archive and repertoire, and Brian Larkin’s account of the politics of infrastructure, the paper examines how written legality and embodied memory compete to define belonging in Aathi. Rutgerd Boelens’ concept of hydrosocial territory further elucidates how hydrology, technology, cultural meanings, and social dynamics produce authority over territory. The paper argues that *Gift in Green* reveals a friction between conflicting systems of validation: one locates ownership in documents and infrastructural access, whereas the other locates belonging in

memory, labour, and narrative. It raises the issue of sustainability not as environmental preservation alone, but as a question of authority --- who defines a territory, and whose knowledge hold evidence. It further questions a model of development that excludes the inhabitants from defining progress in its own terms.

Keywords: Gift in Green, Archive and repertoire, Counter-archive, Hydrosocial territory, Sustainability.

Saga of Struggle and Survival: The Indian Agrarian Economy in UR Ananthamurthy's "Mouni"

**ARINDAM BAG, Research Scholar, Department of English, Techno India University, Kolkata,
West Bengal, India & SACT, Department of English, Maharaja Nandakumar Mahavidyala,
India**

Abstract:

The fictional world of UR Ananthamurthy is deeply connected with rural India. His short story "Mouni" presents rural India and the challenges faced by the farming community. The story describes their livelihood, customs, culture, economic hardships, land, property and economic conditions. It is set in the rural landscape of Malnad region of Karnataka. The story is based on the hostile relationship between Appanna Bhatta and Kuppanna Bhatta. Their conflict is rooted in questions of land, property and competing economic interests within the rural social order. This paper will examine the short story "Mouni" which represents the individual struggle of Kuppanna Bhatta, against the inimical Indian Agrarian economy. The paper argues that individual suffering cannot be adequately understood through personal hostility or individual temperament alone; it must be examined in relation to the competitive agrarian economic relations within which the conflict develops. This paper will focus on the materialist reading of the text, based on the Marxist literary criticism. The paper will focus on the land, property, economic hardship, competition, logistics and material dependence and the struggle of the individual to maintain their family and dignity. This paper further discusses that Ananthamurthy avoids romanticising the rural India rather he presents the brutal reality of agrarian economy based on areca nut farming. The protagonist Kuppanna Bhatta secure a privileged position in the society, still his life was full of struggle, conflict and economic insecurity. The story "Mouni" presents the experience of Indian Agrarian Economy. The short story not only describes the challenges of farming, but also the hardships to procure relevant material and most importantly secure and sell them at the right price to maintain the profitability of the farming ecosystem. The proposed paper will demonstrate UR Ananthamurthy presented the broader sufferings of the Indian farming community through a local rural conflict between individuals.

Keywords: Rural Indian Agrarian Economy; Agrarian Struggle, Economic insecurity, Kannada Literature.

Anxiety, Solastalgia, And Mental Health: An Ecocritical Study of Emotional Responses to Environmental Change

ARNAV SINGH RAWAT, Student, Uttranchal University, Dehradun, India

Abstract:

Climate change is not just for damaging the environment - it is also affecting people's mental health. many people now feel anxious, sad or lost when they see their home surrounding change due to pollution, drought or natural disaster. This feeling is called "Solastalgia". Studying this topic is important because it connects environmental problem with human emotions and well-being, which is often ignored. Doctors and psychologists are starting to talk about climate-related stress, but there is less study on how this stress is shown in stories, poems, and personal writing. Also, most current ideas about this stress come from Western medical thinking and do not fully consider how different cultures, especially Indigenous and rural communities, express and understand this kind of emotional pain. This paper aims to explore how climate-related anxiety and solastalgia are expressed in literature and real-life events, and to understand how culture, class, and location shape people's emotional response to environmental loss. This paper looks at stories, poems, memoirs, and documentaries from both developed and developing countries. As a real-life example, the recent Nepal glacier collapse and flash flood of August 2026, which killed hundreds and left over a thousand people missing, shows how sudden environmental disasters destroy homes, rivers, and villages that communities have known for generations, leaving survivors with deep emotional loss and uncertainty. The study finds that climate anxiety and solastalgia are not just personal problems- they are shaped by social and economic conditions. Events like the Nepal disaster show how communities lose not only their homes but also their sense of identity and safety. People often express this pain through stories, oral history, and community memory, not just through medical language. This paper concludes that literature and real events like the Nepal disaster help us understand climate-related emotional pain in a deeper, more human way. It suggests that mental health support during climate disasters should respect people's cultural and emotional experiences, not just treat them as medical problems.

Keywords: Solastalgia, Climate anxiety, Mental health, Environment, Nepal disaster.

The More-Than-Human Screen: Reimagining Cinema in the Anthropocene through Miyazaki, Tarkovsky, and Garland

TABINDA JAVEED, Research Scholar, University of Kashmir, North Campus, India & Dr ARSHID HAMID, Assistant Professor, University of Kashmir, India

Abstract:

The cinematic screen, in the Anthropocene, becomes an Eco-semiotic system bridging the nature-culture divide. Drawing on Adrian Ivakhiv's ecological axes (geosphere, biosphere, noosphere) and Jennifer Fay's framing of cinema as an "Anthropocenic practice," this paper analyses Hayao Miyazaki's Princess

Mononoke (1997), Andrei Tarkovsky's *Stalker* (1979), and Alex Garland's *Annihilation* (2018) to argue they function as "narrative ecologies" de-centring the human.

Integrating biosemiotic literary criticism and posthumanist theory, we explore how narrative agency is distributed beyond humans. In *Princess Mononoke*, Miyazaki utilises Eduardo Viveiros de Castro's "multinaturalism" and Donna Haraway's sympoiesis to portray difficult cross-species "making kin," while the Forest Spirit's silence models a non-verbal, zoosemiotic agency challenging human exceptionalism.

In contrast, *Stalker* and *Annihilation* present narrative landscapes where human sovereignty is radically annulled. In *Stalker*, the changing, semiotically dense "Zone" operates as a hyperobject, prompting an "ethics of attention" to non-human spatiality. In *Annihilation*, the "Shimmer" transforms the human body into Stacy Alaimo's "trans-corporeal" materiality.

Ultimately, this triad demonstrates how cinema can transcend anthropocentric structures, building more-than-human kinships that offer new pathways for eco-narratological inquiry.

Keywords: Eco-narratology, Eco-semiotics, Posthumanism, Distributed Agency, Umwelt, Animism, Slow Cinema.

Documentary Film as Activism: Analysing the Visual narrative of Waste in Plastic Island

ARTIMA KHAKHLARI, Research Scholar, Bodoland University, Kokrajhar, Assam, India &

DR. RUSTAM BRAHMA, Associate Professor, Bodoland University, Kokrajhar, Assam, India

Abstract:

Plastic pollution is a pressing issue affecting the marine ecosystem leading to massive ecological disaster. The overconsumption of products globally has led to dumping of waste by the developed nations which ends up in the water-bodies. It is the developing nations that bear the brunt of its impact. Moreover, with rampant food commercialization, the unregulated utilization of single-use plastics has pushed the developing nations toward a brink of ecological collapse. The debris that stores up in the riverbed or the sea floor contaminates the food chain. The presence of micro-plastics thereby enters the human body through the consumption of sea foods. The rivers and oceans loses its natural ability to revive and restore a healthy ecosystem. In this context, a marked disparity can be seen in the way developing nations undergo the crisis where the environment and the ecosystem is drastically degraded and human health is threatened. Concerning this, the paper shall analyse how *The Plastic Island* (2021), a documentary film critiques the graveness of the matter where plastic waste affects human health and the environment at large. The paper shall incorporate eco-cinema as a ground theory in analyzing the documentary as a tool for ecological activism. The objective of the paper is to depict how the documentary film acts as a catalyst for Ecological activism as it voices the grave problem of toxic plastic waste. The call for action to protect the ecosystem through community activism and the promotion of sustainable practices through

public campaigns, awareness programme, cleanliness drive or even direct action display how visual text(documentary) acts as a means to mitigate the recurring plastic pollution.

Keywords: Plastic Pollution, Overconsumption, Eco-activism, Documentary, Eco-cinema.

Yakairon: An Analytical Study of Ritual Music in Manipur based on Hindustani Classical Music

ARUNA NONGMAITHEM, Research Scholar, Manipur University of Culture, Manipur, India

Abstract:

This study, titled “Yakairol: An Analytical study of Ritual music in Manipur based on Hindustani Classical Music”, examines Yakairol, a traditional ritual awakening song associated with the Meitei community of Manipur. Performed within the cultural and rituals context of Lai Haraoba, Yakairol represents an important form of spiritual and cultural expression that connects individuals and communities with ancestral spirits, nature, and the divine. Despite its cultural significance, the musical structure, theoretical characteristics, and performance practices of Yakairol have received limited systematic scholarly attention. This study therefore seeks to analyse it’s musical and cultural dimensions through an analytical framework informed by Hindustani classical music and ethnomusicology.

The study aims to contribute to a deeper understanding of the relationship between traditional Manipuri ritual music and broader Indian musical traditions. It is expected to highlight the distinctive characteristics of Yakairol, it’s spiritual and social functions, and its role in cultural transmission and intergeneration learning.

Keywords: Yakairol, Classical, Music, Spiritual.

Narrating Climate Crisis: Ecological Activism in Charlotte McConaghy’s *Wild Dark Shore*

ATHIRA SANAL, Student, NSS Hindu College, Changanassery, India

Abstract:

Climate change has increasingly transformed contemporary literature into a space for articulating ecological anxiety, environmental injustice and the urgent need for collective action. Climate fiction or cli-fi, responds to the planetary crisis by imagining how ecological disruption reshapes human lives, communities and relationships with the more than human world. Charlotte McConaghy’s *Wild Dark Shore* (2025) exemplifies this emerging literary mode by bringing together climate catastrophe, displacement, biodiversity loss and human responsibility within an emotionally compelling narrative. Set against a rapidly changing ecological landscape, the novel explores the consequences of environmental degradation while foregrounding the intimate connections between individuals, place, memory and the natural world. This paper examines *Wild Dark Shore* through the intersecting frameworks of climate fiction and narrative activism. It argues that McConaghy moves beyond

representing climate change as a distant environmental problem and transforms it into an immediate social and ethical concern. The novel's threatened landscape becomes a narrative space through which ecological vulnerability and the consequences of human intervention are made visible. The paper ultimately argues that McConaghy's novel exemplifies the activist potential of climate fiction showing how literary narratives can generate ecological consciousness, challenge passive responses to climate crisis and inspire a deeper sense of responsibility toward a vulnerable planet.

Keywords: Climate Change, Ecological Activism, Environmental Degradation, Climate Fiction, Biodiversity Loss.

Capitalist Exploitation and Hydrological Cataclysm: Visualising Ecoprecarity in Sarnath Banerjee's *All Quiet in Vikaspuri*

AVISHEK MANNA, Independent Researcher, India

Abstract:

The accelerating degradation of natural resources under contemporary regimes of capitalist development has transformed ecological crises into crises of social inequality and human precarity. Sarnath Banerjee's *All Quiet in Vikaspuri* (2015), a graphic narrative situated within a dystopian vision of Delhi, imaginatively foregrounds the politics of water scarcity, environmental degradation, privatisation and urban expansion. This paper examines the text through the conceptual framework of ecoprecarity, arguing that the hydrological crisis represented in Banerjee's work is not merely an environmental catastrophe but a consequence of developmental practices that commodify natural resources and disproportionately expose vulnerable communities to ecological insecurity. Drawing upon Rob Nixon's theorisation of slow violence, the study examines how apparently gradual and dispersed forms of ecological destruction become entangled with structures of capitalist exploitation, neoliberal development and environmental injustice. It further employs insights from graphic-narrative theory to investigate how Banerjee's interplay of text, image, panel, spatial juxtaposition and sequentiality renders such violence visually perceptible. Particular attention is paid to the representation of degraded landscapes, water scarcity, urban transformation and the unequal distribution of ecological vulnerability. The paper argues that the graphic form enables Banerjee to transform the abstract discourse of environmental crisis into a visually immediate narrative of ecoprecarity, exposing the contradiction between the rhetoric of *vikas* (development) and the ecological devastation produced in its name. Thus, *All Quiet in Vikaspuri* emerges not simply as a speculative narrative of future hydrological catastrophe but as a critical visual intervention that interrogates the political economy of water and foregrounds the unequal human consequences of environmental exploitation.

Keywords: Ecoprecarity; Capitalist Exploitation; Hydrological Crisis; Environmental Injustice; Graphic Narrative.

Concrete Futures Foreclosed: Vertical Architecture, Social Unsustainability, and the Global-South Critique of Urban Density in Contemporary Film and Interactive Media

**AYUSHI YADAV, Research Scholar, University College of Social Sciences & Humanities,
Mohanlal Sukhadia University, Rajasthan, India**

Abstract:

Vertical and automated architecture is routinely promoted as a sustainable solution to urban land scarcity - density achieved through height; resource efficiency achieved through automation. This paper argues that a corpus of contemporary film and interactive media exposes the social and cultural costs concealed within this efficiency narrative, reframing “sustainable” density as a site of isolation, hierarchy, and psychological collapse. Reading *The Platform* (2019), *High-Rise* (2015), *Vivarium* (2019), *Inside* (2023), *Trapped* (2016), *Wall to Wall* (2025), and the walking-simulator game *The Exit 8* (2023) together, the paper builds a typology of architectural violence - hierarchy made physical, automation as warden, repetition as prison, proximity without community, neglect as trap, and procedural punishment - to argue that vertical urbanism solves an environmental problem (land, resource scarcity) by manufacturing a social-sustainability crisis (community erosion, surveillance, isolation). Extending Buell’s (1995) claim that environmental imagination shapes ecological consciousness, this paper contends these texts perform a parallel function for the built environment, constructing a cautionary imagination around vertical density itself.

Particular attention is paid to two Global South texts largely absent from existing verticality scholarship: *Trapped*, set in an unfinished Mumbai high-rise, which dramatizes speculative real-estate vacancy as literal resource waste; and *Wall to Wall*, set in a financialized Seoul apartment complex, which dramatizes debt-driven proximity as the collapse of communal trust. Read alongside their Euro-American counterparts, these texts demonstrate that architectural unsustainability is not a universal condition but is inflected by distinct housing political economies. The paper concludes by proposing “social sustainability” as a necessary, currently underdeveloped axis within ecocritical and urban-humanities approaches to the built environment.

Keywords: Vertical architecture, Social sustainability, Global South urbanism, Ecocriticism, Dystopian cinema.

The Green Kipling: Eco-Critical Perspectives on the Empire

**Dr BEETOSHOK SINGHA, Assistant Professor, Debra Thana Sahid Kshudiram Smriti
Mahavidyalaya, West Bengal, India**

Abstract:

This study examines the ecological dimensions of Rudyard Kipling’s literary works, challenging the traditional critical focus on his identity as an imperialist writer. By analyzing foundational texts like *The*

Jungle Books and Kim, this paper explores how Kipling represents the natural world, animal-human relationships, and environmental ethics.

Kipling's "Law of the Jungle" is repositioned here not merely as an allegory for colonial governance, but as an early framework for ecological interdependence, sustainability, and bioregionalism. Through an ecocritical lens, the research highlights how Kipling portrays nature as an educator and a protective force. It illustrates how characters like Mowgli challenge anthropocentric dominance by surviving through a respect for natural laws. Furthermore, the paper addresses the inherent tensions in his writing, demonstrating how Kipling balances a profound reverence for wilderness preservation against the anxieties of industrial progress and the Western colonial exploitation of natural resources. It investigates his nuanced depiction of indigenous environmental knowledge, which often disrupts colonial narratives of resource mastery.

This paper argues that Kipling's narratives display a complex, sometimes paradoxical, ecological consciousness that recognizes the intrinsic value of non-human life. Integrating ecocriticism into Kipling scholarship provides a vital perspective on his literary legacy, revealing an early environmental vision that directly anticipates modern ecological concerns and deepens our understanding of late-nineteenth-century environmental thought.

Keywords: Kipling, Ecology, Empire.

Of Tribal, Forests and Women: where Ecofeminism meets climate change through the study of Mahasweta Devi's short story *The Hunt, Seedling, Madhu: A Fairy Tale*

BINDIYA BHAGAT, Independent Researcher, India

Abstract:

From the late 20th century to the early 21st century several groundbreaking studies emerged, challenging the anthropocentric worldview, among them was climate fiction (cli fi). Although it's a newly emerging field of study, its roots are connected to environmental studies or to ecocriticism. Contemporaneous Ecofeminism is also a theory that combines ideas from ecocriticism and feminism which argues that the oppression of women and the degradation of the environment are connected and result from patriarchal and capitalist systems. This paper is an attempt to interweave the diverse threads of ecofeminism and climate change by delving deep into the lives of tribal women and nature and their marginalized status under patriarchy and capitalism in Mahasweta Devi's short stories. Although scholars predominantly frames Mahasweta Devi as a politically radical author aligned with the Naxalite movement, her short fiction also offers profound ecocritical insights. This paper explores her engagement with environmental exploitation and climate change through a deep dive into three selected short stories. Even though the story doesn't particularly fall under the category of climate fiction but the story undoubtedly discusses one of the particular reasons for climate change.

Keywords: Ecofeminism, Climate change, Marginalized, Capitalism, Patriarchy, Gendered Ecology.

Homeland and Hostland: Multidirectional Migration in Hansda Sowvendra

Shekhar's *The Adivasi Will Not Dance*

**BINITA SORENG, Assistant Professor, SSLNT Mahila Mahavidyalaya (BBMK University),
Dhanbad, India**

Abstract:

This paper examines multidirectional migration through select stories from Hansda Sowvendra Shekhar's short stories collection *The Adivasi Will Not Dance*. Select stories like "They Eat Meat", "November is the Month of Migrations", "Baso-Jhi" and "The Adivasi Will Not Dance" narrate the stories of displacement and migrations of "Adivasi" communities in Jharkhand, India. These stories move beyond the conventional homeland and host-land binary to reveal migration as non linear, culturally layered and recursive. Contemporary tribal studies does not foreground merely on the loss of land but also on repeated circulations between villages, mines, industrial towns and cities, domestic labours, seasonal migrations, state-induced migrations, precarious urban settlements, cultural assimilation and return journeys marked by estrangement that produce unstable forms of belonging and identity. In these narratives, Shekhar explores adivasi identity politics and their experiences. This paper argues that migration is a trans-territorial experience where bodies cross borders but remain attached to the ancestral memory, indigenous knowledge systems and cosmologies, food practices, cultural and social practices.

In "They Eat Meat", we are introduced to the middle class Santhal family who was to be transferred to Vadodara, Gujarat, for work. The family must stop eating meat to be accepted as citizens there. They must give up their "impure habits". But it also narrates the story of how the matriarch falls in love with that city. In "November Is The Month of Migration" we meet a twenty year old Talamai Kisku who is at the station waiting for a train to Bardhaman, West Bengal along with forty three other people from her village. They are migrating to Bengal, to work as seasonal labour in paddy fields and farms owned by the zamindars. Talamai, who has been failed by the system, must sleep with a policeman for fifty rupees and two cold bread pakoras. "The Adivasi will not Dance" narrates the story of a village and its inhabitants whose lives are upended as repercussions of development, the nationalization of the mines and the factories. These stories paint a powerful picture of tribal assertion of their identity, their ancestral land, their knowledge system, repeated crossing of territorial and cultural boundaries and their refusal to be just a model to be placed in a museum. The paper argues that migration is not a mere outward journey but an unfinished loop of circulation, fragmented homecomings, contested identities and provisional belongings.

Keywords: Displacement, Multi-directional migration, Indigenous knowledge system, Contested identity, Cultural assimilation.

Education and Its Contribution to the Sustenance of Environment

**Dr BISWANATH BANERJEE, Assistant Professor, Rammohan College, University of Calcutta,
Kolkata, West Bengal, India.**

Abstract:

With the growth of civilization and the rapid progress of industrialization, mechanization and urbanization, environment and the issues related to it have become a focal point of discussion in all fora. The immense development in science, economy and technology has eventually posed a serious threat to environment which includes not only the degradation of its physical aspects but also a severe socio-cultural and moral degeneration. In order to remedy this condition, education could play a significant role in bringing out the world from this predicament and leading it to a better future.

This paper will attempt to explore the true aims of education and its intimate relation with the social, political and cultural aspects of environment. Education which should have been actually oriented towards the nurturing of humanity and the preservation and sustenance of society, has now unfortunately become a means to earn money, power, prosperity and petty social prestige. This has given rise to corruption, greed, violence and a deep moral and spiritual vacuum. Hence, in order to regenerate the world from this overwhelming crisis, the present educational curriculum as well as the entire educational system must be redefined and should be directed towards the cultivation of humanity and ethical and spiritual values.

In this context this paper will critically discuss the educational ideas of the great thinkers and intellectuals like John Dewey, Rabindranath Tagore, Swami Vivekananda, Acharya Prafulla Chandra Ray, Mahatma Gandhi and others, who conceived of education as a means of social reform and the upliftment of humanity

Keywords: Science, Industrialization, Education, Environment, Humanity.

Reclaiming the New Latent Other: Nature as a Catalyst for Identity, & Intertextual Wholeness between Atwood's *Surfacing* & Ivey's *The Snow Child*

BUDDHAPRIYA BISWAS, Research Scholar, University of Calcutta, India

Abstract:

This research explores the portrayal of nature as the new 'Other' in Margaret Atwood's *Surfacing* (1972) and Eowyn Ivey's *The Snow Child* (2012). Nature has long been relegated to the periphery and treated as a realm to be conquered. Just like the Self cannot exist without the Other, in accordance with the theory of deconstruction, which holds that a text's meaning is erratic and determined by its relationship with binary opposition. Similarly, just like the colonizer cannot survive without the colonized, humanity continues to believe in itself as the Self and nature as the other. I further argue that both novels reconceptualise nature as an active participant in the healing and wholeness of individuals, reminding mankind, that the Other's role is necessary to stand the meaning of the Self. Through an intertextual

comparison, the protagonist in *Surfacing* seeks refuge in nature. She gets pregnant and has to abort. The abortion was a horrifying experience for her because she had killed her creation. Conversely, *The Snow Child* presents a magical narrative where nature collaborates in the creation of life, which symbolises the possibility of renewal. These twain chosen texts act as a linking duo. Like in *Surfacing*, the protagonist's childlessness gets intertextually channelled by the mystical birth of the snow child. My research uncovers how authors celebrate nature's role as a provider of wholeness. Intertextual analysis further reveals particularly the treatment of destruction and creation through nature, which bridges the two narratives. Thus, I infer the rationalization by positioning nature as a regenerative force that challenges dominant discourses that 'previously' marginalised the environment as an 'Other-ed' entity. It seeks to demonstrate how 'new' nature, as portrayed in the texts, transitions from latency to an active partner, thereby reshaping the consciousness of humanity's relationship with the environment.

Keywords: Nature, Self, Paradigms, Colonized, Wholeness.

Reading Rurality in Chitra Banerjee Divakaruni's "The Bats"

Dr CHANDRIMA SEN, Assistant Professor, Bodoland University, Kokrajhar, India

Abstract:

This paper explores an intensive exploration of rural narrative and rigid patriarchal norms through an in-depth analysis of Chitra Banerjee Divakaruni's select short story "The Bats". Rural space is an important phenomenon in her writings. It symbolises connection, attachment and remembrance. It acts as a nostalgic configuration. The rural landscape acts as a tool that merges culture with local narratives and memory with orality. Drawing on A. R Desai's theory of Rural sociology, which critiques the legacy of cosmopolitan power dynamics to situate objectified identity and status, the analysis focuses on how the rural environment reduces complex heterogenous norms and builds aesthetic gestures. Indian rural space always acts as a medium of cultural and social expression. The opening piece of her anthology *Arranged Marriage* titled "The Bats" portrays rurality as a temporal, reflexive state. The rural background serves not only as an emotional and physical escape but also as a psychological support. The story interrogates the two extremes of human life- rural and urban divide. Rural Indian cosmography and Urban Indian impulse trigger aspects like individuality, integration, approval, and contentment. The incorporation of Indian rural elements signifies inclusivity, heterogeneity and universalism. Thus, this paper argues that the story's portrayal of Mother and son, rather than transcending geographic boundaries, reinforces the tendency to objectify the cultural and social stereotype.

Keywords: Rurality, Individual, Self, Patriarchy.

Post-Humanism: A Possibility or a Destined Future?

Dr DEBABRATA ADHIKARY, Assistant Professor, Department of English, Hooghly Women's College, West Bengal, India, India.

Abstract:

The paper tries to probe into the fact that whether in a changed and ever-changing world, where the human beings are surrounded everywhere by the multiple app-based smart-phones, developed machines, technology, and, AI; is Post-Humanism becoming a possibility, or a destined future? The way we have transformed into half-machines already, or, a blend/cusp of man and machines, the post-human does not seem to be a distant thing. Will the post-human be denoted by the complete extinction of the human species, and the beginning of something altogether new? Or, will it be denoted by a human transformation into a different thing/species? If the post-human is going to be denoted by a human transformation, then what sort of transformation will it assume? Will it be like that of human beings getting transformed into rhinoceroses, thereby making the rhino-centric world taking over, as is portrayed in Eugene Ionesco's *Rhinoceros*, or, will it be like that of a huge insect-like transformation, as is portrayed in *Metamorphosis* by Franz Kafka? Or, will that be like T. S. Eliot's *Hollow Men*-ish stuck situation, dead, and yet not dead; and roaming around/wandering everywhere like a zombie? Will the post-human condition be a general flooding of the streets by the zombies? Also, what will be the effect of the post-human turn in literature? (215 words)

Keywords: Post-human, Machines, Half-machines, Human Transformation, Zombie, Insect.

Negotiating Reproductive Health, Work, and Care-Seeking: Listening to the Everyday Experiences of Tea-garden Women Workers in Assam

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Abstract:

The tea-plantation economy of Assam is an important aspect of the state and to make it socially sustainable it is more so significant to understand the everyday experiences of tea-garden women workers. Health, care-seeking behaviour, care-giving responsibilities are some of the integral aspects of their everyday lives. Health is not an isolated medical condition for the tea garden workers, but it is entwined with many other dimensions of their lives such as their capacity to labour, fulfilling care responsibilities, navigating environmental conditions and sustaining everyday life. Further, reproductive and maternal health of tea-garden women workers can not be analysed merely through the availability of and accessibility to healthcare services. Therefore, listening to their lived experiences of labour, bodily health, socio-economic constraints, care responsibilities, decision making processes will give a deeper understanding of their negotiation of reproductive and maternal health within the realities of tea-plantation labour and everyday life. This paper will attempt to explore women's lived experiences of reproductive and maternal health by adopting a qualitative research methodology to understand how

they negotiate work responsibilities and their reproductive lives, their health-seeking behaviours and how they understand and define reproductive well-being and a healthy life. It will also look into how they exercise their agency while negotiating everyday constraints and examine the factors influencing their decision to seek, delay, or avoid healthcare. The objective of this research paper is to place women's lived realities and voices at the centre of knowledge production by contextualising their experiences through their standpoint on work, health, and care.

Keywords: Tea-garden Women Workers, Reproductive And Maternal Health, Agency, Care-Seeking Behaviour, Women's Everyday Experiences.

Eco-Crip Intersections: Environmental Violence and the Production of Disabled Bodies in Dr. Biju's Movie *Valiya Chirakulla Pakshikal* (2015)

DEBALINA SAHA, Research Scholar, Department of English, Bankura University, Bankura, West Bengal, India

Abstract:

Environmental degradation and the suffering of bodies have long been examined as separate fields of inquiry, where environmental studies focus on the destruction of nature and ecosystems, and disability studies inquire about the social and medical construction of disability and its consequences. However, the emerging field of eco-crip theory attempts to merge the binary by aiming to investigate the profound ways in which ecological degradation and the production of disabled bodies are interconnected; the environment interacts with the disabled bodies, and disabled people often face exclusion from the mainstream environmental movement. The eco-crip theory begins its intervention by identifying both physical barriers and conceptual frameworks that debar disabled bodies from environmental discourses: "examining the physical and the conceptual in/accessibility of environments, environmentalism, and the environmental studies is one starting point of crippling environmental studies and forging alliances between the fields" (Alaimo xi). This paper attempts to explore Dr Biju's *Valiya Chirakulla Pakshikal* (2015) as a powerful case study for these intersections, as it portrays the degradation of land and the disabling of bodies are interconnected outcomes of environmental violence and capitalist exploitation. The Malayalam-language movie portrays the devastating aftermath of the 'endosulfan' pesticide tragedy in Kerala's Kasaragod district. The film unravels how the systematic contamination of the environment by that toxic chemical not only cripples the landscapes but also creates generations of disabled bodies. By reviewing this film through eco-crip theory, this paper argues that the production of such 'disabled bodies' in the wake of environmental degradation is not only a medical case but also a socio-political consequence that compels us to rethink environmental justice and disability.

The film illustrates how toxic pesticide exposure alters human bodies, just like it impairs ecology. The disability of the land and the body, in this context, is not congenital but manufactured through environmental violence and is inseparable from each other. However, eco-crip theory extends this critique by disrupting the binary between human bodies and the environment. While ecocriticism often

treats the environment as an external force acting upon the passive bodies of victims, eco-crip theory emphasizes the mutual entanglement of bodies and landscapes. In the movie, the destruction of land is inseparable from the disablement of bodies, so this article argues for a relational understanding where land and body are co-constitutive and of the process in which multinational companies and governments prioritize economic gain at the expense of human and environmental health.

Keywords: Keywords: Environment, Disability, Endosulfan, Eco-criticism, Eco-crip.

Labouring into Belonging: Irish Immigrants, Cultural Transformation, and the American Landscape

DEBJANI SANYAL, Research Scholar, Department of English, Techno India University, West Bengal & DR. NISARGA BHATTACHARJEE, Assistant Professor, Department of English, Techno India University, West Bengal, India.

Abstract:

The paper will explore how the 19th century United States emerged as a cultural melting pot as people from different regions of the world immigrated to the United States, contributing to significant social, political, religious, economic and environmental transformations. Our paper will, in particular, study the condition of the Irish immigrants in the Northern states whose influx was caused by the ample job opportunities in America and the Irish Potato Famine (1845-1849). In the early nineteenth century, the United States was a place of contradictory cultural forces: on the one hand, the majority of the white American citizens displayed an attitude of intolerance towards the black Americans, the Native Americans, the immigrants and the abolitionists, and, on the other, it was a time of significant intellectual movements, industrial and educational growth, and progressive thoughts associated with luminaries like John Neal, Hawthorne, Irving, Emerson, and Lincoln. For the approximately 1.5 million Irish immigrants who moved to the States around this time, the new nation opposed their Catholic orientation with its dominantly Puritan mindset and linguistic difference. This resulted in not only the growth of alternate religious institutions, educational orientation, labourer's organisations and cultural taste, but also translated into the political contest between the Whigs and the Democrats. Despite the negative impression and stereotypes surrounding the Irish immigrant population, their participation in the industrial workforce made them instrumental in the economic and environmental transformation of the nation in this century. Their engagement in industries and occupations like mining, railroads, shipping and other skilled labour significantly impacted the environment. The paper will show how, alongside Germans, Swedes, French Canadians, Chinese, Jews and other immigrant populations, the Irish legacy in the United States is that of a relatively unacknowledged contribution that significantly shaped the landscape in particular regions like Maine, Boston, New York and others.

Keywords: Labour, Irish, Landscape, Immigration, Culture.

Voices of the Living Landscape: Ecological Ethics and Eco-Spirituality in Ladakhi Folk Songs

DECHEN WANGMO, Research Scholar, Central University of Karnataka, Karnataka, India

Abstract:

This study explores eco-spirituality in selected Ladakhi folk songs and examines how these songs express the close relationship between people, nature, and spiritual life. Drawing on ecological ethics and eco-spirituality, the study shows that Ladakhi folk songs do not portray nature simply as a source of resources. Mountains, glaciers, rivers, lakes, animals, birds, plants, agricultural land, and seasonal changes are woven into everyday life and understood through relationships of dependence, care, respect, and responsibility. Pastoral, agricultural, ritual, seasonal, and celebratory songs preserve these relationships as part of Ladakh's cultural memory. The study also considers the influence of Buddhist values such as compassion, non-harm, restraint, and interdependence on these representations of nature. References to water offerings, animals, landscapes, and seasonal cycles reveal how spiritual beliefs and ecological awareness often exist together. At the same time, the study reflects the changes brought by modernization, migration, urbanization, and the decline of traditional pastoral and agricultural practices. Based on textual analysis and fieldwork interviews, the study argues that Ladakhi folk songs preserve ecological knowledge and cultural memory while offering an alternative to an anthropocentric view of nature. They reveal a way of seeing environmental care as closely connected with cultural identity, spiritual responsibility, and the continuity of life in Ladakh.

Keywords: Eco-spirituality, Ecological ethics, Ecological knowledge, Buddhist values, Cultural Memory, Anthropocentric view.

Before Sustainability: Ecological Imaginations in Pahari Ragamala Paintings

Dr DEEKSHA SHARMA, Assistant Professor, Department of English, Rajkeeya Mahavidyalaya Gosaikheda, Unnao, India

Abstract:

The paper aims to decolonise discourse around sustainability by attempting a hermeneutic study of Ragamala paintings, primarily Pahari school, as an alternate model of ecological imagination grounded in relationality, interdependence, aesthetics of entanglement and sustainability, long before these concepts came into existence. The paper approaches Ragamala paintings through the interdisciplinary lens of the Environmental Humanities, drawing upon Lawrence Buell's concept of the environmental imagination and Donna Haraway's theorisation of multispecies relationality. It investigates how humans, animals, plants, weather, and landscape are represented as interconnected participants within affective and ecological worlds of raga(music).

The paper further situates these sonic and visual cultural texts within Indigenous philosophical concepts such as Prakriti, Rta, Ahimsa, and Advaita. It also considers the material ecology of Pahari

miniature production, including mineral and vegetal pigments and handmade wasli paper, to explore relationships between artistic practice, material resources, and ecological consciousness. By synthesising visual analysis, material production, and indigenous philosophy, the research argues that Pahari Ragamala art offers a vital pre-colonial epistemological model of sustainability. A model that challenges extractive consumerism and offers imaginative alternatives for contemporary ecological ethics.

Keywords: Raga, Environmental Humanities, Relationality, Advait, Prakriti.

Human Suffering, Ecological Trauma and the Politics of Survival in Select Contemporary Hindi Films

Dr DHARMAPADA JENA, Assistant Professor of English, Odisha University of Agriculture and Technology, Bhubaneswar, Odisha, India

Abstract:

Environmental crisis has emerged as one of the defining concerns of the contemporary world affecting human health, food supplies and global ecosystems. Such crisis lands India to witness climate change, drought, floods, habitat destruction, human- wildlife conflict and ecological displacement. Indian cinema, particularly Hindi Films serve as visual texts to voice the ecological crisis and the inevitable trauma caused on its account. The paper considers such films that have transformed these environmental conditions into narratives of human suffering and ecological trauma. This paper examines four contemporary Hindi films that came about in a span of five years from 2017-2022 to analyse their concerns. Nila Madhab Panda's *Kadvi Hawa* (2017), Abhishek Kapoor's *Kedarnath* (2018), Amit Masurkar's *Sherni* (2021) and Srijit Mukherji's *Sherdil: The Pilibhit Saga* (2022) are considered as cinematic texts that represent environmental crisis through the experiences of vulnerable individuals and communities. Drawing upon ecocriticism, trauma studies, environmental justice, and Rob Nixon's concept of "slow violence," the paper argues that these films move beyond conventional disaster narratives by emphasizing the psychological, social, economic and ethical consequences of ecological degradation. *Kadvi Hawa* presents climate change as a slow and intimate form of violence experienced through drought, crop failure, debt and fear. *Kedarnath* connects catastrophic flooding with ecological vulnerability, pilgrimage, commercial development, and human negligence. *Sherni* complicates the binary between human welfare and wildlife conservation, while *Sherdil* reveals how poverty and habitat disruption transform human- animal relations. Collectively, these films demonstrate that environmental crisis generates individual, collective, spatial and anticipatory forms of trauma. Hindi cinema thereby becomes an important cultural archive through which ecological suffering is visualized, remembered and politicized.

Keywords: Environmental trauma; Hindi cinema; Ecocriticism; Climate change; Environmental justice.

Climate Crisis resulting in Unsustainable Future: A Study of Rajat Chaudhuri's *The Butterfly Effect and Spellcasters*

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Abstract:

This paper attempts to study Rajat Chaudhuri's *The Butterfly Effect* (2018) and *Spellcasters* (2023) as climate-fiction novels that portray a human future affected by environmental issues, technological upgradations, consumer culture, and various social problems. These novels connect climate change with human actions, political issues, and human suffering. Climate change as only an environmental issue needs not be mentioned. Instead, Chaudhuri shows that it is also connected with the way people in the developing modern societies. In *The Butterfly Effect*, climate collapse is presented through a distinctly Indian landscape where the cities are polluted, infrastructures are crumbling, climate conditions creating refugees, eco-terrorism, biotechnology, corrupt governments, and biological scientific experiments are happening in the human society that are creating a radical impact. Chaudhuri projects the evils of ecological blunders as an entity that makes life commodified and place us in front of scientific practices that moves beyond ethical control over nature itself. *Spellcasters* critiques globalisation and the culture of consumption. The novel runs through Chanchal Mitra's psychological disintegration which finds a connection through the illness of the planet Earth itself. The novel connects individual consciousness with the living planet. The paper also attempts to explain how Chaudhuri uses speculative fiction to discuss the interconnectedness of environmental and social problems. His dystopian worlds are not only warnings about a possible future disaster rather a representation of the inequality and unsustainable development of the present world. Both the novels mentioned, show that technological actions can create unexpected effects that are beyond human control.

Keywords: Climate Fiction, Ecocriticism, Planet, Capitalism, Environment.

Technology, Identity, and Sustainable Futures in *Hag-Seed*

**DILPREET KOUR, Research Scholar, Department of English, University of Jammu, Jammu
and Kashmir, India**

Abstract:

Margaret Atwood's *Hag-Seed* (2016), a contemporary adaptation of William Shakespeare's *The Tempest*, reimagines questions of power, identity, trauma, and social exclusion within the technologically mediated environment of a Canadian correctional facility. While existing scholarship has primarily examined the novel through prison education, drama therapy, intertextuality, psychological trauma, and adaptation, comparatively less attention has been given to the philosophical implications of its technological imagination. This paper draws on the concept of metahumanism to examine how technology, performance, memory, and institutional structures participate in the continuous transformation of human identity. The paper argues that Atwood's novel offers an important literary meditation on sustainability understood not only as environmental preservation but also as human,

cultural, and social sustainability. The technologically regulated prison functions as a cybernetic assemblage in which surveillance systems, digital media, theatrical practices, and human relationships intersect. Significantly, technologies initially designed for institutional control are appropriated by the prisoners as instruments of creativity, communication, resistance, and self-representation. Through virtual reality, audiovisual technologies, voice manipulation, and theatrical performance, characters who have been reduced to fixed institutional identities negotiate new forms of agency and belonging. This paper suggests that Hag-Seed imagines sustainable futures through resilience, adaptive identity, cultural participation, and the responsible reappropriation of technology. Atwood's novel ultimately proposes that technological advancement need not produce the erosion of human agency; when combined with creativity, collective practice, and ethical relationships, technology can facilitate forms of cultural resilience and social transformation. The paper therefore contributes to contemporary discussions of sustainable futures by demonstrating how literature can reimagine the human as relational, adaptive, and capable of creating alternative modes of existence within technologically controlled environments.

Keywords: Cultural Resilience, Digital Culture, Human Identity, Sustainable Futures.

Decolonising Sustainability: Indigenous Ecological Epistemologies in Easterine Kire's *When the River Sleeps*

**Dr DIPTI AGRAWAL, Assistant Professor, Central Institute of Higher Tibetan Studies,
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Abstract:

Contemporary discussions of sustainability often emerge from institutional and scientific frameworks that separate nature from culture and position the human being as the principal manager of the environment. Such formulations can overlook older knowledge traditions in which ecological responsibility is embedded in everyday life, memory, spirituality, and community. This paper reads Easterine Kire's *When the River Sleeps* as a literary intervention into this dominant vocabulary of sustainability. Rooted in the cultural and ecological world of the Naga people, Kire's novel presents the forest not as an inert landscape or exploitable resource, but as a living domain of relationships, presences, memories, and ethical obligations. The paper argues that the novel articulates an Indigenous ecological epistemology that unsettles modern binaries such as human/nature, rational/spiritual, and knowledge/belief.

Rather than treating the supernatural elements of the narrative merely as folklore, the study approaches them as part of an alternative ecological way of knowing. Vilie's movement through the forest reveals a world in which dreams, oral traditions, ancestral wisdom, animals, spirits, and landscapes participate in the production of knowledge. Sustainability, from this perspective, becomes less a programme of environmental management and more an ethic of reciprocity, restraint, attentiveness, and coexistence. The paper uses a decolonial ecocritical approach to examine how Kire relocates ecological authority from universalising models of environmental knowledge to culturally situated Indigenous

experience. It proposes the concept of “relational sustainability” to describe the novel’s understanding of ecological survival as dependent upon sustaining relationships among human, more-than-human, ancestral, and spiritual worlds. By bringing Indigenous epistemology into conversation with contemporary environmental humanities, the paper contends that *When the River Sleeps* does more than represent an environmentally sensitive culture: it invites us to reconsider what counts as ecological knowledge, who possesses it, and how sustainability itself might be differently imagined.

Keywords: Decolonization, Sustainability, Indigeneity, Ecocriticism, Epistemology.

Entangled Soundscapes: Music, Ecology, and Environmental Crisis

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Abstract:

The growing climate crisis has urged scholars across disciplines to consider new methods of promoting ecological awareness. Ecomusicology has evolved from this dire need as a significant field to study the relationship between sound, culture, and the natural environment. This article explores how American composer Judith Shatin utilizes electroacoustic composition to inspire ecological listening and environmental consciousness. Focusing on two of her environmentally engaged compositions, *Ice Becomes Water* (2017) and *Terra Infirma* (2022), this study delves into the process Shatin employs while composing her works integrating electronic processing and field recordings along with acoustic instruments to encourage immersive sonic depictions of fragile ecosystems.

Drawing on ecomusicology, the article argues that Judith Shatin’s musical works go beyond merely depicting ecological themes. By converting glacial sounds, animal and bird calls, and other nature recordings into music, her compositions question human-centred ways of listening and emphasize the relationship between humans and nature. The blending of field recordings, acoustic soundscapes and electronic sounds allows the audience to perceive environmental deterioration not as a distant and abstract scientific issue but as an immediate and emotional reality. By examining acoustic soundscapes, the musical techniques and timbral strategies of these pieces, the article shows how Shatin turns listening into a moral practice of environmental involvement. Ultimately, the study suggests that her music acts as a form of environmental advocacy, inspiring listeners to identify their place within fragile ecosystems and to rethink their relationship with nature during a time of rapid climate change.

Keywords: Ecomusicology, Acoustic Ecology, Soundscapes, Ecological Listening, Electro-acoustics.

Indigenous Ecological Wisdom: Relooking at the Legends of Sacred Groves in Meghalaya through Oral Tradition

Dr MONALISHA MEDHI, Assistant Professor, The Assam Royal Global University, India

Abstract:

Sacred Groves in Meghalaya represent a long tradition of environmental conservation by the tribal communities. In the verdant Khasi and Jaintia Hills, these groves are known as the Law Kyntang, which are symbolic of generational wisdom and also an exemplary site, that shows preservation of forest land and respect for mother nature. These are tracts of virgin forests, left untouched by local inhabitants, also significant of their cultural values and religious beliefs. Communities living in Khasi and Jaintia hills, use the vast treasure trove of indigenous knowledge for the protection of the groves as well as the thriving biodiversity in the interiors. Serving as the natural habitat for biodiversity, these sacred groves are among the least disturbed forest patches in Meghalaya. Although Meghalaya has been home to these forests since time immemorial, the sacred character is a later phenomenon deriving its perpetuity from the folklore of the region. To maintain the ecological balance between human and non-human existence, within their beliefs they also have adverse consequences for someone who tries to destroy these wild lands. This research paper aims to look at the sustainable methods carried out along with traditional practices, rites and rituals in protecting and conserving the sacred groves of Meghalaya. It also aims to look at the legends prevalent among the local inhabitants, associated narratives and folklore, the possessed threats and exploitation of tribal faith and beliefs. For example, the Mawphlang Sacred Groves represent a long cultural memory, a patch of wild land protected by the Khasi community, in reverence of their local deity, Labasa or other natural spirits. With a methodology consisting of field visits and analysis of other available secondary resources, this paper will focus on the traditional practices that lead to ecological conservation and protection, and make it integral to existing Indian Knowledge Systems

Keywords: Sacred Groves, Traditional Practices, Sustainability, Tribal Beliefs, Ecological Wisdom.

Re-thinking English Language Education for Sustainable Development: Integrating Artificial Intelligence and Learner Autonomy in Higher Education

Dr ILLUR PREM KUMAR, Assistant Professor, G. Narayanamma Institute of Technology and Science(for Women), India

Abstract:

The adoption of Artificial Intelligence (AI) in higher education is revolutionizing English language education through personalized learning, learner autonomy, and sustainable teaching approaches. But for successful integration of AI, a balanced approach needs to be adopted to facilitate the responsible use of technology, while not undermining critical thinking, creativity, and academic integrity. This study explores the contribution of AI-assisted learning towards sustainable English language education through the cultivation of learner autonomy among undergraduate engineering students. In a convergent

mixed-method research design, the study was carried out at G. Narayanamma Institute of Technology & Science (GNITS), Hyderabad, India. The quantitative part of this study includes 150 first-year engineering students pursuing English language and Communication Skills courses. Data have been collected using a structured questionnaire on the usage of AI, learner autonomy, effectiveness of learning, and sustainable learning practices. The qualitative part comprised of semi-structured interviews with 15 students and five English language faculty members, along with classroom observations and reflective learning journals to investigate the experiences, ethical issues, and perceptions of the participants about AI-mediated language learning. The synthesis of results indicated that ethical use of AI technology could substantially contribute to increased learner autonomy and self-learning and lead to successful language learning and sustainable educational practices. The significance of ethical usage of AI technology, digital literacy, and guidance of faculty in making the most out of AI technology was also noted. This research adds to the existing conversation on Sustainable Development Goal 4 (Quality Education).

Keywords: Artificial Intelligence, Sustainable English Language Education, Learner Autonomy, Higher Education, Sustainable Development Goal 4.

Wild Ground: Ambivalent Ecologies of Exile and Agency in *The Forest of Enchantments*

Dr MAHIMA SHARMA, Assistant Professor, UNIVERSITY OF DELHI, India

Abstract:

The Forest of Enchantments by Chitra Banerjee Divakaruni recounts the Ramayana from Sita's point of view, giving her a voice that was previously denied to her in the prevailing epic tradition. In contrast to the patriarchal restriction of the palace, existing feminist interpretations of the book frequently present the forest as an uncomplicated area of liberation. This paper challenges that dichotomy by contending that the forest serves as an ambiguous ecology, a place that is both free and dangerous, nurturing and dangerous. Although Sita's exile gives her a level of narrative agency, self-discovery, and familiarity with nature that she would not have in Ayodhya's palace walls, this same forest also serves as the scene of her kidnapping, highlighting the boundaries of that freedom. The study rejects an easy nature-equals-freedom equation and contends that the novel's power rests exactly in maintaining both truths together rather than resolving this tension. This paper reads the forest as both an ecological setting and a structural device, reflecting Sita's shifting position between vulnerability and self-authorship. It does this by drawing on ecofeminist theory, which studies the parallel dominance of women and nature under patriarchal structures, as well as narratological approaches to voice and silencing. The study places this ambivalence in relation to significant instances of exile, abandonment, and homecoming. A major contribution to ecofeminist myth-revision, *The Forest of Enchantments* shows how modern retellings of old stories can envision nature as an active participant in the negotiation of female identity and agency rather than just as a backdrop.

Keywords: Ecofeminism, Female Agency, Exile, Myth-Revision, Nature and Patriarchy.

Women, Nature, and Patriarchy in Contemporary Turkish Women's Fiction

**Dr SHAMENAZ BANO, Assistant Professor, Rajarshi Tandon Mahila Mahavidyalaya,
Prayagraj & DR. SHAISTA MASEEH, Ibn Roshd International School, Riyadh, KSA, India.**

Abstract:

Ecofeminism is a new genre in English literature which is concerned with the study of the relationship between women, nature and patriarchy. It is not only a study but rather a movement that sees a deeper connection between the exploitation of our natural environment and the suppression of women. Ecofeminism sees a clear relation between nature and women as both are the nurturer, breeder and feeder. Ecofeminist critics believe that the exploitation of women and nature in the hands of patriarchy is due to the mindset of controlling, hierarchy and profit over care, equality and sustainability. Turkey is a country which has a balance of both tradition and modernity in their society yet there are instances where we see discrimination on the basis of gender. The contemporary Turkish women writers are trying to depict various issues related with the interconnection of women and nature in terms of exploitation under patriarchal and capitalism driven society. They are portraying women as synonyms of resilience and resistance in their fiction as well as the connection between the human and nature. Women writers like Latife Tekin, Buket Uzuner and Elif Shafak have written novels depicting the exploitation of women and nature in the hands of patriarchy. This study aims to explore women, nature and patriarchy in the novels of contemporary Turkish writers.

Keywords: Women, Nature, Patriarchy, Contemporary, Turkish Women Writers.

Ecomasculinity and Possibilities of Environmental Humanity : An Analysis of *Valli* of Sheela Tomy

**Dr KISHALAYA PODDER, Assistant Professor, Kandi Raj College Murshidabad, West Bengal,
India**

Abstract:

This paper primary focuses on the conception of gender identity of Indian men in post colonial time. In this regard the theoretical perspectives of ecomasculinity elaborate the relationship between men and nature that can overlap many established canons of male gender identities and performances. Being relevant with this circumstances, Indian literature in English offers a suitable tool to delineate different critical and discursive factors of postcolonial India with global issues and theoretical parameter. Valli (2019) of Sheela Tomy, translated in English (2022) by Jayasree Kalathil is a significant text on the focal point. It attempts to reconfigure the conventional masculine identity of Indian men having the background of Wayand, Kerala. A sort of resistance is found from the point of male characters against the hegemonic hunter like dominating masculinity. Instead of this, ecological consciousness, care, love obligations are germinated from men whereas they found a sort of Identity from nature. As a

consequence a parallel significant point is formed along with Eco feminism that is ecomasculinity that offers a free voice to men to express their views on nature as a part of sustainable future. It enhances the possibility of expressing the role of males in humanity research and higher studies. This analysis critiqued both the aggressive version of colonial and Indian indigenous assessment of masculinity.

Keywords: Ecology, Gender Identity, Masculinity, Postcolonial.

Mapping the Animate Earth: Multispecies Relationality and Posthuman Ethics in Shubhangi Swaroop's *Latitudes of Longing*

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Abstract:

The age of escalating environmental crisis of the Anthropocene demands a radical shift from human-centered world toward ecological coexistence. It requires to reject the conventional understanding of sustainability as mere resource management or development policy. In understanding that need of shift and denial of conventional way, this paper explores how contemporary literature constructs alternative visions of multispecies relationality and posthuman ethics. With Shubhangi Swaroop's *Latitudes of Longing*, the study analyzes how the narrative dismantles the traditional binary between the human and the non-human world across four distinct, ecologically sensitive terrains; the Andaman Islands, the fault line in Myanmar, the Himalayan snowline, and the Rajasthan desert. Furthermore, the paper discusses posthuman theoretical frameworks and multispecies ethics, particularly Donna Haraway's concept of interconnected kinship. Instead, the novel grants active narrative agency to non-human elements, including tectonic plates, forests, marine life, and riverine systems. By reading these geological and biological entities as sentient participants in the narrative, the study examines how human emotions, memory, and survival are deeply intertwined with the rhythms of the earth. Furthermore, the paper investigates how this collapse of human exceptionalism fosters a lived ethical practice, where ecological responsibility arises not from fear or legal obligation, but from a profound recognition of mutual dependence. Ultimately, the paper demonstrates how *Latitudes of Longing* offers a crucial literary template for rethinking sustainability in practice, positioning multispecies intimacy and posthuman relationality as vital conditions for imagining sustainable futures in the Global South.

Keywords: Multispecies Relationality, Posthuman Ethics, Environmental Humanities, Sustainability, Anthropocene.

Ecological and Regional Dimensions in R K Narayan's *The Painter of Signs*

Dr DURBADAL GHIBELA, Assistant Professor, P S College, Balangir, Odisha, India

Abstract:

R. K. Narayan's *The Painter of Signs* is a significant Indian English novel that explores the various aspects of tradition and modernity through the lives of the characters Raman and Daisy. The novel, set in the fictional South Indian town of Malgudi and its surrounding rural landscape, offers important

ecological and regional perspectives that reflect the changing social realities of post-independence India. This paper examines how Narayan uses place, environment, and regional culture to engage with questions of population, resources, rural development, and social transformation.

The ecological dimension of the novel is closely associated with Daisy's involvement in family planning. Her campaign to control population growth indirectly raises questions about the relationship between human population and natural resources. The villages she visits represent the spaces where human life remains closely connected with land, agriculture, water, and traditional patterns of living. Through Daisy's reformist activities, Narayan presents the conflict between modern developmental programmes and established rural practices. The novel therefore invites reflection on the pressures that population growth and modernization can place on the environment and traditional communities.

The regional dimension is equally significant. Malgudi functions as a recognizable South Indian cultural landscape, characterized by temples, streets, shops, villages, customs, beliefs, and interpersonal relationships. Narayan's portrayal of local life gives the novel its distinctive regional identity while also allowing Malgudi to represent wider Indian society. The contrast between urban Malgudi and the surrounding villages reveals differences in social attitudes, education, economic conditions, and access to modern institutions. This paper argues that *The Painter of Signs* should be read not merely as a story of an unconventional relationship but also as a text engaging with ecological concerns and regional realities. Narayan's sensitive depiction of landscape, community, and cultural change demonstrates how literature can connect environmental questions with social and regional experience. Key words - Ecology, Environment, Resources, society, tradition

Keywords: Ecology, Environment, Resources, Society, Tradition.

Rivers as Living Archives in Contemporary South Asian Literature: A comparative study of *Gun Island* and *The Black Hill*

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Abstract:

South Asian rivers have functioned as a repository of culture, memory and ecological sustenance for a long time, yet contemporary climate change has transformed them into contested spaces marked by environmental degradation, displacement and uncertain futures. While existing studies have examined climate fiction and post-colonial eco-criticism extensively, little attention has been paid to rivers as living archives that safely hold ecological memory, while at the same time keeping a record on the impact of climate change across contemporary South Asian literature. This paper studies how rivers act as storehouses of environmental history and cultural consciousness in Amitav Ghosh's *Gun Island* and Mamang Dai's *The Black Hill*. The paper makes use of qualitative, comparative, textual analysis with emphasis on Postcolonial Ecocriticism and environmental humanities and closely examines the representation of river landscapes, ecological memory and the human-nature relationship in both novels.

The analysis demonstrates that both the texts challenge anthropocentric understanding of rivers by depicting them as active witnesses to historical transformations and environmental disruption. While Gun Island focuses on the climate crisis through ecological vulnerability of the Sundarbans and climate-induced mobility, at the same time, The Black Hill focuses on the enduring relationship between rivers, landscapes and indigenous cultural memory in the northeast. Both novels reveal rivers to be a living archive which connects ecological change with memory and resistance, encouraging readers to rethink their environmental responsibility in context of South Asia's climate crisis. The concept of rivers as a living archive along with a comparative interpretive framework helps this study contribute to contemporary debates in South Asian eco-literature and to actively demonstrate how literary narratives can increase ecological consciousness in an era of continuing environmental change.

Keywords: living archives, South Asian literature, Climate change, Ecocriticism, Environmental humanities.

Cinematic Ecology of Myth: Nature, Mastery, and Sustainability in *Princess Mononoke*

Dr GAURAV SOOD, Assistant Professor, Govt. Degree College, Himachal Pradesh, India

Abstract:

This paper undertakes an ecocritical reading of Hayao Miyazaki's *Princess Mononoke* (1997), examining how myth and folklore articulate an embedded ecological vision. Drawing on ecocriticism and sustainability studies, the paper argues that the film challenges the anthropocentric assumption that nature exists primarily for human use. Instead, it presents the environment as an active force whose wellbeing is inseparable from human survival.

Miyazaki constructs a complex ecological conflict between industrial expansion and the forest world. The film avoids presenting either humans or nature as entirely good or evil. Instead, it foregrounds competing needs, coexistence, negotiation, and ecological interdependence. The destruction of the forest and its animal inhabitants can be read through Greg Garrard's discussion of wilderness and the human-environment relationship in *Ecocriticism* (2004). The forest is not merely a passive setting but an active presence inhabited by animal gods and spirits, challenging conventional distinctions between human and non-human worlds.

The conflict between Iron Town and the forest also complicates the conventional human/nature binary. Lady Eboshi's attempt to transform and control the forest reflects the logic of mastery and instrumentalisation that Val Plumwood critiques in *Feminism and the Mastery of Nature* (1993). Yet Miyazaki presents Iron Town as both destructive and socially progressive, since Eboshi provides refuge and livelihood to marginalized communities even as her industry contributes to environmental destruction. Through the mediating figure of Ashitaka and the mythic presence of the Forest Spirit, wolf gods, and boar gods, the film constructs an ecological worldview in which humans remain materially and ethically entangled with the more-than-human world. Ecological sustainability consequently

emerges not as resource management, but as an ongoing negotiation between human needs and ecological limits. Ultimately, Princess Mononoke interrogates extractive modernity and imagines coexistence not as a return to untouched wilderness, but as an ethical practice of negotiating human needs with the limits and agency of the more-than-human world.

Keywords: Ecocriticism; Myth and Folklore; Anthropocentrism; Human- Nature Relations.

The Death of the Author and the Death of the Text: Writing and Communion from Plato to Barthes and AI

GIULIO ARDENGHI, Independent Researcher & DAVIDE BEVILACQUA, University of Macerata, Italy

Abstract:

The relationship between the text, its author and its readers has been a constant point of reflection in the history of Western Philosophy. Plato, for instance, argues that writing and reading presuppose a communal space. In his view, a text cannot be thought of as a self-sustaining vehicle of objective and universal information, but is rather a means that leads to the strengthening of the communion between the master and his students.

The situation changes when we introduce the perspective of the French literary critic and essayist Roland Barthes (1915 - 1980). Barthes presents the concept of the “death of the author”, by which he means that the text is no longer a tool which fosters communion, but rather something whose meaning is ruptured once it passes from the author down to the reader.

Our paper shall argue that the advent of AI both radicalizes and disrupts the theories of both Plato and Barthes. On one hand, the text it generates is based on the involuntary “communion” of the authors writing the pieces of information that it draws from. On the other hand, such a communion is so vague and anonymous that the reader is effectively left out of it, remaining the sole interpreter of the text that the LLM generated as a result to his prompt. We conclude by asking whether this process ends up leading to the “death of the text” as well as that of the author.

Keywords: AI; Plato; Roland Barthes; Communion; Writing.

Eco-Tales for the Young: Children’s Literature, Indian Knowledge Systems, and Sustainability in Northeast India

GRACY SAMJETSABAM, Research Scholar, Manipal Institute of Communication, MAHE, Manipal, India.

Abstract:

This paper examines how selected literary retellings of diverse animal folktales from Northeast India- Assam, Arunachal Pradesh, Nagaland, Meghalaya, Mizoram, Tripura, Manipur and Sikkim- adapted as children’s literature, serve as vital pedagogical tools for imparting Traditional Ecological Knowledge

(TEK) and sustainable living practices. Aligned with the Indian Knowledge Systems (IKS) and foundational literacy frameworks outlined in the National Education Policy (NEP) 2020, this study highlights how regional indigenous narratives function as localised eco-pedagogy. Methodologically, the paper employs a comparative textual analysis grounded in qualitative thematic analysis to examine selected children's stories across the three states. The analysis decodes how these didactic narratives translate complex ecological concepts- such as inter-species reciprocity, non-human agency, and resource conservation- into accessible moral and ethical frameworks for young readers. By studying the transition of oral folklore into written children's texts, the research demonstrates how this genre actively socialises the next generation into place-based environmental consciousness. Ultimately, the paper argues that integrating Northeast Indian eco-tales into early education curricula provides a culturally rooted foundation for addressing global sustainability challenges, showing that traditional indigenous epistemologies remain profoundly relevant to modern ecological education.

Keywords: Children's Literature, Eco-Pedagogy; Northeast India, Indian Knowledge Systems (IKS), NEP 2020, Traditional Ecological Knowledge (TEK), Environmental Sustainability.

Colonial Transformation and Cosmological Dispossession in Carson Faust's *If the Dead Belong Here*

HACHIM BAKRI, Research Scholar, Abdelmalek Essady University, Tetouan, Morocco

Abstract:

This article examines Carson Faust's *If the Dead Belong Here* through the concept of cosmological dispossession, arguing that the novel represents colonialism not only as the disruption of Indigenous communities and traditions but as a process that transforms the ways Indigenous characters understand, transmit, and inhabit their cosmological world. Drawing on the novel's representation of ancestral knowledge, spiritual beings, healing practices, storytelling, and relationships with the more-than-human world, the article traces how colonial and Christian forms of authority intervene in intergenerational transmission. Elgone, an Indigenous healer who inherits knowledge from ancestral teachers, attempts to pass this knowledge to younger generations, yet her teachings are dismissed and suppressed by Jessup, whose Christian authority frames Indigenous practices as contrary to God. Such intervention produces a gradual weakening of the transmission of Indigenous knowledge: younger characters are encouraged to disregard ancestral stories and teachings, creating a generational rupture in which an older spiritual worldview becomes increasingly inaccessible to those who inherit it. The novel consequently depicts dispossession as more than the loss of cultural practices; it entails the transformation of epistemological, theological, and ontological relationships. As Indigenous knowledge is delegitimized, the younger generation inherits a world increasingly detached from ancestral spiritual presence, healing knowledge, and relational understandings of land and nonhuman beings. Yet the novel also represents the persistence and re-emergence of the suppressed cosmology through spiritual encounters, dreams, ancestral presences, and the recovery of neglected knowledge. *If the Dead Belong Here* therefore reveals cosmological dispossession as an intergenerational process in which colonial religious authority disrupts

Indigenous knowledge transmission and reshapes the worldview through which characters understand themselves, their ancestors, and the more-than-human world.

Keywords: Cosmological dispossession; Colonialism; Indigenous cosmology; Christianity; Carson Faust.

Reading and Remembering: The Ecological Imagination in Children's Picture Books

Dr HARINI PATOWARY DAS, Assistant Professor, Lakhimpur Commerce College, Assam, India

Abstract:

Environmental awareness does not always begin with facts. For a child, it may begin with a picture of a tree, the colour of a river, the face of an animal, or a story in which nature is given a voice. At a time when children are increasingly surrounded by screens, animated images and rapidly changing digital content, the humble picture book continues to offer a slower and more intimate way of encountering the natural world. This paper explores the potential of children's picture books as an important medium for developing environmental awareness and nurturing an enduring relationship between the child and nature.

The paper proposes that the ecological significance of a picture book lies not merely in the environmental message it communicates, but in the manner in which that message is experienced. Words and images work together to transform an abstract environmental concern into something tangible, familiar and emotionally meaningful. A forest that is threatened by human intervention, a river that is treated as a living presence, or an animal whose habitat is disappearing becomes more than an environmental "issue" when encountered through a child's imaginative engagement with a story. The act of turning pages, pausing over illustrations, noticing colours and details, and returning to a favourite image creates a different kind of reading experience- one that can potentially remain in the child's memory long after the book has been put away.

The paper will examine selected environmental picture books, including David Suzuki's *Salmon Forest*, Geeta Hariharan's *Ma Ganga and the Razai Box*, Jeyanthi Manokaran's *Chipko Takes Root*, Lynne Cherry's *The Great Kapok Tree*, and Carole Lindstrom and Michaela Goade's *We Are Water Protectors*. These texts will be studied for their use of visual narrative, anthropomorphism, symbolism, colour, spatial representation and child-centred storytelling in creating ecological sensitivity. Particular attention will be given to the ways in which some of these books connect environmental concerns with indigenous knowledge, community memory and a sense of belonging to place.

The paper further argues for the continuing relevance of reading picture books in an age of cartoons and screen-based storytelling. It does not reject digital media; rather, it asks what may be lost when the child becomes primarily a viewer instead of an active reader and interpreter of images. A picture book invites the child to linger, imagine, question and return. In that quiet encounter between the

child, the page and the natural world represented on it, environmental awareness may gradually become not simply something the child learns, but something the child feels. The paper therefore locates children's picture books within the larger project of practising sustainability through literature, imagination and everyday acts of reading.

Keywords: Ecological Imagination, Environmental Awareness, Picture Books, Children's Literature, Reading.

Submergin Lives: Women, Caste and The Slow Violence of Environmental Displacement in *Dweepa*

HARSHITA PRIYADHARSHINI, Research Scholar, Centre for Women's Studies, Podnicherry University, India

Abstract:

Environmental displacement or degradation is often represented as a development and ecological crisis, while their effect on people, women and especially marginalised women remains unrepresented. This paper examines *Dweepa*, a Kannada novel written by Na. D'Souza was later adopted as a cinema in 2002 by Girish Kasaravalli. The paper investigates how environmental transformations contribute in producing gendered and socially differentiated violence. The focus of the story is on the submergence of a village following the construction of a dam, and the repercussions of the same. The paper looks through the lense of Rob Nixon's concept of 'slow violence', which talks about an understanding of environmental destruction as a gradual, cumulative and often normalised process rather than a single spectacular catastrophe. It tries to ask very important questions on the loss of land, homes, livelihood, community and cultural memory.

One of the main objectives of the paper is to examine the representation of women's relationship with land and ecology and to understand how displacement restructures labour, specifically gendered labour, belonging, memory and agency. The story focuses on Nagi and engages with her relationship with land, home and community to reflect how ecological dispossession enters the intimate spaces of everyday life. The paper also tries to understand how environmental vulnerability is differentiated by caste, gender, labour, social location and affects access to material resources.

The methodology used will be comparative textual and visual analysis, with feminist literary criticism, intersectionality and Dalit feminist theory. The novel and the film constitute the primary texts, and secondary engagement will be through engaging with concepts like slow violence, ecofeminism, caste, environmental justice to contextualise the analysis.

The paper tries to explain that *Dweepa* challenges the notion of environmental catastrophe as a singular event, when it is not. The submergence of the island represents not only physical disappearance but also the erosion of a community, a culture, social relations. The paper tries to ask a fundamental question about when development submerges a landscape, a community, whose losses are remembered. Whose labour is forgotten, whose violence remains slow enough to remain unseen?

Keywords: Dalit Feminism, Environmental Justice, Literature, Slow Violence, Environmental Displacement.

Preserving Voices, Preserving Worlds: Linguistic Diversity and Indigenous Knowledge in the Andaman and Nicobar Islands

DR HEBA FARHEEN, Assistant Professor, Gangadhar Meher University, India

Abstract:

The Andaman and Nicobar Islands represent one of South Asia's most distinctive repositories of Indigenous linguistic and cultural diversity. Communities such as the Great Andamanese, Onge, Jarawa, Sentinelese, Shompen, and Nicobarese possess languages that encode generations of ecological knowledge, cultural memory, oral traditions, and distinctive relationships with their environments. However, several Indigenous languages of the islands face severe pressures from language shift, demographic changes, displacement, modernization, dominant languages, and transformations of traditional territories. The disappearance of a language consequently signifies not merely the loss of a means of communication but the erosion of an entire knowledge system.

This paper explores the significance of linguistic preservation as a form of cultural and ecological conservation in the Andaman and Nicobar Islands. Drawing upon Indigenous studies, sociolinguistics, ecocriticism, and postcolonial perspectives, it examines how Indigenous languages preserve knowledge concerning forests, marine environments, flora, fauna, traditional medicine, food practices, navigation, seasons, and sacred landscapes. The linguistic scholarship of Anvita Abbi, particularly her documentation of Great Andamanese languages, provides an important foundation for understanding the linguistic vulnerability and cultural significance of these communities.

The paper also engages with Vandana Shiva's argument that Indigenous knowledge systems can offer sustainable alternatives to dominant models of development. From this perspective, linguistic erosion and ecological degradation are interconnected processes: when Indigenous territories and environments are transformed, the vocabulary, narratives, place names, and cultural practices associated with those landscapes are also endangered.

The study argues for a community-centred approach to language preservation, incorporating Indigenous participation, intergenerational transmission, mother-tongue education, documentation, digital archiving, and protection of traditional knowledge. Ultimately, preserving Indigenous languages means preserving cultural identity, ecological memory, and alternative ways of understanding the human-nature relationship. Linguistic diversity in the Andaman and Nicobar Islands must therefore be recognized as an essential dimension of cultural sustainability and social justice.

Keywords: Indigenous Languages, Andaman and Nicobar Islands, Linguistic Preservation, Ecological Knowledge, Language Endangerment.

Debilitating Exploitation: Eco Feminism, Silence, and the Extraction of Women and Land in Kalita's *Josnar Jhitas* and *Tokora Bahor Sonor Beji*

HIMAKSHI KASHYAP, Assistant Professor, Department of English, Nagaon University, India

Abstract:

This paper presents an ecological analysis of two prominent novels by Arupa Patangiya Kalita, an Assamese author: *Tokora Bahor Sonor Beji* and *Josnar Jhitas*, and highlights how colonial capitalism operates through a destructive scheme that targets both nature and women's bodies. *Tokora Bahor Sonor Beji* deals with the motifs of silence, extraction, and dispossession in order to showcase the systemic subjugation of the female body as well as the green cover on the face of immigration. In *Josnar Jhitas*, the women tea-garden laborers and the monocropping of tea plants in the fertile land of Assam emerge as corresponding spots of extraction and exploitation. In *Josnar Jhitas*, women tea-garden workers and monoculture plantations emerge as parallel sites of extraction and exhaustion. The same logic that depletes soil justifies endless exploitation of women's embodied labor. In *Tokora Bahor Sonor Beji*, silence and environmental dispossession converge as markers of gendered trauma- unspoken grief over ancestral land loss carried through female bodies. While presenting an eco-feminist reading of the selected novels, the paper draws on frameworks from Val Plumwood, Vandana Shiva, Bina Agarwal, and Rob Nixon to argue that women inhabit environmental situations fortified by domination and exploitation, mutually executed on both nature and women. It demonstrates that women's bodies, labor, and reproductive roles are materially and symbolically linked to natural resources like land, water, and seasons. By emphasizing gendered access to resources and the temporal dynamics of ecological violence, the analysis situates Kalita's fiction as a notable literary contribution to South Asian eco-feminist discourse within the particular historical and ecological contexts of Assam.

Keywords: Eco-feminism, Postcolonial Literature, Assamese Fiction, Environmental Justice, Gendered Labor, Dispossession, Slow Violence.

Making Meat Visible: Media, Food Politics, and Sustainability in Ruth Ozeki's *My Year of Meats*

JANE EVANGELIN SHRUTHY P, Research Scholar, Department of English, Faculty of Liberal Arts and Business Studies, SRM Institute of Science and Technology, India & ANNIE VIMALA D, Assistant Professor and Research Supervisor, Department of English, Faculty of Liberal Arts and Business Studies, SRM Institute of Science and Technology, India

Abstract:

Ruth Ozeki's *My Year of Meats* (1998) offers a powerful critique of the globalized meat industry and its intersections with consumer culture, media representation, gender, and bodily health. While existing scholarship has extensively examined the novel through ecocriticism, feminism, food politics, and transnational studies, the relationship between sustainability and the politics of visibility offers a productive area for further investigation. This paper examines how the novel represents industrial meat production as a system whose environmental, ethical, and bodily consequences are frequently concealed from consumers.

The study focuses on the tension between corporate media and documentary practice in the novel. Promotional representations of American beef construct meat consumption as desirable and culturally aspirational while obscuring the conditions under which meat is produced. In contrast, documentary filmmaking functions as a counter-representational practice that attempts to expose the hidden connections between industrial food production, corporate power, environmental degradation, animal exploitation, and human health. The paper argues that this tension between concealment and exposure is central to Ozeki's critique of unsustainable food systems.

Drawing on Food Studies, Media Studies, and Ecocritical approaches, the paper investigates how visibility becomes an important condition for ethical and sustainable consumption. It argues that sustainability cannot be reduced to individual consumer choices when the structures, processes, and consequences of production remain inaccessible or deliberately obscured. The novel therefore shifts attention from consumption alone to the systems of representation that shape what consumers know- and do not know- about their food.

By making the hidden processes behind meat consumption narratively visible, *My Year of Meats* challenges readers to reconsider the relationship between knowledge, consumption, and environmental responsibility. The paper ultimately argues that Ozeki positions representation itself as a crucial site of sustainability: making the hidden costs of industrial food production visible becomes a necessary step towards questioning, resisting, and potentially transforming unsustainable systems of consumption.

Keywords: Keywords: Food Politics, Sustainability, Media Representation, Industrial Meat Production, Ecocriticism.

Making the Invisible Visible: Discursive Resistance in Palestinian-American Muslimah Narratives

JEMIMA RAHAMAN, Research Scholar, Department of English, Aliah University, Kolkata, India

Abstract:

Palestinian-American Muslim women's literary activism contributes to broader projects of decolonization that extend beyond Palestinian liberation to encompass global struggles against settler colonialism, environmental destruction, and cultural erasure. This paper examines how visibility serves as a form of resistance in the stories of modern Palestinian-American Muslim women. It looks at how their writings challenge Zionist and neo-imperial power dynamics. Using postcolonial feminist theory, the study critiques the negligence of anti-colonial movements in Western feminism. It focuses on the works of Mourid Barghouti and Hala Alyan, who use fragmented stories to reclaim Palestinian history and land autonomy. The paper also discusses Nadine Naber's concept of the ummah as a decolonial vision that promotes international solidarity against settler colonialism. It analyzes modern ideas of "algorithmic resistance" in digital activism, where social media platforms fight censorship and raise marginalized voices. By addressing issues like gendered displacement, environmental colonialism, and

archival erasure, these stories redefine visibility as a political statement and a community responsibility within the ummah. The study reveals how Palestinian-American women writers and activists deploy different strategies to challenge multiple forms of oppression simultaneously. Their literary activism operates on several levels: challenging Orientalist representations of Muslim women, countering Zionist historical narratives, and asserting women's agency within patriarchal structures. The paper argues how creative expression can serve as a vital component of decolonial political movements while maintaining aesthetic integrity and cultural specificity. It also challenges Zionist history while restoring the agency of Muslim women, providing frameworks that connect literary analysis to grassroots activism.

Keywords: Postcolonial Feminism, Visibility as Resistance, Muslim Women's Narratives, Decolonial Epistemologies, Cultural Erasure.

The Holocaust and the Problem of Representation: Between Historical Truth and Literary Imagination

JOEL JOHNSON J, Research Scholar, Department of English, Faculty of Liberal Arts and Business Studies, SRM Institute of Science and Technology, India

Abstract:

The Holocaust presents a unique challenge to literary representation because it demands both historical accuracy and ethical responsibility while confronting the limitations of language and memory. This paper examines the tension between historical truth and literary imagination in Holocaust literature, focusing on how writers attempt to represent experiences of persecution, suffering, loss, and survival without diminishing their historical reality. Holocaust narratives occupy a complex space between testimony and artistic expression. Survivor memoirs seek to preserve lived experiences, while fictional and literary narratives often employ techniques such as symbolism, fragmented narration, metaphor, and reconstructed perspectives to communicate experiences that may be difficult to express through conventional historical language. These literary strategies can make traumatic histories accessible to readers, but they also raise important ethical questions concerning fictionalization, aestheticization, and the potential distortion of historical events. Drawing on trauma theory, memory studies, and theories of literary representation, this paper explores how Holocaust narratives negotiate the boundaries between what happened, what can be remembered, and what can be represented. It argues that literary imagination does not necessarily contradict historical truth; rather, when used responsibly, it can provide a means of exploring the emotional and psychological dimensions of historical experience. At the same time, the paper emphasizes the need for ethical boundaries when representing genocide and extreme human suffering. Ultimately, the study suggests that Holocaust literature exists within a delicate balance between remembering history and imagining its human experience. Examining this balance helps us understand both the possibilities and limitations of literature in preserving the memory of the Holocaust.

Keywords: Holocaust Literature, Historical Truth, Literary Imagination, Trauma Theory, Memory Studies.

The Unmasking of the “Anthropause”: Ecological Entanglements and Pandemic Precarity in Sarah Moss’ *The Fell*

JUI BHATTACHARJEE, Research Scholar, Department of English, SKC School of English and Foreign Language Studies, Assam University, Silchar, India

Abstract:

The unexpected global pause in human activities during the COVID-19 pandemic, which momentarily quieted the rhythms of capitalist production and daily mobility, came to be known as “the anthropause” by scholars and academics worldwide. Sarah Moss’ 2021 novel, *The Fell*, critically unmasks the concept of this anthropause as a serene return to ecological balance, rather than a period of heightened anxiety, precarity, and dangerous ecological entanglements. This unmasking reveals the deep-rooted vulnerabilities that the relentless pace of everyday life had previously obscured: the fragmented nature of modern communities catering mostly to individual interests, the mental health crisis, and the class divide between those who can afford to stay home and those who cannot. Set during the lockdown, the novel follows Kate, a single mother in her forties who has been furloughed from her job. In her claustrophobic desperation, she decides to break quarantine to take a walk on the moors, an erroneous decision that results in near-fatal injury and a community-wide rescue mission that violates the very rules designed to ensure collective safety.

Drawing on ecocritical frameworks that accentuate the interconnectedness of literature and environment, this paper argues that *The Fell* consciously deploys the pandemic in an attempt to dismantle the pastoral ideal of nature being a passive space of healing and escape. The paper further explores the condition of “entangled vulnerabilities”, a condition characterised by a permeable boundary between individual liberty and collective responsibility, and between human society and the non-human environment. This paper posits that sustainability is a lived cultural and ethical practice rather than a distant developmental objective, and that true sustainability is not about worshipping or escaping to pristine nature but about recognising and appreciating our inescapable entanglement with it.

Keywords: Anthropause, Pandemic, Ecological entanglement, Precarity.

The Texualization of Remembering: Orality, Indigenous Knowledge, and Cultural Sustainability in Select Northeast Indian Fiction

JYOSHNA DUTTA, Research Scholar, Department of English, BSSRV, India & PRAGYASHRI DAS, Research Scholar, Department of English, BSSRV, India

Abstract:

The contemporary discourse of sustainability often privileges environmental preservation while giving less attention to the survival of the cultural and epistemological systems through which communities understand and inhabit their environments. The oral traditions that exist within Northeast India are directly related to the memories and knowledge of the indigenous people of the region. The knowledge

that has been passed along orally to the members of these communities for generations is slowly changing due to the homogenization of culture that in the name of development creates within the region. While there are discussions of orality and indigenous cultures within the scholarship relating to Northeast Indian fiction, however, less attention has been paid to the relationship between the literature that translates the knowledge that was once shared orally and the sustainability of that culture. This paper investigates how the literary works of selected authors from the Northeast Indian regions transform their oral knowledge into written narratives and whether this process is helpful for the sustainability of their cultural knowledge. The concept of orality is explored in this paper as a living concept as opposed to one that belongs to the past. The study incorporated the literary works contributed as anthologies by Zubaan Books. The selection includes, *The Keepers of Knowledge* from Mizoram (2023), *The Many That I Am* from Nagaland (2019), and *Crafting the Word* from Manipur (2019), which will allow for an exploration of the concept of orality and how knowledge transforms from oral to written narratives. Theories relating to Indigenous knowledge by authors such as Linda Tuhiwai Smith (1950) and theories of cultural memory by author Jan Assmann (1938) will help to explore these concepts in relation to the literary works by Northeast Indian authors. The study finds that, while the process of textualization works to preserve the vulnerable forms of knowledge that emerge from these communities, it also changes the way in which those communities and their knowledge is understood. The texts selected for analysis indicate that cultural memory is inherently connected to the communities from which the knowledge emerges. Thus, the preservation of Indigenous knowledge through written literature is only possible if the knowledge remains connected to the communities from which it emerges. Overall, then, the concept of cultural sustainability relates the idea of cultural memory to its relationship with the communities, the knowledge, and the place in which these concepts exist altogether.

Keywords: Northeast, Orality, Memory, Sustainability, Indigenous Knowledge.

Sorcery, Sacrament, Sign, and Sustainability: Vernacular Ecological Epistemology in Aruni Kashyap's *The House with a Thousand Stories*

**Dr KANGKAN BHUYAN, Assistant Professor, Department of English, Chatia College, Sonitpur,
Assam, India**

Abstract:

Mayong, the setting of Aruni Kashyap's debut novel *The House with a Thousand Stories* (2013), has long been known as "the land of black magic," a region where sorcery, myth, and the rumoured transformation of men into animals are not superstitions incidental to village life but constitutive of how its people read and inhabit their world. This paper argues that Kashyap's Hatimura village sustains itself through a vernacular ecological epistemology built on three interlinked registers: sorcery (the occult mythology and folk cosmology surrounding Mayong), sacrament (embodied rituals such as juron, matsyo-sporsho, and, significantly, the mukhangni that fails to be performed after Moina's death), and sign (the everyday reading of omens - midnight owls, conch sounds, and the electric pole that retains the memory of a blood-spattered death). Together, these registers constitute an indigenous, self-renewing

system of meaning tying community to land, one that operates independently of, and often in resistance to, the militarized violence of Assam's "secret killings" that structures the novel's historical backdrop. Rather than presenting this cosmology as an unbroken continuity, the paper contends that the novel's real achievement lies in depicting this vernacular knowledge system under strain - ritual interrupted, omens unheeded, meaning contested - while nonetheless persisting through the very act of oral and fictional narration. Reading the novel through the conference's own framing of cultural sustainability as the safeguarding of indigenous ecological knowledge, this paper proposes that Kashyap's narrative offers a model of sustainability rooted not in seamless preservation but in endurance through rupture, positioning literature itself as the medium through which a threatened epistemology survives.

Keywords: Vernacular Epistemology, Folklore, Ritual, Cultural Sustainability, Northeast Indian literature.

Environmental Concerns and Animated Cinema

Dr KETAKI DWIVEDI, Assistant Professor, MCM DAV College For Women, Chandigarh & DR VIKASH KUMAR, Assistant Professor, CRRID, Chandigarh, India

Abstract:

Ancient cultures across the world accorded respect to nature and non-human beings. According to several philosophers and cultural anthropologists, majority of cultures in their mythic histories recall a time when there was not much distinction between animals and humans. Animals were seen as having distinct spirits and as being 'people of another order'. Humankind is a part of nature. Over centuries. The value assigned to nature declined. An anthropocentric approach bolstered by human exceptionalism created a dualism of man and nature. Consequently, such thinking led to mass extinction. Under this background, a growing interest in the movement titled 'the animal turn' has emerged, prompting new scholarship to understand non-human beings ethically amidst predominantly anthropocentric philosophy. In this direction, animated films featuring nonhuman protagonists and characters may be analysed. The real rigour of animated films lie in fact that it is an ethical medium whereby ecocritical and animal rights messages and discourse find place in the narratives in form of central theme, hence championing their cause and socio-environmental issues. The current study tries to identify and locate ecocritical conversations in selected animated feature films.

Keywords: Anthropocentric, Coexistence, Ecocritical, Sentient.

Negotiators in Ecological Conflict: An Analysis of Nature, Agency, and Mediation in Selected Indian Folktales

Dr KONGKONA DUTTA, Assistant Professor, Department of English, Chettinad Institute of Technology, Chennai, India

Abstract:

This paper analyses four Indian folktales sourced from the YouTube channel Folktales of India to explore the role of negotiators and the nature of negotiation in resolving critical conflicts between humans and nature, as well as among natural agents themselves. These folktales attribute agency and voice to both animate and inanimate entities, endowing them with human-like desires, emotions, and conflicts. As a result, they reveal a rich spectrum of subtle narratives depicting visible and invisible ecological and environmental interactions. The selected folktales for this study are: (i) the Karnataka folktale Why the Sun and the Sky Went Up! (ii) the Manipuri folktale Rooster and the Sun, (iii) the Kashmiri folktale The Laughing Rajma, and (iv) the Meghalaya folktale The Dirty Pig. To examine the principles of conflict mediation, this study draws upon established negotiation frameworks such as Zone of Possible Agreement (ZOPA) and Best Alternative to a Negotiated Agreement (BATNA). These concepts are used to investigate how key human and animal characters employ negotiation strategies that align with the moral lessons embedded in each tale. Recognizing that engagement with the natural environment is a multilayered creative process involving joy, sorrow, conflict, harmony, and continuous negotiation, this paper seeks to interpret these interactions through the lens of mediation and negotiation

Keywords: BATNA, Ecology, Conflict, Mediation, ZOPA.

**Beyond the Human: Indigenous Cosmologies, Multispecies Kinship, and
Posthuman Ethics in *Black Hill* and *Sky Is My Father***

**DR KRISHA DAS, Associate Professor, Department of English Handique Girls' College,
Guwahati, Assam, India**

Abstract:

This paper examines how Mamang Dai's *Black Hill* (2014) and Easterine Kire's *Sky Is My Father* (2003) unsettle the anthropocentric premises of Western humanism by foregrounding indigenous Northeast Indian cosmologies in which humans, animals, spirits, and landscape exist within a continuum of mutual dependence and moral obligation. Set against the backdrop of colonial encounter in the Mishmi Hills of Arunachal Pradesh and the Angami Naga village of Khonoma respectively, both novels resist the Enlightenment separation of nature from culture and instead depict a world of animate hills, sentient rivers, ancestral spirits, and human-animal kinship that troubles the boundaries of species and personhood. Reading these texts through the frameworks of posthumanism (Braidotti, Wolfe) and multispecies ethnography/ethics (Haraway, Kohn), this paper argues that Dai and Kire recuperate pre-colonial ontologies not as nostalgic primitivism but as alternative epistemologies capable of reimagining ecological responsibility in the Anthropocene. Particular attention is paid to Dai's depiction of the Mishmi belief in the sacred agency of the hill and forest, and to Kire's portrayal of Naga totemic and were-tiger (tekhu-mia) traditions, both of which figure the non-human as ethical subject rather than passive resource. The paper further explores how colonial intrusion in both narratives is framed as an epistemic violence that seeks to sever these multispecies relations, positioning the novels as acts of

ontological resistance. Ultimately, this study contends that Northeast Indian tribal fiction offers a distinctive, underexplored contribution to global posthumanist discourse, one rooted in lived indigenous relationality rather than theoretical abstraction alone.

Keywords: Posthumanism, Indigenous Cosmology, Animism, Ecocriticism, Mamang Dai, Easterine Kire.

Reimagining Reproductive Futures: Childfree Adulthood and Demographic Transformation in India

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Abstract:

Drawing on contemporary debates surrounding demographic transformation and reproductive culture, this paper examines how childfree individuals in India negotiate changing understandings of adulthood, family and reproductive responsibility within digitally mediated spaces. While declining fertility rates are increasingly framed through narratives of demographic anxiety, population ageing and economic uncertainty, such discourses often position reproduction as both a social expectation and a national responsibility.

Employing a qualitative digital discourse analysis of selected discussions within the Indian Reddit community r/ChildfreeIndia, the paper explores how users articulate childfree identities and negotiate questions of declining fertility, marriage, reproductive expectations and alternative life trajectories. Particular attention is paid to discussions surrounding demographic change, economic precarity, familial and matrimonial pressures, reproductive decision-making, ageing and the possibilities of constructing meaningful lives outside conventional reproductive pathways.

The paper situates these negotiations within broader debates on demographic transition, while drawing on Fraser's (1990) conceptualisation of subaltern counterpublics to understand digitally mediated spaces as sites where alternative reproductive and life-course narratives can be articulated and collectively negotiated. Edelman's (2004) theorisation of reproductive futurity and Freeman's (2010) concept of chrononormativity further inform the analysis of how social futures become organised around reproduction and how adulthood is structured through normative temporal sequences of education, employment, marriage and parenthood. The life-course perspective further enables an examination of trajectories that depart from conventional reproductive transitions (Elder, 1994).

The paper argues that r/ChildfreeIndia provides a site for examining how demographic change is interpreted through everyday negotiations of reproductive choice and adulthood. Rather than understanding declining fertility exclusively through narratives of demographic crisis, the study foregrounds the alternative meanings attached to childfree living and non-reproductive life trajectories. By bringing demographic change into conversation with digitally mediated counter-discourses on

reproduction, the paper contributes to understanding how emerging Indian subjectivities negotiate and reimagine adulthood beyond established reproductive expectations.

Keywords: Childfree India; Demographic transition; Digital counterpublics; Reproductive futurity; Chrononormativity.

Anthropocene Narratives and the Scarred Earth: Geological Imagination in Mamang Dai's *Escaping the Land*

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Abstract:

The Anthropocene has altered the ways in which literature conceptualizes the relationship between human and material history of the earth. The extractive practices such as deforestation, industrial expansion, and developmental interventions are increasingly affecting the ecological landscapes, the earth increasingly emerges as a material record of human intervention. *Escaping the Land* (2021) by Mamang Dai, an acclaimed poet and novelist from Arunachal Pradesh and recipient of the Padma Shri and Sahitya Akademi Award offers a significant literary site for examining the intersection between human intervention, indigenous ecological memory, and the landscape of Arunachal Pradesh.

Situating the novel within the framework of Anthropocene narratives and geological imagination, the present paper examines how Dai's narrative transforms the landscape from a passive setting into a material archive that registers the consequences of human intervention. The representation of timber extraction and forest destruction in the novel reveals a conflict between an indigenous understanding of land as a living, relational entity and a modern extractive logic that transforms forests into commodities. The imagery of scarred and wounded mountains becomes particularly significant in this context, as geological formations acquire the traces of human exploitation and ecological disturbance. The damaged landscape consequently becomes a form of ecological memory through which environmental change is inscribed across both human and geological timescales.

Drawing upon Dipesh Chakrabarty's theorization of the intersection between human history and geological history, the paper examines how *Escaping the Land* negotiates the tension between immediate human histories and the slower temporalities of the earth. It contends that Dai's narrative complicates conventional distinctions between nature and culture by presenting forests, mountains, rivers, and human communities as interconnected participants in an evolving ecological history. The paper underscores how *Escaping the Land* contributes to an indigenous Anthropocene imagination in which 'the scarred earth' becomes both an archive of extractive violence and a testimony to the enduring ecological memory of the land.

Keywords: Anthropocene Narratives, Conceptualize, Extractive practices, Ecological landscapes, Geological formations.

Sustaining Place Through Song: The Serkawn Concert and the Cultural Transmission of Ecological Memory

LALTHANGMAWII CHHANGTE, Associate Professor, Govt. J Buana College, Lunglei, Mizoram, India

Abstract:

This paper reconsiders sustainability through the lens of cultural continuity, ecological memory, and literary practice, using the Serkawn Concert (1935- 1947) as a historical case study of how indigenous knowledge can be sustained through cultural transformation. Rather than understanding sustainability solely in terms of environmental preservation, the paper proposes that it may also encompass the transmission of ecological knowledge, communal practices, memory, and cultural values across changing historical conditions. The Serkawn Concert provides a particularly productive site for examining this process because its repertoire emerged at the intersection of indigenous agrarian practices, missionary education, literacy, and institutional performance.

Drawing on songs associated with jhum cultivation, seasonal rhythms, weather, flora, fauna, and communal labour, the paper examines how ecological experience was embedded in poetic and performative forms. Songs documenting cultivation practices preserve not merely information about agricultural labour but ways of perceiving and inhabiting the environment. Through the Concert, such experiences could be rehearsed, performed, remembered, and transmitted beyond their immediate contexts of production. The paper therefore considers the Concert as a form of cultural technology through which lived ecological experience was transformed into poetic and communal memory.

The paper argues that the sustainability evident in the Serkawn tradition was not achieved through static preservation. Rather, it operated through adaptation: indigenous ecological knowledge and cultural values were carried into new literary, musical, and institutional forms while retaining connections to local landscapes and communal experience. The Serkawn Concert thus demonstrates sustainability as continuity through transformation, revealing how literature and performance can sustain relationships between people, place, environment, and cultural memory across historical change.

Keywords: Cultural sustainability, Ecological memory, Literary transmission, Cultural continuity, Mizo Poetry.

Beyond Dystopia: Speculative Futures as Prototypes for Worlds That Work

LARS R. “JONES” VADJINA, Independent Researcher, University of Tübingen

Abstract:

Science fiction has become remarkably good at imagining how the future might go wrong. Ecological collapse, resource scarcity, technological domination, social fragmentation, and failed institutions populate contemporary visions of tomorrow. Such dystopian narratives perform an important cultural function: they expose vulnerabilities, dramatize consequences, and warn against undesirable trajectories. However, warning is only one function of speculative imagination. If societies are to confront complex questions of sustainability, they must also be capable of imagining futures that might actually work.

This paper argues that speculative futures can function as prototypes for alternative forms of technological and social development. Rather than treating science fiction primarily as prediction or cautionary tale, it approaches imagined worlds as experimental environments in which relationships among technology, resources, institutions, communities, and ecosystems can be explored before they become material realities.

Drawing on speculative futures, narrative prototyping, and selected science-fiction imaginaries, the paper examines how fictional worlds can make abstract sustainability challenges tangible by embedding them within lived social and technological systems. Importantly, moving beyond dystopia does not require a return to simplistic technological utopias. Productive speculative futures may instead expose tensions, trade-offs, unintended consequences, and competing values while still asking how societies might adapt and endure.

The paper therefore proposes a shift from science fiction as a catalog of futures to avoid toward speculative narratives as laboratories for futures worth examining. In an era shaped by artificial intelligence, ecological uncertainty, and rapid technological transformation, sustainability requires more than preserving existing systems. It requires the imaginative capacity to prototype alternatives. Before societies can build worlds that work, they must first be able to imagine them.

Keywords: Speculative Futures, Science Fiction, Sustainability, Narrative Prototyping, Emerging Technologies.

Wisdom in speech: A Socio-Cultural Study of Meitei Pangal (Manipuri Muslim) Proverbs

**MAKAKMAYUM DAWAD KHAN, Research Scholar, Manipur University of Culture, Manipur,
India**

Abstract:

The Meitei Pangal (Manipuri Muslim) community was inhabited in the erstwhile independent kingdom of Manipur since the reign of King Khagemba in the early 17th century. They have rich traditions of culture and folklore which were influenced and shaped by blending the islamic traditions and the local culture of the indigenous Meitei. As a part of oral literature in folklore, this ethnic community has valuable proverbs which were handed down from the past generations. The aim of this paper is to study the proverbs of the Meitei Pangal community embedded with various norms, societal rules and islamic principles. The title examines the proverbs of the Meitei Pangal as an essential

component of their oral traditions. The paper also investigates the role of these proverbs in their socio-cultural life. And it further seeks to document and analyse the Meitei Pangal proverbs in their socio-cultural contexts.

The study employs a qualitative and ethnographic method. The archaic manuscripts such as Nongsamei Puya, Pangal Thorakpa, etc. are used as primary sources and informal conversations are engaged with some of the aged person who have ideas related to the topic. And theories related to folklore study and functional theory are employed to have a better understanding of their socio-cultural relationship.

The paper mainly argues that the Meitei Pangal proverbs function not only as the repositories of the past but as a tool of socialization and transmission of cultural values. The paper will contribute in documenting and preserving the waning traditions of the proverbial lore of the Meitei Pangal community.

Keywords: Keywords: Meitei Pangal, Proverb, Manuscripts, Repositories, Waning.

Padavali Kirtan, Cultural Nationalism and Gender in Sudhindranath Ghose's The Flame of the Kirtan

**MALAVIKA K NAMBIAR, Research Scholar, Department of Indian and World Literatures,
The English and Foreign Languages University, Hyderabad, India**

Abstract:

The discourse of contemporary sustainability necessitates a reappraisal of the use and maintenance of material objects in everyday life. Ecological crises are inextricably intertwined with material practices in consumer culture that involve accumulation, production, consumption, disposal and reuse. Set in a post apocalyptic material culture, Andrew Krivak's *The Bear* (2020) departs from the conventional notions of consumption and centers on scarcity. It imagines the extinction of humankind and follows a father and daughter living in a world reclaimed by nonhuman life. Their material possessions are sparse: books, a pane of glass, flint and steel, a comb, clothing, tools, a house, and a canoe.

While the existing research situates *The Bear* as an ecocritical as well as anthropocentric text, the paper takes up the question of how ecological sustainability is materially practiced. Here, scarcity does not restrict, but enables a sustainable future by transforming the utility and meaning of objects. The novel imagines sustainability as a practice of material sufficiency, resource management, maintenance and ecological attentiveness. The question of human survival shifts from consumption to meaningful materiality.

The paper draws on Daniel Miller's theory of everyday materiality and the concept material ecocriticism to read how ordinary objects are sites of sustainable living. The paper looks at the nexus of subject- object as well as nature- culture, deconstructing the dualistic conventions. The paper explores the twifold concept of ecological consciousness and material sufficiency by examining two complex questions: a) does reduced consumption entail sustainability and b) whether a sustainable future is

possible only at the expense of a catastrophe like starvation or the collapse of humanity. Ultimately, a critical study of *The Bear* contributes to environmental humanities by imagining a shift from human autonomy to ecological coexistence.

Keywords: Material sufficiency, Objects, Environmental Humanities, Sustainability, Consumption.

Reimagining Gender Through Myth: A Reading of *The Pregnant King*

**MANVI SHARMA, Student, School Of Humanities And Social Sciences, Sharda University,
Uttar Pradesh, India**

Abstract:

This study explores the theme of gender in Devdutt Pattanaik's *The Pregnant King* (2008). The novel is based on the story of Yuvanashva, a male king who becomes pregnant and gives birth to a child. Through this unusual situation, Pattanaik questions the traditional ideas of masculinity and femininity and shows that gender cannot always be understood through fixed categories of male and female. Yuvanashva's experience challenges the connection between masculinity, kingship, power, and authority, while also bringing motherhood into the identity of a male ruler.

The study focuses on how society creates and maintains gender roles through cultural expectations and social norms. Yuvanashva's pregnancy creates a conflict between his role as a king and his experience as a mother. His struggle shows how difficult it can be for individuals to accept or express an identity that does not fit traditional expectations. The novel also presents other characters who challenge conventional ideas of gender and sexuality. Their experiences show that people who do not follow accepted gender roles can face rejection, punishment, secrecy, and social pressure.

The research uses a qualitative and analytical approach and applies ideas from queer theory, feminist criticism, and myth studies. These approaches help in understanding how the novel questions gender binaries and patriarchal structures. The study also examines how Pattanaik uses an ancient myth to discuss issues that are relevant to modern society, particularly gender identity, equality, and acceptance.

The study concludes that *The Pregnant King* presents gender as something that can be fluid and influenced by society rather than something completely fixed. Through Yuvanashva and other characters, Pattanaik encourages readers to question traditional gender roles and understand different forms of identity. The novel therefore shows how mythology can be reinterpreted to create conversations about gender equality, inclusivity, and social change.

Keywords: Gender Fluidity, Gender Identity, Patriarchy, Mythology, Gender Equality.

**Threads of Continuity: Living Memory and Cultural Survival in Easterine Kire's
*Spirit Nights***

Abstract:

Easterine Kire's *Spirit Nights* represents a series of continuity based on its memory, heritage and sustainable cultural practices. The story is inspired by a story of darkness narrated by the Chang Naga tribe from the state of Nagaland. Instead of perceiving the past as something completed, the novel treats memory as a living force that lives on through stories, rituals and shared cultural practices. It also shows that tradition is not a fixed relic of the past but a way of living that changes with time but still clings to its roots. In this novel, sustainability is not only environmental. It also includes protection of culture, identity and ancestral knowledge.

The novel argues that when people remember their stories and continue their traditions, more than history is protected; the future of their community is protected. Its vision of ecology connects human life with land, spirit and nature. It proves that they are closely related and cannot be separated. *Spirit Nights*, thus, emphasizes the significance of living in harmony with the environment and one's cultural heritage.

This paper argues that *Spirit Nights* presents memory as a collective responsibility, tradition as a living practice and sustainability as an ethic of care. Together, these ideas suggest that cultural survival requires both an awareness of the past and an appreciation for the world that supports life. Ultimately, the novel is a story of endurance where story-telling, community and ecological wisdom help to sustain identity across generations.

Keywords: Keywords: Continuity, Tradition, Memory, Cultural, Survival.

**Exploring Deep Ecology in Tagore's Short Story: Nature, Ethics, and Human
Interconnectedness**

**MD. JISAN MONDAL, SACT, Department of English, Polba Mahavidyalaya, Hooghly, West
Bengal, India**

Abstract:

This paper offers a nature-centric perspective on Rabindranath Tagore's short story 'Balai', a symphony of delight and sorrow, through the lens of deep ecology in response to the boom of anthropocentric activities fostered by capitalist societies. Deep ecology, a prominent area of study in recent times against various forms of environmental degradation and devastation, promotes an all-inclusive view of human and non-human entities to keep our ecosystem intact. Originating in a 1972 essay by the Norwegian philosopher Arne Naess, it is a radical environmental movement that emphasizes the interconnected aspect of human and non-human beings. Building on this belief, it proposes a more biocentric universe where all life forms are valued equally. Rabindranath Tagore, the Nobel laureate and humanitarian poet, had a deep love for nature, which is manifested in his writings. Despite being a prominent figure of the

Bengali Renaissance, which was heavily influenced by Western rationalism, Tagore refrained from promoting a modern materialistic approach towards nature; rather, he incorporated a deep affection for nature that endorsed a healthy relationship between man and his environment. In this case, his short story “Balai,” which presents a beautiful interrelation of microcosm and macrocosm, integrates some salient features of deep ecology. In the main, I contend that the relationship between Balai and nature, as delineated by Tagore, embodies a severe critique of the mindset that facilitates the degradation of nature in the name of societal progress. Taking cue from the eco-spiritual tenets of deep ecology, the paper delves deep into the psyche of the child and thereby seeks to develop a critique that challenges the anthropocentric worldview of the present day, as well as the colonialist attitude towards nature.

Keywords: Deep ecology, Ecocriticism, Nature, Anthropocentrism, Rabindranath Tagore.

Can Humanity Move Beyond Racial Systems? A Postcolonial Study of Mohsin Hamid’s *The Last White Man*

**Dr MOHAMMAD HASAN, Assistant Professor, Manuu-College Of Teacher Education, Bhopal,
India & ZUBEDA SHAIKH, Research Scholar, Manuu-College Of Teacher Education, Bhopal,
India**

Abstract:

This paper suggests that Green Pedagogy is a shift of paradigm towards sustainable education, which focuses on the creation of the learners’ environmental awareness, ecological knowledge, sustainable skills, values, attitudes and responsible practices. It emphasizes the role of teachers as facilitators, role models, and agents of change in the environment, who can establish learning environments that promote critical thinking, problem-solving, cooperation and responsible decision-making. Green Pedagogy promotes the efficient mobilisation of local ecological knowledge, the use of outdoor learning, nature-based learning activities, project-based learning, waste management, energy conservation, protection of biodiversity and responsible consumption in education. The paper also explores the impact of the Green Pedagogy for the broader vision of the Education for Sustainable Development (ESD) and the Sustainable Development Goals with a special focus on quality education, responsible consumption and production, climate action and sustainable communities. It suggests that the education system should go beyond just providing information on the environment and promote behavioral and cultural change in students and teachers. The effective implementation of Green Pedagogy requires; environmentally responsive curricula, teacher training, institutional commitment, adequate support, community involvement and policies that support education. The paper aims to recommend Green Pedagogy as a transformative model for the education of environmentally responsible, sustainability-oriented and socially conscious citizens who can contribute in a meaningful way to a resilient and sustainable future.

Keywords: Green Pedagogy, Sustainable Education, Environmental Education, Education for Sustainable Development, Ecological Awareness, Sustainability & Teacher Education.

Can Humanity Move Beyond Racial Systems? A Postcolonial Study of Mohsin

Hamid's *The Last White Man*

**MOHAMMED KHER BNI SALAMEH, Graduate Student, University of Southern, Mississippi,
USA**

Abstract:

The modern inherited racial system, rooted in skin-based racism, has been solidified over centuries through the structures and legacies of colonialism. Notions of dominant race, oppressed color, superiority, prejudice, and the like were heavily planted in the social construction of the post-colonial world. Anti-racism movements have come as a direct response to the enduring imbalance in racism. A racist social system is a complicated structure that could not be easily dismantled. In *The Last White Man*, Mohsin Hamid imagines a world where color is no longer a sorting instrument and whiteness no longer exists. Hamid rethinks whiteness and race as a whole inherited social system. Hamid's narrative explores a world where race is no longer existed, and the people are all colored. The main character Anders wakes up one morning to find himself brown in his color with his full white heritage. This paper tends to explore the way Hamid addresses the post racial era showing the power of the established racial system and the hardship of facing it. The novel asserts the imperial power of former empires in shaping current life systems. The post-racial world that Hamid imagined was still affected by former racial system. In Hamid's world, white was completely gone as a color; however, it seemed to be existed as a system. Through different levels of individual and social reactions, *The Last White Man* reveals the challenges of living in a raceless society and the dominance of the colonial racial system.

Keywords: Whiteness, Race, Postcolonialism, Racial Systems.

Preserving Culture through Meitei Folk Songs: An Ethnomusicological Perspective

**MOIRANGTHEM INDRAJIT SINGH, Research Scholar, Khongnangthaba University,
Manipur, India & DR. LAISHRAM IMOBA SINGH, Assistant Professor, Department of
Manipuri, Khongnangthaba University, Imphal, India**

Abstract:

The oral traditions and folk music of the Meitei community in Manipur offer valuable insights into local culture and folk music. Following the ideas of Charlotte Sophia Burne and William R. Bascom, this study treats traditional folk practices as living art forms rather than outdated relics. Drawing on the views of Bruno Nettl and Laishram Birendrakumar Singh, the research shows that Meitei folk songs are meaningful cultural activities connected directly to daily life, emotions, and shared history. This paper analyzes traditional songs to show how their lyrics do more than just tell stories. Examples such as Yakairol (Awakening Hymn) and Phibul Ahabi (Song of the Cloth Ball) highlight ancestral wisdom and the bond between people and nature. The study also explores Heibong Thadabirak U ("Please drop a

fig”), a lullaby that carries deep meanings about fertility, alongside Uyanlon (Hymn of Tree-Felling), a song showing deep respect for the natural environment. Preserving the original words in these lyrics is vital for maintaining the language and protecting the core identity of the culture. The main focus of this paper is the need to connect “traditional” and “modern” folk lyrics. Traditional songs keep original meanings and language forms, while modern versions adapt these old ideas for today’s audiences. Bringing these two forms together ensures that Meitei cultural identity survives modern changes, allowing this heritage to be successfully passed down to future generations.

Keywords: Meitei folk songs, Ethnomusicology, Verbal art, Cultural identity, Authentic and Cultivated Lyrics.

Fashioning Sustainability beyond the Ecology: Ethical and Cultural Practices of Chamar Studio

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Abstract:

This paper seeks to analyze Chamar Studio, a fashion and art design brand in Bombay founded by Dalit artist-designer Sudheer Rajbhar in 2017, as a site where caste-based marginalization and sustainable practices intersect. ‘Chamar’ is a caste slur. Sudheer Rajbhar transforms this stigma into pride. Using sustainable materials like recycled car tyres, cotton and latex, this brand has attempted to embark on a journey towards ecological sustainability. By offering a cruelty-free alternative to animal leather, it contributes to ethical sustainability as well. Chinese fashion theorist Min Lou discusses sustainability in fashion beyond the discourse of ecological and ethical sustainability. She opines, “Sustainability is not only ecological but cultural- it is preservation and re-activation of the cultural DNA of communities through design” (Lou 24). The three-dimensional model of Min Lou’s cultural sustainability theory namely, heritage (cultural memory), innovation (creative adaptation), and community (empowerment and social continuity), embodies the very impulse of Chamar Studio from an anti-caste perspective. This paper would delve deep into the integration of these various sustainable practices within the ideological deliberation and mindful production of the Chamar Studio. Drawing on the key ideas of from Agyeman, Colantonio, Valerie A. Brown, it would also examine Chamar Studio’s engagement with marginalized artisans, its commitment of fair labour in the context of social sustainability theory.

Keywords: Marginality, Fashion, Social sustainability, Ecological sustainability, Cultural Sustainability.

After Speech: Three Grammars of Bodily Refusal in Mahasweta Devi’s *Draupadi*, *The Hunt*, and *Breast Giver*

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Abstract:

This paper offers a differentiated comparative reading of Mahasweta Devi's *Draupadi*, *The Hunt*, and *Breast Giver* by shifting the debate from whether the subaltern can speak to what the body communicates when authorized speech is denied, mistranslated, or rendered politically insufficient. Existing scholarship has examined these stories through feminist agency, body politics, silence, violence, and resistance, while recent work has connected *Draupadi* and *The Hunt* to Adivasi anger and decolonial or queer-indigenous resistance. Building on, but moving beyond, these approaches, this paper argues that Devi constructs three distinct grammars of bodily refusal rather than one universal model of the "resistant woman."

Dopdi's nakedness in *Draupadi* becomes a refusal of the state's power to convert sexual violence into shame, evidence, and political victory. Mary's sexual autonomy and forest-based intelligence in *The Hunt* challenge patriarchal ownership, feudal authority, and the settler logic that separates indigenous women from land and collective survival. Jashoda's reproductive labor in *Breast Giver* reveals how motherhood is transformed into an extractive economy in which the female body is valued, consumed, and discarded. These practices are therefore not interchangeable symbols of empowerment: each produces a distinct knowledge of state violence, land-based survival, or reproductive exploitation.

Using comparative close reading informed by Spivak's critique of representation, indigenous and decolonial feminist theory, and feminist materialist approaches to labor, the paper examines narrative voice, naming, silence, shame, focalization, sexual violence, land, motherhood, and bodily exhaustion. It carefully distinguishes the social locations of Dopdi, Mary, and Jashoda rather than collapsing them into a single category of subaltern woman. The paper concludes that Devi's fiction does not simply give marginalized women a voice; it exposes the limits of recognition itself. Bodily refusal becomes an alternative archive through which women contest the state, caste patriarchy, colonial modernity, and reproductive exploitation.

Keywords: Bodily Refusal, Adivasi Feminism, Postcolonial Feminism, Mahasweta Devi Subalternity.

Climate Catastrophe, Displacement and Sustainability in Arif Anwar's *The Storm* (2018)

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Abstract:

The narrative hermeneutics of Arif Anwar's *The Storm* (2018) intersects the squalid story of Partition in India, the deadly climate catastrophe of Bhola Cyclone in 1970 and the resultant displacement of people living in the coastal region of East Pakistan. Considered one of the deadliest catastrophes ever taken place, Bhola Cyclone claimed as many as half a million human victims and made a considerable number forcibly displaced, virtually making them confront myriad forms of crises. The heat-wave of division of Pakistan into East and West let such a serious natural catastrophe pass unnoticed in the 1970s. This paper

explores how climate crisis in the 20th century not only transforms ecological systems but also conditions of human settlement, mobility, and survival. Through its intertwined narratives, *The Storm* exposes how climate induced disasters impact the marginalized populations whose livelihoods are closely tied to the fragile ecological systems. The paper also shows vulnerable communities raising questions of climate justice and the ethical responsibilities of societies. By connecting ecological vulnerability with social and economic inequality, *The Storm* shows that sustainability cannot be achieved through environmental protection alone. Anwar's novel gives us significant literary lens through which to understand climate catastrophe not simply as an environmental crisis, but as complex humanitarian, social, and ethical challenge for ushering sustainability.

Keywords: Bhola Cyclone, Displacement, Climate Justice, Sustainability.

Climate Anxiety, Solastalgia, and Mental Health in Khushwant Singh's *Train to Pakistan*

Dr RAMANDEEP MAHAL, Assistant Professor, Department of English, Guru Nanak Khalsa College, Haryana, India

Abstract:

Increasing evidence has shown that ecological changes and global warming have an impact on the human health, including mental, emotional and spiritual wellbeing. Concepts like eco-anxiety, eco-grief, eco-guilt, and solastalgia have emerged as a result of the systematic, worldwide and possibly irreversible effects of climate change. One of the most horrific events in the South Asian History is the partition in the 1947 that resulted in displacement, intercommunal bloodshed, and a shattered social fabric. The psychological anguish of the 1947 partition is intricately linked to environmental collapse, extreme meteorological irregularities and the disintegration of the familial terrain, according to an eco-critical reading of Khushwant Singh's classic 1956 novel *Train to Pakistan*. The novel is a potent literary depiction of climate anxiety, solastalgia and serious mental health breakdown brought on by a fast-degrading ecology, even though it was created before the concepts used in contemporary environmental psychology. The main theme of the novel is displacement, communal violence and partition. The research article explores Singh's narrative the potential avenues for ethical re-identification in a traumatised setting in addition to probing the damaged memory of the partition. However, the ideas of environmental mental health and solastalgia provide a useful modern context for interpreting its depiction of a broken society, a shattered country and the psychological loss of place.

Keywords: Solastalgia, Anxiety, Emotional, Novel, Trauma.

Gendered Ecologies of Conflict: A Study of Women, Land and Environmental Violence in Arupa Patangia Kalita's *Felanee*

Dr MUNMONI SAIKIA, Assistant Professor, Borholla College, Jorhat, Assam, India

Abstract:

This paper aims to study how environmental crises and political conflicts are often experienced through deeply gendered forms of displacement, dispossession, and violence. In Assam, where ecological vulnerability intersects with ethnic conflict, migration, and struggles over land and belonging, literary narratives provide important spaces to examine these interconnected crises. Arupa Patangia Kalita's *Felanee* offers a compelling portrayal of women negotiating the devastating consequences of political violence, displacement, and environmental disruption. This paper examines *Felanee* through the theoretical framework of ecofeminism and gendered ecologies, focusing on the complex relationship between women, land, and ecological spaces in conditions of conflict. The paper argues that the novel does not present environmental destruction merely as a backdrop to human conflict; rather, the degradation and appropriation of land become inseparable from the experiences of women whose bodies, homes, livelihoods, and memories are similarly subjected to dispossession. The loss of agricultural spaces, forests, and familiar landscapes consequently signifies not only ecological damage but also the erosion of community, livelihood, and cultural belonging. Through its portrayal of women's experiences, *Felanee* reveals how environmental and political violence disproportionately affect vulnerable communities and how women negotiate, remember, and resist such forms of displacement.

Keywords: Gender, Environment, Conflict, Displacement, Negotiation.

Applying Thaler's Nudge Theory to Solar Energy Management in Rural Punjab Pakistan

**Dr NADIA ANJUM, Professor, Department of English, Kinnaird College & AYESHA RASHEED
BABAR, Former Associate Professor of English, Kinnaird College, India**

Abstract:

The research aims to apply Thaler and Sunstein's Nudge theory to select areas of rural Punjab to explore solar energy consumption patterns. The research was prompted by the current situation regarding the aggravated water stress and investigative reports by both public and private sectors. These would serve as primary and secondary sources respectively. The main objectives are to identify patterns regarding water extraction; to streamline the subsequent concerns as fall in water levels, scheduled solar tube well running, training of all stakeholders, fiscal concerns and alternative choices; to assess ease for households (in terms of distance, provision points and free access); to establish narrowing the choice of variety of crops cultivated; and to trace the impact on the natural environment and stakeholders' psyche. The research borrows from reports, articles, research papers, case studies, surveys and other relevant literature. The theoretical framework is based on Nudge's concepts of Libertarian Paternalism and Choice Architecture. The research methodology is eclectic in approach based on both qualitative and quantitative data analysis. The research findings signpost an urgency to further engage the private and the public sectors and raise awareness through curriculum planning, media and youth involvement geared towards greater Industrial value. The research is limited to specific areas of Southern Punjab Pakistan with the potential of exploring other regional sites in the future.

Keywords: Nudge Theory, Libertarian Paternalism, Choice Architecture, Solar Energy, Water stress.

Partition Ecologies: Food and Sustainability in East Bengali Refugee Identities in Fiction

**Dr NAMRATA CHOWDHURY, Assistant Professor, St. Xavier's College (Autonomous),
Kolkata, India**

Abstract:

The formation of the refugee identity in the official discourse strips them of power and agency by the usage of the terms, 'sharanarthi' (one who seeks refuge) and 'udbastu' (homeless) as the newly formed Ministry of Relief and Rehabilitation grapples with what has been labelled as the 'refugee problem'. Scholars have looked extensively at the site of 'rehabilitation', in terms of settlement and occupation of property and livelihoods, but have evaded the questions on gastro-cultural rehabilitation. This paper then explores literary and cultural representations of refugees, through Bhaswati Ghosh's fiction Victory Colony 1950, Adhir Biswas's memoir, Kallol Lahiri's Indubala Bhaater Hotel and select culinary blogs to investigate how the refugee voices, refugeehood can be constructed through the horizontal axis of the gastro-cultural encounters. Gastro-nostalgia as Anita Mannur would explore provides alternative avenues for the construction of a complex site upon which foodways, culinary heritage and the loss of one's home together to arrive at a notion of nostalgic rehabilitation. Mannur's idea of culinary citizenship empowers the ones with an innate sense of displacement- and challenges the topdown approach to refugeehood as it is constructed over narratives that bring the idea of refugeehood to their culinary present. The blogs and the intergenerational transfer of memories will look forward to strike a chord of cultural sustainability and towards cultural rehabilitation of one's loss and is proposed in this paper as an ongoing and continuous project that destabilizes the 'past' through memory narratives.

Keywords: Sustainability, Food, Refugee, Partition.

Governing Madness: Colonial Asylums, Law and the Making of Institutional Space in British India

**Dr NASRUDDIN KHAN, Assistant Professor of History, Department of Law, Assam University,
Silchar, Assam, India**

Abstract:

Colonial asylums in British India were not simply places of confinement and treatment. They were institutions where law, medicine and administration shaped the lives of people labelled as "insane." This paper examines how colonial law and administration shaped the institutional world of the asylum. Legal provisions relating to admission, confinement, classification and discharge provide the starting point. These are examined alongside administrative practices involving segregation, surveillance, accommodation and daily routines. Attention is also given to sanitation, ventilation, water, gardens and occupational work where the sources permit. These features reveal how treatment and welfare existed

alongside discipline and control. The colonial asylum was both a medical institution and a social and material environment. Its physical arrangements reflected wider ideas about order, protection, difference and authority. Legal and administrative practices shaped the conditions under which these spaces operated. This perspective highlights the tension between care and coercion. Measures presented as therapeutic or protective could restrict movement and reinforce segregation. The asylum therefore, offers a useful site for examining how colonial power operated through regulation and the management of everyday environments. Connecting colonial law with the history of madness and institutional space brings questions of vulnerability, dignity and institutional responsibility into the history of British India. It also offers a historical perspective on humane environments and the ethical organisation of institutional life. In this sense, the history of colonial asylums speaks to the conference's broader concern with sustainability as a question of social and ethical responsibility.

Keywords: Colonial asylums, Colonial law, History of madness, Institutional space, British India.

Carceral Childhoods and The Sustainability of Justice: Re-Thinking Children in Conflict with Law in Kashmir

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Abstract:

This paper examines the phenomenon of “carceral childhoods” in the Kashmir Valley, where children and adolescents in conflict with the law are systematically subjected to punitive legal instruments - most notably the Jammu and Kashmir Public Safety Act (PSA, 1978) and the Armed Forces (Special Powers) Act (AFSPA, 1990) - that effectively circumvent the protections enshrined in the Juvenile Justice (Care and Protection of Children) Act, 2015 and the (UNCRC, 1989). Drawing on a qualitative, doctrinal legal analysis and a postcolonial critical framework, this research interrogates the structural and epistemic mechanisms through which Kashmiri children are rendered legally invisible and socially expendable within India's carceral apparatus. Theoretically, the paper mobilises Michel Foucault's concept of the carceral archipelago (1977) to reveal how colonial technologies of surveillance and punishment persist in post-independence Kashmir; Giorgio Agamben's formulation of “bare life” (1998) to analyse how juvenile detainees are stripped of legal subjecthood and suspended in a zone of indistinction; Rob Nixon's notion of slow violence (2011) to conceptualise the cumulative, attritional harm inflicted upon children through prolonged detention, displacement, and trauma; and Ruth Wilson Gilmore's carceral geography (2007) to spatialise the colonial dimensions of Kashmiri prisons. Centrally, the paper proposes “sustainability of justice” as an intergenerational ethical obligation - a concept derived from the Brundtland Commission's foundational definition of sustainability (WCED, 1987) - arguing that the systematic carceralization of children constitutes a profound sustainability crisis that forecloses their capacity to participate in the futures that sustainability frameworks ostensibly seek to protect. Key findings reveal a documented tension between child-protective juvenile justice norms and preventive security regimes in Kashmir. OHCHR reported detention of persons below eighteen under the PSA in

2018- 2019. The paper aligns with SDG 16 (Peace, Justice and Strong Institutions) and advocates decolonial, restorative-justice alternatives to punitive carceral frameworks in conflict zones.

Keywords: Carceral Childhoods, Kashmir, Juvenile Justice, Postcolonial Sovereignty, Sustainability of Justice.

Dalit Literature -Caste and Identity

NEELAM GARWA, Research Scholar, Sanskaram University, Jhajjar (Haryana), India

Abstract:

The Dalit literature is an effective literary and socio-political movement that aims to fight against the caste-based oppression and bring the voices of historically marginalised communities to the forefront in India. This paper attempts to critically analyse the relationship between caste and identity in selected papers like Akkarmashi (The Outcaste) by Sharankumar Limbale, Joothan by Omprakash Valmiki, Coming Out as Dalit by Yashica Dutt, Unclaimed Terrain by Ajay Navaria, Flowers on the Grave of Caste by Yogesh Maitreya and selected writings by Meena Kandasamy. The study attempts to understand the nature of caste as a determinant of identity and as one of the factors that contribute to the experience of exclusion, humiliation, resistance and selfhood through the prism of Dalit Literary Theory, Identity Theory, Subaltern Studies and Ambedkarite Thought. The paper explores the construction and assertion of Dalit identity through qualitative textual analysis that focuses on memory, autobiography, self-representation, and literary activism. The results indicate that caste still has a significant impact on social mobility, educational opportunities, cultural representation and personal identity despite the constitutional promise of equality. Based on selected texts, it has been concluded that Dalit identity is not a fixed category but a dynamic process of negotiation that is influenced by historical experiences, collective memory and political consciousness. Moreover, the research shows that Dalit writers' ability to negotiate voice, dignity and agency, to reconstruct and reimagine narratives of marginalisation as narratives of resistance and empowerment, underscores how they reclaim voice, dignity and agency. The works also highlight the linkage between caste and gender, and how Dalit women are multiply oppressed. Dalit literature is able to foreground the marginalized voices, to contest dominant social discourses and to participate in the struggle for social justice and equality. The study finds that today's Dalit literature is not merely a document of caste facts, but also an arena for the assertion of identities, cultural resistance, and social transformation.

Keywords: Dalit Literature, Caste, Identity, Dalit Consciousness, Resistance, Ambedkarite Thought, Self-Representation.

The Serpent, the House, and the Female Body: Ecofeminism and the Ecology of Violence in K. R. Meera's "Sarpayatnam"

Dr NEETHU P SABU, Independent Researcher, Bangalore, India

Abstract:

The serpent occupies an ambivalent position within cultural memory, symbolizing fertility, danger, wisdom, sacred power, and regeneration across diverse religions and cultures. In the South Indian context, beliefs surrounding sarpadosham and sarpashalyam reinforce its association with fear, anger, and misfortune. K. R. Meera's "Sarpayatnam" challenges and overturns these inherited cultural meanings by demonstrating that violence originates not from the serpent, which symbolizes the natural world, but from the patriarchal structures embedded within marriage. Drawing upon the ecofeminist interventions of Val Plumwood, Vandana Shiva, Carolyn Merchant, Maria Mies, Ariel Salleh, and Bina Agarwal, alongside the feminist theories of Simone de Beauvoir, Judith Butler, Michel Foucault, Silvia Federici, and Susan Sontag, this paper argues that women, domestic space, and the natural world become interconnected sites of patriarchal domination. This paper argues that the construction of the house and the institution of marriage are parallel manifestations of patriarchal ownership. Meera portrays the house as a colonized ecology and marriage as an ecology of violence, in which the husband's control over his wife's body, labour, and agency operates through the same extractive logic that governs humanity's relationship with nature. By reconfiguring the serpent against its dominant historical and cultural representations, Meera presents it as an ethical witness whose silent coexistence offers an alternative ecological imaginary rooted in care, shared vulnerability, and reciprocity. The paper demonstrates that, by repositioning ecofeminist inquiry from the natural landscape to the everyday domestic space, "Sarpayatnam" challenges patriarchal and anthropocentric binaries and reconceptualizes the relationship between women, ecology, and non-human life.

Keywords: Ecofeminism, Patriarchy, Ecology of Violence, Feminine Subjectivity, Capitalist Patriarchy.

Hydrological Perception: Walden Pond as an Embodied Phenomenological Catalyst for Posthuman Sustainability

NEHL REHAN, Independent Researcher, Independent Reseracher, India

Abstract:

Blue Humanities have long excavated oceanic and marine ecological traditions, whereas, have undermined the inland-aquatic environmental sites, in pertinence with its radical ontological reorientation. This essay agitates the reclamation of Henry David Thoreau's Walden (1854) status as a foundational Blue Humanities narrative by instigating Walden Pond, in lieu of aesthetics, as an active, phase-shifting and transcendental hydrological agent. With its nucleus accumulating the observations about pond's seasonal material transformations- from summer's porosity, fluid surface to frozen winter pond, translucent ice sheet- this study performs an interpretive close reading grounded in Maurice Merleau-Ponty's phenomenology of embodied perception to navigate through human consciousness and its transformations across changing micro-climates.

Methodologically, a critical textual analysis of Thoreau's sensory interactions with the pond- resonating its depths, bathing, and harvesting ice, we show how the liquid's phase shifts discreetly disrupt notions of human sovereignty and Cartesian autonomy. In light of Merleau-Ponty's "chiasm" and

the “flesh of the world,” the paper contends that the boundary between human skin and non-human aquatic surfaces becomes vigorously permeable in Thoreau’s prose. As Thoreau’s perceptive spectrum incubates revelations in connection with the pond’s physical states, the reputation of agency shifts from a solitary human ego to an extended, hydrological node of consciousness within Tim Morton’s non-human mesh.

Conclusively, the research proposes “hydrological perception” as an experiential, posthuman blueprint for sustainability. Beyond ecocritical policing, it discerns how of eco-phenomenological stylistic writings constructs a platform for human self-exploration, that requires the dissolution of sovereignty into non-human interiority, which is apparently a form of ecocentrism. By positioning Walden Pond’s fluid geometries as a catalyst, and an extension of ecological consciousness, this exploration suggests contemporary imperatives encompassing human and non-human relationality, posthuman ethics, and environmental ontology in the Anthropocene.

Keywords: Blue Humanities, Walden Pond, Embodied Phenomenology, Posthuman Sustainability, Ecological Consciousness.

Reimagining Waste: Environmental Reels, Everyday Recycling Practices, and New Possibilities

Dr NIDHEE MESHRAM- BHOWATE, Assistant Professor, L.A.D. and Smt. R. P. College for Women, Nagpur, India

Abstract:

The worldwide environmental issues have intensified concerns regarding the preservation of the planet Earth. The repercussions are intense and difficult to tackle, and several measures are being taken by people forming communities to spread awareness about the harm we are causing. The process of degradation has continued over generations, and in today’s times, we are experiencing the aftermath of the harm we have done. Global warming, flash floods, and other environmental crises have become increasingly serious concerns. It is not only the loss of human lives and the degradation of the world that we have created; the entire ecosystem is at stake because of unsustainable human activities. An immediate urge to stop or at least control the degradation of the planet has emerged and, in view of human requirements, incorporating several sustainable measures has become the need of the hour.

This paper focuses on preserving, recycling, and reusing, particularly in relation to plastic and clothes, which have repeatedly posed environmental threats and need to be addressed by taking into account man’s lifestyle while exhibiting sensitivity towards Mother Earth.

The technical advancement that the human race has attained has also provided new ways of spreading the preservation of Earth. The contamination of water bodies and, primarily, the menace of plastic are among the concerns of this paper, which discusses reels that have become an important part of contemporary digital communication. The reels have been examined for the ways in which they engage with the conservation of the planet and present probable solutions to environmental concerns. The study

will employ a qualitative analysis of multiple reels dealing with concerns related to clothes and plastic, along with two brief case studies. These will be examined to reiterate the need to work collectively to overcome a man-made crisis through human-led solutions.

The paper thus seeks to highlight how such awareness can contribute to sustainable practices while allowing contemporary lifestyles to coexist with greater sensitivity towards the environment and encouraging individuals to everyday consumption, disposal, and the possibilities of giving discarded materials a renewed purpose. Waste is not always the end of the story; it can be the beginning of a new industry. The paper will further explore the possibility of changing waste management into a productive business, recognizing the potential of discarded materials to acquire renewed economic and environmental value.

Keywords: Environmental Reels, Plastic, Clothes, Recycle, Reuse, Sustainable Practices, Circular Economy.

Environmental Discourses in Contemporary Bollywood Cinema

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Dr. Bhimrao Ambedkar University Agra, India**

Abstract:

Contemporary Bollywood cinema engages with a wide range of social issues and concerns that reflect the changing realities of society. Cinema has long served as an influential medium for representing social and environmental issues, raising public awareness, and encouraging audiences to reflect on the need for positive change. In recent years, several Bollywood films have explored ecological concerns and environmental challenges through diverse narratives and perspectives. Films such as *Kadvi Hawa*, *Sherni*, and *The Elephant Whisperers*, among others, engage with important ecological discourses, including climate change, human-wildlife conflict, biodiversity conservation, environmental degradation, and the relationship between communities and nature. This research article examines the representation of environmental discourses in these and other contemporary films, with particular emphasis on how Bollywood cinema contributes to environmental awareness and shapes perceptions of sustainability and ecological responsibility.

Keywords: Cinema, Environmental Discourses, Sustainability, Human - Wildlife Conflict.

Autobiography, Memory and Ecology: A Study of the Select Autobiographical Writings of Hiren Gohain

**NILUTPAL PHUKAN, Research Scholar, Madhabdev University, Assam, India & DR
RIJUMONI GOGOI, Assistant Professor, Department of English, Madhabdev University,
Assam, India**

Abstract:

Autobiography has conventionally been understood as a narrative of selfhood, memory and social experience. Recent developments in memory studies and the environmental humanities, however, invite a rethinking of autobiographical identity through its relationship with place, landscape and the more-than-human world. This paper explores this intersection of autobiography, memory and ecology through a study of the select autobiographical writings of Hiren Gohain, one of Assam's prominent intellectuals and literary critics.

The paper argues that Gohain's autobiographical writings may be read not merely as accounts of personal and intellectual formation but also as repositories of ecological and cultural memory. His recollections of childhood in Golaghat and Guwahati, Assam, rural landscapes, rivers, agrarian spaces and changing social environments demonstrate how remembered places participate in the formation of individual and collective identity. Owain Jones's conceptualisation of becoming-in-place as a "hyper-complex interplay of practice, time, space, memory, text/image and materiality" (2015, 4) provides an important theoretical framework for examining this relationship. Similarly, Christian Knoeller defines "ecological memory" as "the interpretation of environmental history" by writers responding to landscape change and its cumulative consequences (2017, xiii).

Drawing upon autobiographical theory, memory studies and ecocriticism, the paper examines how Gohain's remembered landscapes function as mnemonic sites where personal memory intersects with the ecological and cultural history of Assam in the first volume of his autobiography *Botahot Kor Gadhuligopal* (2005). It argues that environmental transformation can also entail the erosion of cultural memory and place-based identity.

The paper proposes that Gohain's autobiographical writings can be understood as an ecological archive, preserving memories of changing landscapes and human-environment relationships. It ultimately contends that sustainability involves not only conserving ecological resources but also preserving the memories, cultural practices and place-based knowledge through which communities understand and inhabit their environments.

Keywords: Hiren Gohain, Autobiography, Ecological Memory, Place, Assam.

The Body and the Planet: Disability, Ageing and Ecological Fragility in Amitav Ghosh's *Ghost Eye*

Dr NITESH SHARMA, Independent Researcher, India

Abstract:

Amita Ghosh's *Ghost Eye* (2026) presents Shoma, an elderly, bed-ridden character who uses a wheelchair and a breathing machine after an incidental fall. Her physical fragility is described alongside

the fragility of the natural world where earthly creatures are on the verge of disappearance, making the planet itself increasingly vulnerable.

This paper argues that Ghosh has purportedly juxtaposed places human bodily vulnerability and environmental vulnerability in order to expose their interconnected nature in his narrative. Shoma's body and the damaged environment both require sustained attention, while both remain exposed to forces that are often beyond individual control. The paper also explores the experience of caregiving during the COVID-19 pandemic, when physical distance prevents the narrator from being with his aunt and care is maintained instead through phone calls and emotional concern. It raises some unexplored questions to strengthen our relationship with the more-than-human world: how do we care for things we cannot physically reach or fully control, whether an ageing relative or a damaged ecosystem?

Drawing on material ecocriticism's account of bodies as porous and entangled with their environments, disability studies' understanding of dependency as a shared condition rather than an individual failing, and the ethics of care's emphasis on attentiveness across distance, the paper reads *Ghost Eye* as a text that brings bodily and ecological vulnerability into a shared field of concern. This article suggests that the novel expands the idea of "sustainability" to include care for vulnerable bodies, not just vulnerable environments, and asks what it means to grow old on a planet that is also growing old and fragile.

Keywords: Disability, Ageing, Vulnerability, Care, Ecology.

From Imagined Dystopias to Lived Realities: Human Rights and Changing Forms of Control

NOOR MEHTA, Research Scholar, Panjab University, Chandigarh, India

Abstract:

Dystopian fiction has often imagined societies where the promise of order and stability comes at the cost of individual freedom. George Orwell's *Nineteen Eighty-Four*, Aldous Huxley's *Brave New World*, and Margaret Atwood's *The Handmaid's Tale* present different forms of such control. Orwell depicts a society shaped by surveillance and the manipulation of information; Huxley explores conditioning and the suppression of independent thought and feeling; while Atwood focuses on the control of women's bodies, identities, and reproductive freedom. This paper brings these three novels into conversation with contemporary North Korea to examine how dystopian conditions have changed from the imagined futures of these writers to a lived political reality.

The comparison is not intended to suggest that North Korea simply reproduces the dystopias imagined in these novels. Rather, it draws attention to the different ways in which human freedom can be restricted. In North Korea, political repression exists alongside severe restrictions on information and movement, isolation from the outside world, material deprivation, and fear of punishment. Accounts of North Korean survivors further show how such conditions can extend beyond the country's borders through displacement, trafficking, and the exploitation of vulnerable people, particularly women.

By placing literary dystopias alongside these lived experiences, the paper examines how the loss of freedom, dignity, bodily autonomy, and access to information affects the possibility of living a fully human life. It argues that the idea of sustainability must be considered in relation to human rights: a society cannot be considered sustainable simply because its political order survives when that survival depends upon the systematic erosion of human dignity and agency.

Keywords: Dystopia, Human rights, North Korea, Freedom, Social Control, Human Agency, Sustainability.

Ecological Loss, and Decolonial Ecologies in Anuradha Sarma Pujari's *Iyat Ekhon Aranya Asil*

DR PABITRA BHARALI, Principal, Digboi College (Autonomous), India

Abstract:

Anuradha Sarma Pujari's landmark Assamese novel *Iyat Ekhon Aranya Asil* (There Was Once a Forest Here) offers a poignant critique of ecological degradation, state-driven extractivism, and the displacement of indigenous land ethics in Northeast India. Situated in Assam's rapidly depleting forest spaces, the novel serves as a literary archive of environmental loss, documenting the historical shift from sacred, co-existent human-nature relations to colonial and post-independence deforestation. An examination of *Iyat Ekhon Aranya Asil* through the theoretical framework of decolonial ecology foregrounds the epistemic and material violence inherent in reducing forests to economic resources or treating them as vacant spaces available for developmental expansion. Situated within the specific socio-cultural and ecological contexts of Assam, the study explores the novel's juxtaposition of modern anthropocentric practices of environmental exploitation with indigenous ecological consciousness, in which the forest is perceived not merely as a physical resource but as a living entity, a repository of collective memory, and an integral component of community identity. Grounded in regional land relations, the study explores how the narrative contrasts modern anthropocentric destruction with traditional, indigenous ecological consciousness- wherein the forest is understood as a living entity and a locus of collective memory. By foregrounding the socio-ecological cost borne by local communities, Pujari's work dismantles patriarchal and state-backed extraction logics. Ultimately, this study contends that *Iyat Ekhon Aranya Asil* provides a powerful decolonial narrative for Assam's environmental humanities, using literary memory to resist ongoing ecological erasure and demand accountability for land rights and planetary survival.

Keywords: Anuradha Sarma Pujari, *Iyat Ekhon Aranya Asil*, Decolonial Ecologies, Deforestation, Environmental Humanities.

Eco-Cosmopolitan Concerns in Ayu Utami Saman

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Abstract:

The relationship between the natural environment and human beings has deteriorated to the level of multiple ecological crises occurring in much more frequent pace. Earlier natural crises and environmental disasters were dealt and overcome by the nation that faced them while the wider world offered in the way of aid and global sympathy. In the current reality of climate change related events it has become abundantly clear that environmental policies implemented by one government for its own nationalistic progress can significantly impact environment condition far beyond its own borders. It is also true that the most socially vulnerable groups of a country are at more risk of losing their land and community rights at the altar of progress while also bearing most of the brunt of ecological disasters. Cosmopolitanism is an approach that addresses issues that occur both locally and globally and how they can be resolved by going beyond cultural identity and political boundaries. Similarly eco-cosmopolitanism is a shared ecological consciousness of the Earth as a series of interconnected ecological systems where both the local and global impact each other. The novel *Saman* (1998) by Indonesian writer Ayu Utami depicts the exploitation of subaltern community by subverting their traditional sustainable farming practices to capitalistic demand of profit oriented palm oil plantations and the coercion of vulnerable communities through violence and systemic persecution. This paper will seek to examine the overlapping of environmental concerns with national politics, globalisation, regional pressure groups, gender violence and international activism through the framework of eco-cosmopolitanism in the context of the novel *Saman*.

Keywords: Eco-cosmopolitanism, Cosmopolitanism, Globalisation, Environmental activism, Human rights.

Nostalgic Cartography, Ecological Lament and Translingual Sustenance in Agha Shahid Ali's *The Veiled Suite*

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Abstract:

The Veiled Suite: The Collected Poems of Agha Shahid Ali (2009) exhibits the poet's entire journey of sustainability. It defines his cultural memory, ecological consciousness and linguistic sustainability in practice. The volume works as an archive for him to depict his home land Kashmir as a violated pastoral. He is sustaining in his volume topographical grief, fragile landscapes and dying language and form. Exile, nostalgia and a sense of belonging are the central focus of the volume. Through the reflective poems of this volume, Ali gives expression to the sustenance of collective memory, language and identity in conflict zones. Ali archives Kashmiri culture successfully when there is a collapse on physical and institutional grounds under curfew, censorship and exile. There embedded Kashmiri and Urdu poetic forms like ghazal, references to Lal Ded and Habba Khatoon, Kashmiri women mystic poets and evocation of Kashmir's fragile ecology- the Dal Lake, the Jhelum, the depleting Chinars. The volume functions as an ecological mourning for human loss and environmental degradation. His references to Begum Akhtar and Faiz Ahmed Faiz brings to the fore how literature sustains inter-communal cultural practices. The volume works as an eco-elegy due to conflict and militarization. Ali tries the English

language to adopt the Persian/Urdu ghazal form with the same refrain, same rhyme before refrain even without italicising Kashmiri words in English language.

Keywords: Cultural Sustainability, Conflict Literature, Ecocide and Exile, Code of Longing and Translingual Sustenance.

Sustainable Development or Sustained Dispossession? Rural Ecologies, Slow Violence, and Multispecies Loss in Vishwas Patil's *A Dirge for the Dammed*

PARUL YADAV, Research Scholar, Mohanlal Sukhadia University, India

Abstract:

The discourse of sustainable development often frames large-scale infrastructure as a means of securing collective welfare and intergenerational well-being while overlooking the uneven social and ecological costs borne by local communities. This article reads Vishwas Patil's Sahitya Akademi-winning novel *A Dirge for the Dammed* (trans. Keerti Ramachandra) as a critique of this developmental logic through its representation of Jambhli, a Maharashtrian village submerged for dam construction. While existing ecocritical scholarship on Indian dam narratives has largely centered on human loss, this article extends the analytical frame to the more-than-human, arguing that the novel's submergence sequences portray cultivated land, trees, birds, and wildlife as co-victims of developmental violence rather than as backdrop to human tragedy. Drawing on Rob Nixon's concept of "slow violence" as a primary framework supported by posthumanist attention to multispecies entanglement, traces how infrastructural harm unfolds gradually and unevenly, escaping the visibility regimes of progress narratives. It further draws on Glenn Albrecht's "solastalgia" to give attention to the psychological cost of lost ecosystem, which registers ecological destruction as lived and affective experience of distress. The article argues that these representations challenge anthropocentric assumptions underlying conventional accounts of displacement and development, while revealing how infrastructural modernization disproportionately burdens rural and marginalized communities and their ecologies. Reading *A Dirge for the Dammed* as a rural counter-narrative to developmentalism, the article argues that Indian environmental fiction exposes the gap between sustainability as policy discourse and sustainability as an ethic of coexistence, inviting a reconceptualization of development answerable to human and more-than-human vulnerability alike.

Keywords: Sustainable development, Slow violence, Solastalgia, Posthumanism, Multispecies Studies, Postcolonial Ecocriticism.

Mapping Hydrocasteism as Environmental Injustice in Dalit literature: A Select Study

Dr PARVEEN KUMARI, Assistant Professor, Department of English, Central University of Jammu, India

Abstract:

The term ‘hydrocasteism’ highlights how caste functions as a “hydrosocial force” which leads to the “systemic denial, control, and symbolic manipulation of water through caste hierarchies, shaping who has access, who is excluded, and how bodies relate to aquatic ecologies” (Jha 2025, p. 47). Caste hierarchies operate through the denial as well as the performance of the rituals of purity and pollution, establishing the stigma around the engagement of the lower castes with water resources, leading to environmental injustice.

Dalit literature is a powerful testimony to the relationship between caste, water and environmental injustice. Taking this as background, this study maps the narration of ‘hydrocasteism’ as environmental injustice in the selected narratives in Dalit literature. The texts chosen for this study are: Premchand’s “Thakur’s Well” (1932), Om Prakash Valmiki’s *Joothan* (1997), Challapalli Swaroopa Rani’s “Water” (2000) and Manju Bala’s “Discrimination” (2005). Dalit literature through fiction as well as non-fiction narratives stresses the intersection of caste oppression, water politics and environmental injustice, and calls for active engagement for the inclusive policy leading to environmental justice and sustainability.

Keywords: Hydrocasteism, Environmental Injustice, Dalit Literature, Sustainability.

Environmental (In)justice and the Politics of Displacement in Ita Mehrotra’s *Uprooted: A Graphic Account of the Struggle for Forest Rights*

**PATHIK PRADHAN, Assistant Professor, Dept. of English, Egra Sarada Shashi Bhusan College,
India**

Abstract:

The very idea of environmentalism in India encapsulates questions of livelihood, social justice, resource access and community rights. The Chipko Movement in 1970s, the Narmada Bachao Andolan in the 1980’s are testimony to the fact that in India nature is not treated as only an isolated wilderness requiring protection from human intervention but an active agency sustaining not only ecological balance but also lives of those marginalised communities depending upon forests, rivers and other natural resources. The history of environmentalism in India is, therefore, closely associated with environmental justice, particularly questions of who has access to natural resources, who bears the costs of development and conservation, and whose knowledge and rights are recognised in environmental governance. Written against the backdrop of such a socio-cultural backdrop, Ita Mehrotra’s *Uprooted: A Graphic Account of the Struggle for Forest Rights* (2025) foregrounds the precarious relationship between forest-dwelling communities and the institutions that regulate, appropriate and transform forest spaces. Focusing particularly on the Van Gujjars and Taungyas of the Uttarakhand Terai, the graphic narrative documents the complex consequences of conservation policies, developmental interventions, bureaucratic practices and the contested implementation of forest-rights legislation. This article examines *Uprooted* through the theoretical framework of environmental justice and political ecology to argue that displacement in the narrative is not merely a question of physical relocation but a multidimensional process involving the disruption of livelihood, cultural identity, ecological belonging and community memory. The study

particularly interrogates the politics underlying the conversion of inhabited forests into regulated spaces and demonstrates how discourses of conservation and development can legitimise the marginalisation of communities whose lives are deeply interconnected with their ecological surroundings and thereby how displacement becomes a form of environmental injustice.

Keywords: Environmentalism, Environmental Justice, Graphic Narrative, Political Ecology, Displacement.

Knowing the Coast: Knowledge, Power and Sustainable Practice in Dhruv Bhatt's *Oceanside Blues*

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Abstract:

Dhruv Bhatt's *Oceanside Blues* (2001) is set along the Saurashtrian coast, where a young civil engineer arrives to survey a terrain that initially appears resistant to the habits of knowledge he brings with him. The coast, however, is not an uninscribed space awaiting discovery. It is already known through fishing practices, seasonal rhythms, oral histories, ritual observances and an intimate attentiveness to the sea-forms of knowledge that the novel tellingly distinguishes from formal education, even as it recognises their own "mathematics of life." This paper reads that encounter not as a familiar opposition between tradition and modernity, but as a contest over epistemic authority of what makes a particular way of knowing appear rational, credible, and consequential? Drawing on the Blue Humanities and Foucault's account of the relation between knowledge and power, I examine surveying as more than a technical activity- as a mode of rendering the coast legible for institutional and developmental purposes. Bhatt's novel thus opens a less examined dimension of ecological thought: the politics preceding environmental intervention, where the struggle over the coast is also a struggle over how the coast may be known. Sustainability, in this sense, acquires an epistemic history.

Keywords: Blue Humanities, Coastal Epistemologies, Environmental Knowledge, Knowledge and Power, Sustainability.

Symbolic Allegory of Smartphones in *Aleins in Delhi* by Sami Ahmad Khan

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Abstract:

Aliens in Delhi by Sami Ahmad Khan is about alien's invasion on the Earth which starts from the heart of Delhi. RAW agents come to know that India-Pakistan border issues and other national security threats do not hold any meaning at the time because the information which people get at the time is the threat of the extraterrestrial invasion. An army that does not live on Earth is coming and attacking the Earth.

Qa'haQ, the reptiloid alien community crash landing in Delhi. Their weapon is none other than smartphone radiation. Cleverly, Sami Ahmad Khan is hinting that the smartphones in our hands can make a big contribution in our destruction.

This paper talks about the impacts of smartphones not only in Aliens in Delhi but also to our human world. Even if aliens never come in reality, there are so many bad things in smartphones with their long lasting bad impacts that can make humanity extinct. This so called alien community uses the radiations of smartphones for gene mutation. They bring changes in the DNA of humans through smartphones. Everybody uses smartphones and the body of the ones who uses smartphones will also be exposed to the radiation of the smartphone. If the same radiation of the smartphone is captured and made into a gene mutation tool, then the DNA of everyone who comes in contact with that radiation will be destroyed and everyone will become an alien hybrid. Everyone will become half reptile. The entire human kind will be abolished. It will become completely extinct. It is a threat not just in India but a threat to the whole world, a threat to the whole humanity. This paper also reminds us the threat that smartphones, which become a very crucial part of our life, can turn into a crucial threat which can be possible to happen.

Keywords: Smartphones, Radiation, Mutation, Aliens, Hybrid.

Local Knowledge, Myths and Ecological Reinhabitation: A Reading of Spatial Imagination in Select South Asian Fiction

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Abstract:

In the wake of Global Capitalism and colonial modernity that impel the anthropogenic activities of man, fostering the knowledge of local and regional ecological order is nothing but a necessity in order to restore the region's life-supporting specificities. The knowledge of the place and its ecological essence are embedded in the indigenous ways of life and their belief-systems. South Asian writers like Amitav Ghosh and Uzma Aslam Khan make the non-human entities enter into the narrative space and thereby foreground two different approaches of perceiving place concerning anthropocentrism and biocentrism. By foregrounding the indigenous people's faith, Ghosh and Khan limn the environmental taproot of human culture which is otherwise threatened by the advent of global capitalism. The natives of the Sundarbans in Gun Island become indigenous to their region by immersing into the ecological order of their place of origin. Peopled with diverse characters, Gun Island is a story about a world in which creatures of every kind- the biotic and abiotic, have been torn loose due to the ecological devastation brought about by capitalistic intrusion. In the case of the Gujjar community, as shown by Khan, faith is their means of identifying with the land and thereby they restore the ecological essence of their place which is manipulated by the intrusion of the outsiders. The indigenous people become native to their place by shaping their faith, activities, practices and rituals according to the natural limits of their region. On one hand, the indigenous people are inseparably connected to the physical environment of the place

and on the other hand, there are outsiders with exploitative measures who uphold the exploitation of both human and non-human life that directs the geopolitics of the present time. Faith foregrounds the way how to live in a place sustainably by participating, by not remaining outside and above, in the environmental order of a region. This faith testifies to a human culture that evolves from a mutually nourishing relationship between human and the non-human or the physical environment. The environmental underpinning of their 'unconventional faiths' testifies to a way of dwelling in a place in reciprocity with other forms of life inhabiting their place. This way of living in a place is quite antithetical to the way how outsiders perceive a given land. Though the intrusion of global capitalism facilitates anthropogenic activities causing damage to the environmental order of a region, the sustainable way of dwelling of the natives ensures the path for restoring the environmental balance. Faith, therefore, reflects on an alternative way of understating the very idea of indigeneity. This paper, through a reading of Amitav Ghosh's and Uzma Aslam Khan's select works, seeks to establish the above-mentioned position.

Keywords: Faith, Myth, Indigeneity, Ecological Consciousness, Dwelling.

Beyond Nature and Woman: Female Agency and Gendered Ecology in Koral Dasgupta's *Ahalya* and Vaishnavi Patel's *Kaikeyi*

Dr PRAGYA DHARENDRA, Assistant Professor, Kalindi College, Delhi University, Delhi, India

Abstract:

Interrogating the intersection of Patriarchy, Power and ecology has been made possible by the genre of feminist revisionist mythology. This genre revisits the lives of silenced female characters in the popular myth. This study implies the theories of ecofeminism and gendered ecology to examine Koral Dasgupta's *Ahalya* and Vaishnavi Patel's *Kaikeyi*. The study Investigates how the patriarchal structure position both female bodies and natural spaces as objects of exploitation, possession, and regulation. Both the characters show the strength and agency in their actions and decisions. They refuse to define their identity with the patriarchal lens of marriage, motherhood, sexuality, duty and power. The landscapes inhabited by these women participates in the construction of gendered identities and experiences. Forest, exile, and domestic spaces became sites through which questions of identity, belonging, displacement, and resistance is articulated. Both the texts are written with female perspective. In the original Ramayana these characters have barely been given any dialogue and presented through their male counterparts. This study is an attempt to transform mythic females from passive memories into active speakers of resistance, reimagination, and agency. These women are similar to nature when it comes to their treatment by patriarchal system. Contemporary writers are trying to recreate the ideals of womanhood.

Keywords: Ecofeminism, Gendered Ecology, Mythology, Nature, Female Agency.

Animality Within Humanity: Civilization, Savagery, and Existential Crisis in Rajesh Madhavan's movie *Pennum Porattum*

Abstract:

The conflict between civilization and the innate savage impulses within human beings has long been a subject of literary and cinematic exploration. William Golding's *Lord of the Flies* stands as a seminal representation of this duality, later echoed in Malayalam cinema through films such as *Jallikattu*. Extending this discourse, *Pennum Porattum* (2026), directed by Rajesh Madhavan, offers a satirical yet critical portrayal of mob mentality and moral hypocrisy within a rural social framework.

The film unfolds through two parallel narratives: the frenzied hunt for a dog believed to be rabid and the public shaming of a woman whose character is scrutinized by self-appointed moral guardians. These narratives collectively expose the fragile veneer of civilization, revealing the persistence of primal instincts beneath socially constructed norms. The study examines how the film critiques the romanticization of toxic masculinity perpetuated by mainstream cinema while simultaneously interrogating the mechanisms of social control and gendered morality.

Drawing upon the framework of natural selection, the paper analyzes how survival instincts, fear, and herd behaviour override rationality, reducing individuals to participants in collective savagery. Furthermore, the film's structure and tone resonate with existentialist concerns and the absurd, recalling the philosophical ideas of Albert Camus and Jean-Paul Sartre, where meaning collapses under irrational human actions. *Pennum Porattum* underscores the unsettling proximity between the civilized and the savage, suggesting that animality is not external to humanity but deeply embedded within it. The film emerges as a powerful critique of mob policing, social morality, and the precarious status of women's reputation in contemporary society.

Keywords: Animality, Mob Mentality, Savagery, Toxic Masculinity, Social Morality.

The Violence of Progress: Trauma, Conflict, and Environmental Injustice in David Mitchell's "Cloud Atlas"

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Abstract:

In *Cloud Atlas* (2004) the themes of trauma, conflict and environmental justice are deeply interconnected. David Mitchell does not treat destruction as an isolated ecological problem; David Mitchell connects environmental destruction with war, capitalism, colonialism, exploitation, social inequality along with the suffering of individuals and communities. *Cloud Atlas* consists of six narratives which show that violence against beings and nature often emerge from the same desire, for power and profit. The book moves through six stories and times from the nineteenth-century Pacific trip of Adam Ewing to the post-apocalyptic world of Zachry. Even though the settings and styles differ each story shows the pattern of domination. Human beings take advantage of human beings. Powerful institutions

take advantage of weaker communities and economic systems take advantage of the natural world. With this pattern David Mitchell's *Cloud Atlas* delivers a critique of trauma, conflict and environmental injustice. Neither does Nature believe in justice nor does its destruction affect every individual or community equally. Mitchell argues that those who create systems of exploitation may not be the people who suffer their ultimate consequences. Later generations inherit the damaged environment. The paper addresses the themes of trauma, conflict and ecological justice in *Cloud Atlas*.

Keywords: Nature, Trauma, Conflict, Environment, Future.

Ecology, Indigenous Communities, and Social Justice in Mahasweta Devi's Pterodactyl, Puran Sahay, and Pirtha

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India**

Abstract:

The relationship between environment and society has become increasingly significant in the context of ecological degradation, displacement, resource exploitation, and the marginalization of indigenous communities. Indian literature provides an important space for examining these interconnected concerns, particularly through the writings of Mahasweta Devi, whose works foreground the lives and struggles of marginalized tribal communities. This paper, "Ecology, Indigenous Communities, and Social Justice in Mahasweta Devi's *Pterodactyl*, *Puran Sahay*, and *Pirtha*," examines the text from an ecocritical perspective, focusing on the complex relationship between ecological conditions and social injustice. The study argues that the environmental crisis experienced by indigenous communities cannot be separated from their historical, economic, and social marginalization. In *Pterodactyl*, *Puran Sahay*, and *Pirtha*, the deprivation of forests, land, water, livelihood, and natural resources becomes closely connected with poverty, displacement, cultural loss, and the erosion of indigenous identity. Devi challenges the dominant development-oriented perspective that often treats land and natural resources primarily as commodities, while indigenous communities understand them as integral to their cultural and social existence. The paper further examines how environmental exploitation intensifies existing structures of inequality and disproportionately affects communities that have the least control over decisions concerning their natural surroundings. Through the concepts of ecocriticism, environmental justice, indigenous knowledge, marginalization, and sustainability, the study demonstrates that Devi's narrative moves beyond a simple representation of nature and becomes a powerful critique of social and ecological injustice. Ultimately, the paper argues that Mahasweta Devi's fiction encourages a rethinking of development, human-nature relationships, and social responsibility, emphasizing that genuine sustainability is possible only when ecological protection is accompanied by social justice, cultural dignity, and the rights of indigenous communities.

Keywords: Ecocriticism, Indigenous Communities, Environmental Justice, Social Justice, Marginalization, Sustainability.

The Environmental Uncanny And Ecological Ethics in Amitav Ghosh's *Ghost-Eye*

Dr PRIYANKA THAKUR, Assistant Professor, Govt. College, Kullu (Himachal Pradesh), India

Abstract:

In an era of worsening climate crisis, storytelling offers a powerful way to break away from human-centered thinking and imagine genuine ecological coexistence. Responding directly to the conference call for “sustainability in practice,” this paper examines Amitav Ghosh’s novel *Ghost-Eye* as a transformative text within the environmental humanities. Moving beyond traditional realism and cold climate statistics, Ghosh employs the “environmental uncanny”- a literary mode where the boundaries between human identity, past-life memories, and non-human agency dissolve. Spanning late-1960s Calcutta to present-day Brooklyn, the narrative uses the folkloric concept of the “ghost-eye” (heterochromia) not as a conventional superpower, but as a symbol for alternative, spiritual perception that challenges modern rationalist worldviews through historical recall, clairvoyance, and deep ecological unease.

This paper argues that *Ghost-Eye* treats fragile ecosystems- specifically the threatened delta of the Sundarbans- not as a passive backdrop for human drama, but as an active presence that remembers, speaks, and resists industrial ecocide. By linking mid-century psychiatric files on reincarnation cases with contemporary localized resistance against a destructive power plant, the novel shows how atmospheric, memory-based, and traditional cultural wisdom can enrich modern environmental ethics. Ultimately, this paper demonstrates how Ghosh uses uncanny storytelling as an ethical tool to recognize that human survival depends entirely on a shared relationship with the natural world. The novel reframes environmental justice and offers an imaginative path toward a truly sustainable future.

Keywords: Environmental Uncanny, Ecological Ethics, Environmental Justice, Climate Fiction.

Tourism and Cultural Heritage: Negotiating Authenticity and Sustainability in the Contemporary World

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Abstract:

Tourism has become an important tool of cultural exchange, economic development, and global connectivity. However, the rapid growth of the tourism industry has brought significant concerns regarding the preservation of cultural authenticity and the sustainability of local communities, environments, and heritage. In a world that is increasingly globalizing, cultural traditions, festivals, food, crafts, architecture and indigenous practices are frequently turned into marketable products for tourists and are commodified. The process raises important questions about what counts as ‘authentic’ culture, and who has the authority to define, represent and preserve it. While commercialization of culture can generate economic opportunities for local communities, it can also result in commodification, simplification and distortion of cultural identities.

This study undertakes a critical analysis of the relationship between tourism, culture, authenticity and sustainability. It explores the effects of tourism on the representation and preservation of cultural heritage, and interrogates the traditional conception of authenticity as something fixed, pure and unchanging. The paper argues that culture is fluid and is constantly reshaped by interactions between communities, tourists, markets and global factors. Hence, the concept of sustainable tourism should be broader than mere environmental conservation to include cultural sensitivity, community participation, social justice and conservation of local knowledge and identities.

The study aims to explore the changing meaning of authenticity in cultural tourism, analyze the impact of tourism on cultural heritage and local identities, and explore the links between cultural commodification and economic development. The study adopts a qualitative and interdisciplinary approach, drawing on cultural studies, tourism studies, heritage studies, and sustainability discourse. It concludes with the need to rethink authenticity and sustainability as a basis for developing tourism practices that respect cultural diversity and empower local communities and the responsible preservation of cultural heritage for future generations.

Keywords: Cultural Heritage, Cultural Commodification, Community Participation, Sustainable Tourism, Tourism.

Exploring Decolonial Ecology through the Poetry of Jacinta Kerketta and Eaterine Kire: A Comparative Study

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Abstract:

The twenty-first century is marked by the phenomena climate crisis which has equally impacted various communities around the world. Scholars have argued that the indigenous communities of the world contribute the least to climate change, however they are the most affected by it. It is also urged by the scholars to turn to indigenous communities for “alternatives stories” for a sustainable future. Taking a departure from here, this paper aims to study the poetry by Jacinta Kerketta and Easterine Kire. Kerketta belongs to the state of Jharkhand, and Kire is from Nagaland, but both their poetry reflect their nuanced understanding of nature that is rooted in their culture.

Drawing from Decolonial Ecological theory, the poems present human beings as an intrinsic part of nature. This is in opposition to the anthropocentric approach to nature, wherein humans dominate nature, and proposes a new form of non-binary pluriversal world. This is a way which foregrounds the ecocultural self-expression by the formerly subjugated people and culture (Egya 2023). Decolonial ecology emphasizes the centrality of the revival of potential creativity which emerges from continuous transmission of knowledge by the nature-conscious local and indigenous culture that encourages sustainability.

The indigenous literature from non-western cultures gives a pivotal example of the literary sensitivity for the changing climatic scenario. The themes of nature, loss of land, displacement,

resistance, hope etc. are found in the poems by both poets. However, it is crucial to find how they are similar and differ due to the different geographical locations where they are produced. A comparative study of the poetry provides a comprehensive, which is also limited, understanding of how ecology is understood or is portrayed in these locations. The study employs postcolonial-ecocriticism to uncover the main ideas and themes of the poetry.

Keywords: Indigenous Communities, Decolonial Ecology, Postcolonial-Ecocriticism, Transcultural Literary Study, Comparative Study.

Live and Let others Live: Ecological peace and Narrative responsibility in Amitav Ghosh's *The Great Derangement*

Dr RACHANA SRIVASTAVA, Assistant Professor of English, C.M.P. Degree College Prayagraj, India

Abstract:

Contemporary climate crises demand integrative solutions that transcend disciplinary and sectoral boundaries. Despite increasing research interest, ecological grief remains an underdeveloped area of inquiry. Amitav Ghosh's *The Great Derangement* confronts the cultural silence surrounding climate change and exposes literature's failure to grapple with ecological crises. Ecological Peace is not merely a passive state but an active effort to create balance between people and the environment. Ghosh illustrates how colonial legacies, capitalist exploitation, and human-centered viewpoints have fractured communities and intensified ecological risk. This paper argues that literature should raise a voice against the dissimilarity between humans and nature and, in turn, examine how ecological and global peace can create harmony in an increasingly conflicted world. Literature, therefore, becomes a mediator: reclaiming narrative responsibility to resist cultural denial, fostering empathy for non-human life, and envisioning futures of ecological balance. This paper contextualizes Ghosh's critique within the Gandhian principle of "Live and let others live," a notion that emphasizes coexistence, compassion, and regard for all forms of life. Through the reinstatement of narrative accountability, authors can confront the pervasive silence and express narratives that preserve the potential for both human and ecological existence during a time of climate emergency.

Keywords: Ecological Peace, Environmentalism, Narrative responsibility.

"Trying to Grow" in Crip Time: Deconstructing Able-Bodiedness and Refusing Heteronormativity in Firdaus Kanga's Novel

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Abstract:

Critical Disability Studies, emerging in the early 2000s, posited that disability should not be studied in isolation but in relationality. Yet, the relationship between disability and queer temporality remains underexplored. Traditionally, disability is often perceived as a problem that, per se, needs to be addressed

through specific interventions, situated within medical or societal frameworks. The medical framework predominantly focuses on the cure of disabled subjects, while the societal framework shifts the focus to the obstructions in surrounding environments, casting the space as inaccessible. The present article interrogates the prevailing normative structures by analysing Firdaus Kanga's *Trying to Grow*, a prominent Indian bildungsroman that reevaluates the conception of growth within the socio-cultural milieu of the Parsi community in Mumbai. The article draws on Alison Kafer's concept of "Crip Time" and Robert McRuer's theory of "compulsory able-bodiedness", bridged by Anita Ghai's critique of Indian cultural landscapes, wherein historical multiaccentualities militate against disabled identity. Through this framework, the article argues that the protagonist Daryus Kotwal, whose osteogenesis imperfecta renders his bones fragile, refuses the "curative time" imposed by the medical model. In contrast, Daryus inhabits "Crip Time," which challenges the societal demand for physical normalcy and thereby deconstructs able-bodiedness. Furthermore, the article examines the complex interplay between disability and queer sexuality, thereby challenging the often-perceived stereotypes of disabled sexuality and heteronormative adulthood.

Keywords: Medical Humanities, Disability Studies, Crip Time, Compulsory Able-Bodiedness, Heteronormativity, Marginalisation.

All is Well: Water and the Social Imagination in Premchand's Two Stories

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Abstract:

A well was the centre of civilisation in a world where no other sources of freshwater existed. Yet water, perhaps the most universal of human necessities, has never been socially universal. It is worshipped as an act of godly kindness, a gift of heaven and an enabler of life; yet access to it can become a question of caste, class, gender, property and social capital. This paper reads Munshi Premchand's *The Thakur's Well* and *The Grinding Woman's Well* as two contrasting imaginations of water and, through them, of society itself. While *The Thakur's Well* presents the sociology and social structure of caste, *The Grinding Woman's Well* moves towards its cosmology and metaphysics.

In *The Thakur's Well*, control over resources becomes power: who has water, who is denied it, and ultimately, who lives and who dies. Purification rituals become more important than a person's life, producing the binary of sacred-profane, ours-theirs and touchable-untouchable. The well becomes a site of environmental injustice where institutional privilege is invisible to those who possess it, while the dispossessed are left to stand and stare, crave and despair.

The Grinding Woman's Well offers an inverse possibility. A woman at the lower rungs of the social hierarchy seeks to democratize her hard-earned life's savings through a public well. Her dying wish transforms water into a common good and an act of altruism. Yet, in the absence of social responsibility, strange metaphysical pangs take its place: karmic debt, fear of curses and genealogical memory animate social propriety where mutual altruism fails.

By placing these wells in conversation, the paper argues that Premchand makes water a controlling cultural metaphor for the social imagination, speaking to contemporary questions of water security and environmental justice.

Keywords: Premchand, Water, Caste, Social Imagination, Environmental Justice.

Reimagining Shakespeare for Gen Z: Modern Adaptations and Digital Performances

RAJANI MEENA, Assistant Professor, Govt College Rawatbhata, India

Abstract:

This research paper examines the ongoing reimagining of William Shakespeare's works for Generation Z, focusing on modern adaptations and digital performances. As global interconnectedness and technological reliance increase, the engagement of young audiences with classic literature, particularly Shakespeare, is evolving rapidly. The abstract outlines the paper's main themes, methodologies, and findings, situating the discussion within contemporary scholarly debates on digital humanities, theatre, and educational innovation. The study first addresses the historical resilience and adaptability of Shakespeare's plays. It then examines the distinctive characteristics of Generation Z, such as digital fluency, a preference for visual and participatory content, and values related to diversity, mental health, and social justice. The paper reviews how these factors influence Gen Z's expectations of literature and theatre, prompting creators and educators to develop new forms of engagement.

Central to this paper is the analysis of modern adaptations, including transpositions to contemporary settings, the use of colloquial language, and the thematic incorporation of Gen Z's lived experiences. The research draws on examples from both Indian and international contexts, highlighting how directors, writers, and educators adapt Shakespeare's narratives to address contemporary societal issues and reflect regional cultures and languages. A significant portion of the research is devoted to digital performances and the proliferation of Shakespeare across social media platforms such as YouTube, TikTok, and Instagram. These platforms have democratized access to Shakespearean texts, enabling young people to create, remix, and share content globally. The paper discusses how short-form videos, memes, and participatory performances allow for playful and creative reinterpretations, while also addressing the challenges of oversimplification and the potential loss of textual depth.

Educational innovations are also explored, with attention to how teachers and institutions leverage digital tools, interactive content, and social media campaigns to foster student engagement. Case studies demonstrate how collaborative online projects and digital communities, like ShakesTok, encourage peer-to-peer learning, creativity, and critical thinking.

Although digital adaptations are sometimes criticized for sacrificing nuance, the paper contends that these new modes of engagement serve as valuable entry points, fostering curiosity and deeper exploration of Shakespeare's works. Ultimately, the research affirms that the dynamic interplay between tradition and innovation ensures Shakespeare's continued relevance for Generation Z, shaping a new

generation of readers, performers, and thinkers attuned to the possibilities of both digital and dramatic arts.

Keywords: Shakespeare, Adaptations, Digital Performances, Social Media, Virtual Theatre, and Global Access.

Sita, the Forest, and the Ethics of Care: An Ecofeminist Re-reading of Chitra

Banerjee Divakaruni's *The Forest of Enchantments*

Dr RAJANI SHARMA, Assistant Professor, Vardhaman College, Bijnor, India

Abstract:

Chitra Banerjee Divakaruni's *The Forest of Enchantments* reimagines the Ramayana through Sita's perspective, foregrounding the interconnected concerns of gender, nature, culture, and sustainability. This paper proposes an ecofeminist and ecocritical reading of the novel, drawing on the works of Cheryll Glotfelty, Lawrence Buell, Val Plumwood, and Vandana Shiva. Through qualitative textual analysis, the study examines the forest as a living space of interconnectedness, care, reciprocity, and ecological consciousness. It explores how Sita's relationship with nature challenges patriarchal and anthropocentric assumptions and reconfigures traditional myth through a female and ecological consciousness. The paper argues that Divakaruni's retelling presents sustainability not merely as environmental preservation but as an ethical practice rooted in care, coexistence, gender justice, and cultural continuity.

Keywords: Sustainability, Ecofeminism, Ecocriticism, Gender, Culture.

Tribal Rights and Voices of Nature: A Reading of Select Texts of Mahasweta Devi

Dr RAJDEEP GUHA, Independent Researcher

Abstract:

Mahasweta Devi has always been concerned about environmental issues. The paper analyses how some of Devi's writings can be examined from the ecocritical prism. Her intense ecological consciousness can be understood through her subtle and sensitive portrayal of forests, nature, tribal lands and rights which are constantly threatened by capitalist and state-sponsored agencies. The interconnection between the tribals and nature can be found in Devi's writings such as 'Draupadi' and 'The Hunt'. Furthermore, Mahasweta Devi, being a feminist writer highlights how tribal women embody resilience and become the face of resistance against injustice and oppression. The paper further evaluates how Mahasweta Devi's writings can be considered as eco-feminist. Devi promotes the empowerment of women and asserts how her women protagonists eventually become guardians of both culture and environment. Her short stories such as 'Draupadi', 'The Hunt' and 'Pterodactyl' can be read as climate justice discourses. The paper studies Mahasweta Devi's role as a socio-political commentator and how the author has been successful in highlighting the issues of marginalised communities who have been living near nature for ages. The paper delves into the organised ways by which nature and women are exploited by the patriarchal society which is often supported by the state and other state-funded agencies. The paper

explores how socially relevant issues of tribal displacement and land rights have been deftly handled by Mahasweta Devi. Her writings reflect the intersectionality of literature and the lived experiences of the tribal communities who share an emotional understanding with nature.

Keywords: Nature, Culture, Ecofeminism, Patriarchy, Marginalisation.

Genealogy, Myth, and Migration of the Early Settlement of Moirang

**RAJKUMARI RASHMI DEVI, Research Scholar, Manipur University of Culture, Manipur,
India**

Abstract:

Over time, groups living in a specific geographic locale such as a valley, highland, or village cluster began to share common economic interests and defence needs, eventually mythologizing their proximity into a shared ancestral bond. So, the foundational pillar of any clan is the belief in a shared ancestor. Moirang stands as a unique cultural and political centre in pre-colonial Manipur, celebrated for its distinct blend of traditions and a history of autonomy prior to British intervention into the Meitei confederacy. The genesis of the Moirang community is a complex interplay of myth, migration, and the gradual intermingling of diverse linguistic and cultural groups, namely the Ngangoi, Kege, and Moirang. According to historical studies and traditional chronicles like the Moirang Ningthourol Lambuba, early inhabitants settled in distinct territories. The Keges, noted by scholar W. Ibohal Singh among the earliest inhabitants, initially established themselves around Ethai before migrating toward Ngangkha-Rawai, eventually occupying the western plains of Loktak Lake. Concurrently, the Moirang lineage led by their chief deity and ruler, Thangching Koirel Lai first inhabited the sacred Thangjing hills. Genealogical and territorial interactions bridged these groups. Following conflicts with the Meiteis, Thangching descended to Ngangkha, prompting the Keges to accept his divine and political authority. This pivotal alliance synthesized the incongruent cultures, giving rise to the unified Kege-Moirang community. Ultimately, the origin of Moirang is best understood through a dual lens: legends illuminate the spiritual and cosmological foundations of the principality, while historical frameworks trace real-world processes of migration, territorial conflict, and social integration. Together, these elements ⁵shaped Moirang into a sovereign political entity that preserved its distinct identity through centuries of shifting alliances and regional warfare before its eventual merger.

Keywords: Kege, Migration, Moirang, Mythology, Thangching.

Ecological Utopias and Dystopias in *Frankenstein*, *News from Nowhere*, and *The Time Machine*

**Dr RAKTIMA HUJURI, Assistant Professor, West Guwahati Commerce College, Guwahati,
India**

Abstract:

19th century literary works have influenced contemporary environmental thinking. They offer some of the earliest fictional tales with ecological degradation, industrial pollution and the strained relationship between nature and humanity.

Utopian and dystopian elements present in 19th century novels remain understudied, particularly in terms of their predictive force regarding ecological collapse. This study evaluates how utopian and dystopian narratives of the environment are formed via three 19th century novels- Mary Shelley's *Frankenstein* (1818), William Morris' *News From Nowhere* (1890) and H.G Wall's *The Time Machine* (1895).

The findings show that each text uses dystopian imagery to criticise industrial conceit. The results also indicate that utopian undercurrents are present by means of speculative alternatives. These, however, are portrayed as unreachable. The tales convey didactic frameworks that remain relevant for current debates on sustainability and technological ethics.

Keywords: Utopia, Dystopia, Ecological Collapse, *Frankenstein*, *The Time Machine*.

Myth, Ecology and Climate Crisis: A Comparative Study of Amitabh Ghosh's *The Living Mountain* and *Gun Island*

Dr RAMESH CHANDRA PRADHANI, Assistant Professor, P S D College, Deogaon, Balangir, Odisha, India

Abstract:

Amitav Ghosh's *The Living Mountain: A Fable for Our Times* (2022) and *Gun Island* (2019) offer compelling literary engagements with ecological crisis, climate change, mythology, and the complex relationship between human beings and the more-than-human world. This paper proposes a comparative study of the two works to examine how Ghosh employs myth and storytelling as alternative modes of understanding ecological realities that conventional narratives often fail to capture. In *The Living Mountain*, the mountain emerges as a living presence whose cultural and ecological significance challenges anthropocentric approaches to nature. The text reimagines traditional ecological knowledge as a source of environmental wisdom while exposing the destructive consequences of human intervention in fragile ecosystems. Similarly, *Gun Island* brings together folklore, mythology, migration, biodiversity, and climate-induced transformations across geographical and cultural boundaries. The legend of the Gun Merchant becomes a narrative framework through which contemporary environmental disruptions are connected with historical memories and cultural beliefs.

The study argues that Ghosh's use of myth is not merely a return to the past but a critical strategy for rethinking the present climate crisis. Both texts challenge the separation between nature and culture and demonstrate the interconnectedness of ecological, social, and cultural systems. A comparative reading will employ ecocriticism, Anthropocene studies, posthumanism, environmental humanities, and myth criticism to investigate representations of ecological vulnerability and human responsibility. Particular attention will be given to mountains, rivers, forests, animals, migration, and extreme

environmental changes as narrative sites where myth and ecological consciousness intersect. The paper ultimately contends that Ghosh's climate narratives expand the possibilities of contemporary literature by integrating traditional knowledge, mythology, and environmental imagination. His works suggest that addressing the climate crisis requires not only technological solutions but also a fundamental transformation in how humanity imagines its relationship with the living world.

Keywords: Mythology, Ecocriticism Climate Crisis, Anthropocene.

Moving Towards Inclusive Environments: Yoga as a Tool for Engagement and Well-being among Children with Disabilities

RASHMI DEVI, Research Scholar, Manipur International University, India

Abstract:

Children with disabilities can be particularly affected by the physical and social environments in which they live, learn, and participate. When these environments are unsupportive, inaccessible, or rigid, children may experience greater vulnerability to exclusion, discomfort, and reduced participation. This paper draws on the idea of environmental vulnerability within Disability Studies to argue that creating supportive, flexible, and inclusive environments is essential for the well-being and development of children with disabilities. It explores yoga as one simple and adaptable practice that can help create such environments. Simple yoga practices, such as gentle movements, stretching, breathing exercises, relaxation, and mindfulness, can be adapted to suit the needs and abilities of individual children. Regular participation in such practices can encourage children to become more active, attentive, calm, and comfortable. It can also support positive changes in behaviour, including better concentration, reduced restlessness, greater self-confidence, and increased willingness to interact and participate.

Rather than focusing on children's limitations, this paper highlights the importance of creating environments that respond to their needs and abilities. Yoga can contribute to this by offering a non-competitive and supportive space where children can engage at their own pace. Such practices can promote physical activity alongside emotional balance, social interaction, and a sense of belonging. The paper argues that inclusion is not only about giving children access to spaces and activities but also about making those spaces genuinely supportive and meaningful for them. Simple and adaptable yoga practices can therefore be seen as one practical way of creating more inclusive environments that support the overall well-being, participation, and dignity of children with disabilities.

Keywords: Yoga, Disability Studies, Inclusive Environment, Children with Disabilities, Environmental Vulnerability.

Mockery of Modern Education in *Lament on the Death of a Master of Arts* by Mulk Raj Anand

Dr RATNA PRABHA KALYAN, Independent Reseracher

Abstract:

A 1938 short novel by Mulk Raj Anand that critiques the futility of the colonial education system in India. The story unfolds over a single day tracking the tragic life and death of Nur a young man with a master's degree, who couldn't find meaningful work. Nur earns his master of arts degree hoping for a bright future and respect. But reality hits hard as he faces endless unemployment and rejection. His health breaks down under the stress, poverty and disappointment. The short narrative captures his final decline, serving as a cry against a broken social order. Anand's writing influenced by both western and Indian perspectives, critiques the failures of the education system in India. Anand points out that educational qualifications plus influential recommendations can only help an individual. He is financially sound and self-contented. Nur, who as a student is pride of his family and so he is not allowed to mix with his notorious friend. He is too being conscious of his good reputation tries to avoid the company of the former for fear of being ill-named. He applies to all Government offices in hope of entry but there are many more masters in the race and Nur is left behind unnoticed. That leaves him to curse the pressure of his father's aspiration. He had to accepted the lowly clerk position, despite of his educational qualification. His father, chaudhary, who always dreams of Nur father taunts him and Nur faces the real reality after his marriage and having a child. He was full of burden and family. He was becoming mentally and physically weak. There was no use of education in his life but lots of stress. Anand exposes how the colonial-era Universities system produces rote learners burdened by useless bookish knowledge rather than critical thinking or real-world skills. Which he argues misfits individuals for real life causing frustration and societal damage.

Keywords: Education, Qualifications, Degree, Unemployment, Poverty.

Beyond the Human Ark: Ecological Decentering, Technological Reconstruction, and the Ethics of Relational Survival in *The Last House* and *The Great Flood*

REBEKA SULTANA SOHANY, Independent Researcher, University of Liberal Arts Bangladesh (ULAB), India

Abstract:

Planetary catastrophe has become an increasingly dominant feature of contemporary speculative cinema. Narratives of survival not only questions human endurance during ecological collapse, but also unsettles anthropocentric configuration by positioning humanity as both the victim and the principal agent of ecological destruction. For a long time, flood narratives have been imagined as a moment of destruction, purification, and sometimes selection, as most famously embodied in the biblical narrative of Noah's Ark. However, contemporary cinematic ones transform this familiar archetype by underlining the consequence of humanity's own anthropocentric relationship with the more-than-human world. This paper reads Louis Leterrier's *The Last House* (2026) and Kim Byung-woo's *The Great Flood* (2025) together to examine how contemporary flood narratives reconfigure the Ark as a site of posthuman ethical and ontological negotiation. While *The Last House* decenters humanity ecologically by presenting human beings as one vulnerable species within a damaged multispecies world, *The Great Flood* conversely reconstructs humanity technologically by imagining survival through the preservation

and reconstitution of consciousness, memory, embodiment, and affect. Water functions as a crucial symbolic mediator in both films, that resonates the cleansing of the flood of the Noahic narrative, through which the planet reduces human dominance while opening space for other forms of life.

The paper applies Rosi Braidotti's 'critical posthumanism' to conceptualize that posthumanism is a multidimensional critique of human autonomy and exceptionalism, instead of just considering it as a singular condition of technological transformation. Drawing on Donna Haraway's concepts of multispecies "becoming-with" along with "response-ability," and Stacy Alaimo's theory of 'trans-corporeality', the study explores the movement toward multispecies coexistence and ecological material entanglement. Moreover, N. Katherine Hayles's theorization of 'posthuman subjectivity' and 'embodiment' supplements Braidotti's theory to encapsulate the technological attempt to preserve humanity beyond the limits of biological embodiment in *The Great Flood* which simultaneously exposes the inadequacy of reducing human subjectivity to transferable information. Through a comparative analysis of the both films, the research argues that survival is an ethical question concerning embodiment, relationality, and coexistence instead of the solitary continuation of the human species. So, by placing ecological decentering, alongside technological reconstruction, the paper aims to interrogate how *The Last House* and *The Great Flood* reveal that the deepest crisis of the contemporary Ark is not humanity's vulnerability to extinction, but the anthropocentric assumption that survival requires preserving the human as an autonomous, bounded subject.

Keywords: Posthumanism, Ecological decentering, Technological reconstruction, Relational survival, Flood narratives.

An Ecocritical Reading of Haruki Murakami's *Norwegian Wood*

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Abstract:

Haruki Murakami is a contemporary Japanese writer who has won the Franz Kafka Prize. His novel *Norwegian Wood* (1987) presents three characters namely Toru, Naoko and Kizuki. These three characters are college students who are friends. But the unexpected death of Kizuki shatters the world of Toru and Naoko. These two characters go through endless emotional turmoil. Their inner world is represented by the natural world around them. My paper aims to read *Norwegian Wood* in the light of ecocriticism for a better understanding of the novel. Cheryll Glotfelty, in the landmark book on Ecocriticism, *The Ecocriticism Reader* defines ecocriticism thus: Ecocriticism is the study of the relationship between literature and the physical environment.

Keywords: Haruki Murakami, *Norwegian Wood*, Ecocriticism.

Revisiting the Aesthetics of Mythological Past with a Special Reference to Sita and Shakuntala on the Green Carpet of World Literature: A Cultural Dialogue

**Dr RICHA BOHRA, Assistant Professor, Department of English, Jai Narain Vyas University,
Jodhpur, India**

Abstract:

Nature is a cosmic force of greater rejuvenation and transcendence which helps us to unravel the hidden niches of Mythological past with a special reference to the mythological heroine Sita and Shakuntala. Imbued with this ethos of cultural magnanimity, the present paper aspires to travel through the historic narratives of Indian mythology and exemplify the thoughtful approach with the potent portrayal of the idea of womanhood with far reaching consequences. While revisiting the literature of past the study meets with the enlightening measures of eco feminist picture of women in historical epics. Thus it consummates the comprehensive journey with an insight into the exfoliation of Sita and Shakuntala in rural affinity and cosmic universality.

Keywords: Cultural Mosaic, New Historicism, New Womanhood, Society and Ecological Profundity.

**Envisioning Eco-spiritual Praxis Through Physicality and Performance in the
Select Plays of Ratan Thiyam**

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University, India**

Abstract:

One of the Pioneering figures of the Theatre of Roots movement, Ratan Thiyam has cultivated a unique space as a major figure in the cannon of Indian English Drama by his adroit handling of the local Manipuri myth, folklore infusing them with new meaning against the backdrop of the volatile political and social climate of the state. His revisioning of the myth and folklore is realized through highly stylized performance which is only made possible by physical acting of the actor's body where the body does not merely function as a passive entity but becomes a site of inscription. For Thiyam, the past does not simply exist as something which is fixed, static; it is a living tapestry which acts as a kind of restorative, healing force. The physical embodiment of performance, visualized through the use of performance techniques such as Thang-ta, Nata Sankirtanain plays like Wahoudok (The Prologue), Lairembigee Eshei (The Song of the Nymphs) and Nine Hills One Valley (Chinglon Mapan Tampak Ama), points towards a eco-spiritual vision where Thiyam's recontextualization of the myth, rituals and folklore in the present scenario serves to highlight the symbiotic relationship that existed between nature and human being in the past as opposed to the complete divorce between man and nature in the present situation. Thus, the performance ceases to become a spectacle as the stage becomes a site of liminality freed from the 'military' control of the state where through sensory experience the audience becomes part of the collective mourning and loss.

Keywords: Theatre, Eco-spirituality, Myth, Rituals, Folklore.

Talking Trees: A Dialogue with Plants and the Human World in Narratives from North-East India

**Dr RITIKA BATASYAL, Assistant Professor, Dept. of English, Bajkul Milani Mahavidyalaya,
West Bengal, India**

Abstract:

The Indian weltanschauung has always been eco-conscious. Anthropocentrism has led to ecological degradation and the entire world is now witnessing environmental disruption in various ways. Indian literature and philosophy from time immemorial have always reinforced a sense of empathy with all life forms - human and non-human. The Vedās have emphasized that the earth is a living entity. The world of flora and fauna is to be revered and a reciprocal relationship with the world of nature, trees and plants is to be established. In-keeping with this sense of empathy towards nature and developing an engagement with plants and trees, this paper is an endeavour to understand and analyze how plants and trees occupy an important space in the oral and written narratives from North-East India. Trees not only serve as backdrops but they are active agents in these narratives. The North-East India is characterized by biodiversity and a rich flora. Trees and plants here share an intimate bond with human life and thus the oral and written stories of this region constantly engage with plants and trees. These narratives evince that there is a mellifluous dialogue between the lives of human beings and the natural flora. This paper will try to understand how plants and the natural world was important in the Rig Vedic hymns. It will then analyze oral narratives from different regions of North-East India like Assam, Meghalaya, Tripura and will also read stories written by Temsula Ao to understand how plants occupy a centrestage in both the oral and written narratives of the region and create a profound relationship with human lives. This reading will make an effort to showcase that the lives of human beings and the world of plants are related to each other and cannot survive without each other.

Keywords: Environment, Dialogue, Plants, Oral Narratives, North-East India.

Ecological Voices: An Ecofeminist Reading of North-Eastern Indian Women's Poetry

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Abstract:

The literature of North-Eastern India, with its unique ecology and native cultures, has been a product of the close ties between human communities and nature. In particular, women poets from the region speak to ecological issues through the lens of gender, memory, displacement, cultural identity and indigenous belonging. This paper examines the blend of gender and ecology in some poems of North Eastern Indian women poets, focusing on the poems of Mamang Dai. It explores the rivers, mountains, forests and other features of the natural environment, not only as elements of poetry, but as part of a living landscape, with a strong relationship to the individual and collective identity. The paper examines how the

exploitation of nature and the marginalisation of women become linked and interwoven in structures of patriarchal, colonial and developmental power based on the theories of ecofeminism, especially the theories of Vandana Shiva and Maria Mies. Mamang Dai's poetic imagination defies the traditional divide between man and nature, seeing the landscape as a living archive of indigenous knowledge, cultural memory and spiritual experience. She also portrays a river and mountains, reflecting the interdependence of ecological and cultural loss and cultural community. The feminine sensibility that is embodied in these poems is also not merely a passive victimisation of the ecological crisis, the paper continues, suggesting that these poems are also about women. Rather, it foregrounds women's agency as observers, preservers and transmitters of ecological and cultural knowledge. Gendered experience and indigenous ecological awareness combine in the poetry of the women of the North-East of India to provide an alternative understanding of the relationship between people and environment - one that is connected, caring, reciprocal and co-existing. The study therefore situates North-Eastern women's poetry in the context of the current ecofeminist discourse and showcases the range of perspectives offered by the regional literary voices that address the ecological crisis and environmental justice from indigenous, gendered and culturally specific angles.

Keywords: Ecofeminism, North-Eastern India, Women's Poetry, Indigenous Ecology, Feminine Sensibility.

Education For Sustainable Development in Selected Subject Curricula: An Analysis of The Croatian Case Using The Greencomp Framework

**RONA BUŠLJETA KARDUM, Associate Professor, Faculty of Croatian Studies, Zagreb, Croatia
& VANESA VARGA, Faculty of Croatian Studies, Borongajska cesta 83d, Zagreb, Croatia**

Abstract:

Education for sustainable development is one of the key priorities of contemporary European education policies. In this context, the European sustainability competence framework, GreenComp, was developed, comprising four competence areas and twelve sustainability competences.

Using Croatia as a case study, this paper aims to analyse the representation of education for sustainable development in selected subject curricula in primary and general secondary education and to determine the extent to which their learning outcomes correspond to the competence areas of the GreenComp framework. The analysis includes the curricula of Nature and Society, Geography, Biology, Chemistry and Physics. Their selection is based on the Curriculum of the Cross-Curricular Topic Sustainable Development, in which these subjects are identified as relevant to the achievement of the expectations defined within the cross-curricular topic.

The study employs quantitative and qualitative content analysis of curriculum documents, with learning outcomes as the units of analysis. The learning outcomes are first analysed according to the domains of the Curriculum of the Cross-Curricular Topic Sustainable Development. The findings are then interpreted according to the competence areas of the GreenComp framework to determine the extent

to which the learning outcomes of the selected Croatian subject curricula correspond to the sustainability competences defined within the European framework.

The results provide empirical evidence on the representation of sustainability competences in selected Croatian subject curricula. The findings may identify gaps and areas for further curriculum development and provide a methodological basis for analysing other subject areas and conducting comparative research on education for sustainable development in different European educational contexts.

Keywords: Education for Sustainable Development, GreenComp, Sustainability Competences, Subject Curricula, Learning Outcomes.

Destabilizing Anthropocentrism: A Posthumanist Study of Ray's *Sabuj Manush* and Gangopadhyay's *Neel Manush*

**RUPAM CHAKRABORTY, Independent Researcher, West Bengal State University, Barasat,
West Bengal, India**

Abstract:

This paper will highlight aspects of human and non-human relationships in the selected short stories of Satyajit Ray and Sunil Gangopadhyay, two of the major figures in the realm of Bengali Science and Speculative Fiction. With the rise in studies on Environmental Humanities, the human being has been dislodged from the central position that he enjoyed, and a shift has occurred from anthropocentrism to posthumanism. Posthumanism, redefining the human centrality in the world, goes beyond the boundary of humanism and the ideas associated with it. However, the roots of posthumanism are deeply connected with the study of ecocriticism. It is shaped by the rapid development of science and technology in today's world, the emergence of Artificial Intelligence, and also the exploitation of nature and natural resources in order to fulfill the needs of human beings. The excessive dependency on technology gives rise to an irrational fear and anxiety that may be seen repeatedly in the speculative fiction of Ray and Gangopadhyay. Both of them have introduced non-humans, especially aliens or extra-terrestrial creatures which are identified with specific colours of their skin, pose a threat to mankind, and thus destabilize the very position of human beings. Although these two sagas, i.e., *Neel Manush* and *Sabuj Manush* have different trajectories and perspectives yet my comparative framework of the selected stories from these two will question human agency. On one hand, it will highlight the fissures of anthropocentric worldviews and on the other, it will try to establish multispecies solidarity and ethics in today's highly entangled world through the interconnected narratives of Ray and Gangopadhyay to ensure a sustainable future.

Keywords: Bengali Science Fiction, Posthumanism, Extra-terrestrial, Colour, Multispecies Solidarity.

Poetics of Ecological Belonging: Wendell Berry's *The Peace of Wild Things and Sabbaths*

SAHIDUR RAHAMAN LASKER, Assistant Professor, Vidyanagar College (University of Calcutta), West Bengal, India

Abstract:

This paper proposes an ecocritical reading of Kentucky regional writer Wendell Berry's "The Peace of Wild Things" and Sabbaths poems, examining how nature becomes not merely a setting for human experience but an active presence that reshapes human consciousness. In "The Peace of Wild Things", the speaker moves away from anxiety and the pressures of a troubled human world toward the calm presence of birds, water, stars, and the "wild things": he "comes into the presence of still water". The movement is significant because Berry does not present nature simply as an escape from reality; rather, he suggests that a deeper engagement with the natural world can help humans recover a more balanced way of living. His Sabbaths poems extend this vision through the practice of stopping, observing, and dwelling attentively within the rhythms of the land. Scholarship on Berry's Sabbath poetry identifies rest and the attentive experience of "being here" as central to his poetic imagination. My enunciation aligns with Cheryll Glotfelty's foundational definition of ecocriticism as "the study of the relationship between literature and the physical environment," an "earth-centred approach to literary studies". Lawrence Buell cries against the crisis of the imagination for the interrelationality between nature and the human beings; and this crisis can be replaced by our "devotion to place".

The paper argues that Berry's poetry challenges anthropocentric habits of thought by replacing domination with attention, humility, reciprocity, restraint, and belonging. His "peace" is therefore not simply psychological comfort, while his "Sabbath" is not merely religious observance; both become ecological practices through which human beings learn to slow down and recognise their dependence upon the living world. Berry poignantly invites the reader to imagine an alternative to a culture driven by speed, consumption, exploitation, and separation from nature. He advocates that the paramount importance of our learning is to "live responsibly at home in the world".

Keywords: Place-attachment, Belonging, Environmental Imagination, Ecocriticism and Interrelationality.

City of Hope and The Great Melt: Negotiating Repair and Ruin in Vandana Singh's "Indra's Web" and "Requiem"

SAKSHI KUMARI, Research Scholar, The English and Foreign Languages University, Regional Campus, Lucknow, India

Abstract:

Vandana Singh's literary meditations are replete with worlds in which the boundary between the natural and the human-constructed has collapsed, thereby problematising inherited categories of nature, culture, and technology. Taking Dipesh Chakrabarty's distinction between sustainability and habitability as its central theoretical axis and drawing on Timothy Morton's argument that the very image of nature as a coherent, external category is the chief obstacle in contemporary ecological thought, this paper analyses how "Indra's Web" and "Requiem" explore the competing demands of sustainability and habitability and delineate this distinction as a lived, embodied struggle; in this light, the stories treat the end of nature as the ground on which sustainability and habitability compete. The paper undertakes close reading structured in three movements: first, locating the sustainability/habitability tension as it emerges within Singh's narrative worlds, where each story dramatises this tension as reparative and catastrophic, respectively, from Ashapur's biomimetic Suryanet in "Indra's Web" to GaiaCorp's geoengineered TRexes in "Requiem"; second, tracing how sustainability and habitability surface as embodied, technologically mediated struggles around water, ice, and constructed ecology; and third, analysing three formal strategies, focalisation, genre-mixing, and withheld resolution, through which the stories complicate and reconcile, albeit to different degrees, the distinction between sustainability and habitability. The paper argues that Singh's narratives render the sustainability/habitability distinction as something to be inherited, narrated, and contested: a contention built through embodied struggle and consolidated through the formal strategies.

Keywords: Nature, Sustainability, Habitability, Embodiment, Technology.

Reclaiming Nature: Ecological Ethics and Cultural Identity in Mamang Dai's Poetry

**Dr SAKSHI SINGH, Assistant Professor, Department of English, Motilal Nehru College,
University of Delhi, India**

Abstract:

The layered relationship between the indigenous communities of the Northeast India and the natural world particularly in the conquest of accelerating modernity has remained a central thematic concern in the works of many writers from the region. In this regard, Mamang Dai's body of work speaks volumes. Her poetry is marked by lyrical intensity and vivid sensory imagery that not only celebrates the landscape but also evokes a profound sense of ecological consciousness along with an ethos of sustainability. Her works don't present nature as mere frameworks but they come across as a living, breathing presence intricately bound to human existence, identity and memory.

This paper intends to investigate the ecological vision and consciousness in Mamang Dai's poetry, by analyzing how her representations of land, river, mountains and sky evoke a deep sense of place, cultural identity, and environmental activism. Her poetic voice often draws on sustainable indigenous knowledge systems, spirituality, and the profound interconnectedness of all living beings. In doing so, Dai foregrounds an alternative ecological framework, one that resists the exploitative tendencies of the

modern, anthropocentric worldviews and instead emphasizes coexistence and ethical responsibility towards the natural world.

Keywords: Ecological Consciousness, Eco Critical Perspectives, Sustainable Indigenous identity, Environmentalism.

Revisiting Indigenous Epistemologies: Intuitive Ecological Reciprocity of Karen Community in Shubhangi Swarup's *Latitudes of Longing*

**SAMIR GORAI, Research Scholar, NIT Uttarakhand, Government ITI, Uttarakhand, India &
DR RENU BHADOLA DANGWAL, Assistant Professor, NIT Uttarakhand, Government ITI,
Uttarakhand, India**

Abstract:

It has been increasingly realized that alongside scientific and technological interventions for addressing the contemporary ecological crisis, there is an urgent need to recognize culturally embedded ways of knowing and relating to the natural world. The dominant anthropocentric paradigm, which often treats nature as a resource for human consumption, has weakened the reciprocal relationships between communities and their ecological surroundings. In this context, indigenous ecological knowledge offers an alternative framework grounded in place, belonging, interdependence, and responsible coexistence with the more-than-human world. The preservation of such knowledge is therefore significant not only for environmental sustainability but also for sustaining cultural identities and practices. Drawing on the premise that ecological sustainability is inseparable from the cultural ways through which communities understand and inhabit their environments, the present paper examines Shubhangi Swarup's *Latitudes of Longing* (2018), particularly its representation of the Karen community in the Andaman Islands. The paper explores how the Karen's relationship with the forest, land, and island ecology reflects an ecological worldview based on belonging, adaptation, and reciprocity rather than domination and exploitation. It further brings this indigenous ecological perspective into dialogue with Chanda Devi's intimate and intuitive relationship with trees and the natural world, while contrasting these ways of knowing with Girija Prasad's scientific approach to nature. The paper argues that Swarup's narrative foregrounds multiple ways of knowing the environment and challenges the separation of human existence from the more-than-human world. By emphasizing reciprocity, relationality, respect, and coexistence, *Latitudes of Longing* demonstrates how ecological knowledge embedded within cultural practices can contribute to a more sustainable relationship between human communities and their environments. The study ultimately suggests that cultural sustainability requires not merely the conservation of natural resources but also the preservation of diverse knowledge systems and relational practices through which communities sustain their connection with the Earth.

Keywords: Indigenous Knowledge, Karen Community, Cultural Sustainability, Ecological Reciprocity, Human-Nature Relationship.

Beyond the Human: Multispecies Kinship and Cinematic Ethics in Debalina

Majumder's *Jilipibalar Bondhura*

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Abstract:

Contemporary environmental thought has compelled scholars across disciplines to challenge anthropocentric assumptions by reconsidering the ecological, ethical and political impact of the relationship of human beings with more-than-human. Documentary cinema has special significance in this arena as its attention to meticulous details while filming everyday life can make ecological interdependence, multi species coexistence and shared vulnerability perceptible in ways that other abstract environmental discourses often fail to.

The present paper examines *Jilipibalar Bondhura*, a documentary by Debalina Majumder as an important milestone in contemporary eco-cinema. Filmed around a giant Tamarind tree over twelve years, it records an interdependent ecosystem of children, trees, birds, animals and adult human residents. *Jilipibala*, the child, is the centre of this multispecies world, who gradually learns the names of various lifeforms inhabiting the tree. Her ever expanding world of friends is contrasted against the disturbing sound and sight of urban development.

Drawing primarily on Donna Haraway's concept of "making kin" and engaging with Rob Nixon's account of slow violence and Anna Tsing's concept of collaborative survival, this paper argues that *Jilipibalar Bondhura* portrays the Tamarind tree not merely as a natural object but as a companion, a neighbour, an archive, a witness and a habitat. I propose the term *Arboreal Kinship* to describe the relationships forming in and around the tree. Situating human experience within a larger network of non-human lives the film constitutes a form of cinema beyond species. The film reimagines the very concept of friendship, community and neighbourhood in an otherwise ever-increasing anthropocentric world.

Keywords: Anthropocene, Multispecies Ecologies, Ecocinema, Making Kin, Urban Ecology.

Politics of Endless Watch: Governance and the Dynamics of Oppressive and Liberating Structures of Societies in Select Post-Apocalyptic Novels

SANGRAM DORA, Research Scholar, Ravenshaw University, Cuttack, Odisha, India

Abstract:

Post-apocalyptic texts have always been portrayed as worlds marked by debacles and rubbles. However, it is evidently observed that the surviving chunks of humanity eventually discover ways to reconstruct themselves and societies. Although this may be true but the reconstruction process always comes with prices which the remnants of humankind have to pay for survival. At times with the imbalance in power and resources, the “privileged” ones are elected to be the architect of the new societies. But the question that comes on the table that, these societies which are the product of these architectural shifts, will become benevolent to all or they will covertly come up to meet some mendacious ends.

In light of the above-discussed problem, this paper deals with the formation of societal structures in the wake of post-catastrophic situations taken from selected texts. It will further navigate the uncharted waters of how these new societies govern their citizens through surveillance and control; how they distribute the fundamental rights, pay scale and employment; how they deal with the liberating structures such as rebellions within their society. In conclusion, this paper will include some of the suggestive strategies which can be incorporated to balance the power structures in post-apocalyptic worlds

Keywords: Control, Governance, Identity, Apocalypse, Raptured Worlds.

Nature, Memory and Science: Ecological Knowledge in Amitav Ghosh’s *Ghost-Eye*

SANNA ASHRAF MIRZA, Assistant Professor, Shri Mata Vaishno Devi University & Research Scholar, Baba Ghulam Shah Badshah University, J&K, India

Abstract:

This paper studies Amitav Ghosh’s *Ghost-Eye* (2025), a novel that depicts the intertwined concerns of climate change, environmental crisis and scientific failure in the modern world. The story moves between Calcutta in 1969 and New York during the COVID-19 pandemic. This paper criticises the current global ecological crisis and our failure as humans to think and understand our environmental problems. It argues on three levels: Firstly, it shows that indigenous and local knowledge is often ignored by mainstream society. Secondly, knowledge and memory can be passed down through generations in ways we do not fully understand. Thirdly, it directly questions the widely acclaimed approach that science and rationality can also save environmental problems. In *Ghost Eye*, he uses a magical-realist narrative that forces readers to think differently about nature, memory and science. The novel reminds readers to follow a new way of thinking, ways that are open to mystery, tradition and the wisdom of communities who live close to nature. This paper will explore how Ghosh offers a thought-provoking approach to climate fiction that goes beyond simple warnings about the future.

Keywords: Environment, Local knowledge, Memory, Eco-criticism, Science.

More than Human World: Animal and Plant Geography of Wounded Places in Martha Gellhorn’s *Travels with Myself and Another*

SHIBANGI CHAKRABORTY, Research Scholar, Sidho-Kanho-Birsha University, Purulia, India

Abstract:

Martha Gellhorn, a significant figure of female war correspondent of early and late 20th century, carves an indelible mark in the field of literary war reporting through several of her books which recounts her journeys through various parts of the conflicted world. Her journeys mention that she did not only write about the effect of war on people and places but rather she lived those moments with the people and the places she visited as she serves both as a war veteran and a traveler. Her books hit the anthropological destruction of war along with the aftereffects of ecological ramification. This paper seeks to find her visualization of war affected places alongside the threatened non-human lives and not to mention the vegetation world in the conflicted zone due to the human encroachment. Her book *Travels with Myself and Another* situates her journey to various geographical locations to see how her travel traverses between war and mobility for building a relationship with Nature. This paper questions the anthropocentric version of war destruction and focuses on Animal Geography and Phytogeography for discussing the disturbed ecological balance, displaced flora and fauna of various places. This expands the genre of war journalism and travel literature as it contributes to the plight of the animal and green world as well. This study will be using Ecocriticism theory in general alongside Animal Geography, Phytogeography and some concepts of Spatial Humanities. The research has taken Gellhorn's *Travels with Myself and Another* for a qualitative and close textual analysis for developing and establishing the arguments further.

Keywords: War Reporting, Anthropological, Travel, Animal Geography, Phytogeography.

Planting sustainability: Bridging Ecological Knowledge and Social justice through Children's Literature

SHIBASAMBHU NANDI, Assistant Professor of English, Abacus Institute of Engineering and Management, India

Abstract:

The paper aims to demonstrate the possibilities of new perspectives in feminine roles in a posthumanist environment, which attempts to redefine nature-culture symbiosis in an ambiance where culturally evolved entities stand by humans, and their progeny in the pandemic-hit world. Their representation as feminine figures forces readers to think about the denaturalization of human biology, the deconstruction of anthropocentric society, and to view technology as the savior of humanity in the post-human period, marked by multicultural and multi-species existences with post-anthropocentric approaches. Carole Stivers' *The Mother Code* (2020), a sci-fi novel, depicts a pandemic-injured world in which traditional social activities are experienced in mint condition via newly invented entities such as syntecs and robot mothers. It provides a glimpse into the parallel workings of the biological human world and the artificially intelligent machinic world by depicting machinic creatures playing various gender roles, such as role of mother and caretaker. It purports to investigate posthuman vision of motherhood and the parent-child bond in a troubled world where physical and biological distinctions are transcended, but the

essence of relationships and emotional connections persists. Hence, the paper endeavors to address the sustainability of the future world through AI technology by deconstructing the long-term impact on humanity's values, relationships, and emotional well-being.

Keywords: Posthumanism, Nature-culture Symbiosis, Denaturalization of Human Biology, Post-Anthropocentrism.

An Ecofeminist Reading of Volga's *On the Banks of Pampa*

**Dr SHRADHA GUPTA, Assistant Professor, Department of English, RMP PG College,
University of Lucknow, India**

Abstract:

Volga is a prominent writer, poet and critic. She writes in Telugu. Her novels offer a feminist perspective on the literary political discourse. The novel *On the Banks of Pampa*, translated by Purnima Tamireddy, is a retelling and reimagining of the role of the mythological character Sabri, a devotee of Lord Rama. Unlike Valmiki's Shabri, Volga's Sabri embodies agency and protests the power of patriarchy and human encroachment that dominates the marginal communities and non-human world as she critiques the ideology of state and civilization. The narrative portrays Sabari's deep integration with the forest as a site of resistance against the dual oppression of gendered and environmental exploitation. Drawing upon ecofeminist theory, this paper investigates the narrative's parallel between the exploitation of women and systematic degradation of nature and offers a transformative politics of care that promotes the well-being of women, tribes and the entire ecosystem.

Keywords: Ecofeminism, Myth, State, Civilization, Patriarchy.

Padavali Kirtan, Cultural Nationalism and Gender in Sudhindranath Ghose's *The Flame of the Kirtan*

Dr SHRUTI AMAR, Assistant Professor, Nalanda University, Rajgir, India

Abstract:

In many of his letters, Sudhindranath Ghose confesses he started writing fiction under the influence of his mother and the oral tales narrated by her. In this article, I examine Ghose's confession and investigate his deep engagement with Bengali folklore. I particularly, analyse his deep association with Pādāvali Kīrtan/dhāp kīrtan popular in the nineteenth and the twentieth century Kolkata to locate the fiction of Ghose within the folk boundaries of his native state. I examine his engagement with vaisnav kirtani, Myna to understand the complex strand of nation, gender, and folklore. I particularly discuss women's song around Rādhā and Kṛṣṇa to navigate the intertwined relationship between race, class and gender.

Keywords: Kirtan, Nation, Gender.

Planting sustainability: Bridging Ecological Knowledge and Social Justice through Children's Literature

Abstract:

The convergence of ecological understanding and green future increasingly demands multi dimensional framework that surpass ordinary limit positioning literature as a vital support for rising consciousness about environment. Children's literature play a very vital role in crafting young minds and their views towards the nature. By closely looking at the stories through eco criticism, we can observe how it deliver the concept of ecology to young children's . Understanding this is very crucial as it would help us shaping the adults of tomorrow. Most past studies, focus on adult books or simple nature stories, leaving behind the children's literature. This research explores the convergence of children's stories with respect to social fairness and environmental protection, the main objective of the study is to create a guide showing how children literature can help kids build the ecological knowledge needed for sustainable future. This research paper uses qualitative approach and combines eco criticism with the justice towards environment by teaching young readers to view the natural world and understand the need for sustainable development. The key findings of the research includes empowering kids instead of scaring them with the climate doom. It is high time we show the children about the reality of nature in order to create a peaceful and sustainable world for which teaching them about empathy towards both people and nature from a very young age is necessary in which literature acts as a powerful tool.

Keywords: Eco-Criticism, Children's Literature , Sustainability, Social- fairness, Empathy

Tracking the Female Body: FemTech and Digital Healthcare

**SHWETA CHAURASIA, Assistant Professor, Department of Sociology, Vedanta College,
(Affiliated to University of Calcutta), India**

Abstract:

In the era of digitalisation and increasing demand for digital literacy across everyday life, there has been a rapid expansion of FemTech and digital women's health applications. These applications are designed to understand, monitor, and manage women's health needs, addressing fertility, menstrual well-being, symptom-based monitoring, mental health, and other concerns. They increasingly translate women's embodied experiences and clinical knowledge into measurable digital information, providing personalized recommendations, health-related insights, and forms of algorithmic care beyond traditionally associated human care. Such technologies may increase health awareness by expanding access to health information and greater participation in healthcare. However, intelligent health technologies also transform women's relationships with their bodies. Through these applications, individual health experiences are converted into numerical or categorical information, aggregated, and algorithmically analyzed to generate patterns, predictions, recommendations, and insights for other women, making personal experiences a source of digital knowledge. On one hand they promote self-empowerment; they also raise questions concerning privacy, ethics, and medicalisation. These concerns become particularly challenging and significant in the Global South due to digital divides, digital

illiteracy, affordability, and unequal access. The study examines sustainable digital healthcare through three themes: (1) the datafication of women's health experiences, (2) empowerment and self-surveillance through Foucault's conceptualisation of discipline, and (3) the tension between digital inequality and sustainable healthcare. The study adopts a qualitative exploratory framework based on secondary research and existing literature on FemTech, digital women's health, surveillance, and sustainable healthcare. The study indicates that FemTech can facilitate empowerment and self-monitoring; with algorithmic interpretations, it can potentially contribute to self-stigmatization. Further, unequal digital access may increase health inequalities in the Global South. The paper argues that sustainable digital women's healthcare must be equitable, accessible, ethical, and reliable, rather than merely technologically motivated.

Keywords: FemTech, Women's Health, Datafication. Self-Surveillance, Sustainable Healthcare.

Living with Seasons and Interconnectedness: An Eco-Aesthetic Study on Thomson's *The Seasons* and Kalidasa's *Rtusamharam*

SIBASIS JANA, Associate Professor in English, Panskura Banamali College (Autonomous), India & Prof. SHRUTI DAS, Professor & Head, P.G. Dept. of English, Berhampur University, India

Abstract:

In this age of scientific explorations and achievements, people are thorned with ecocides and environmental degradation as they are oblivious to live with seasons and emotions. Due to modern lifestyle and comforting desire, people are alienated from nature, estranged from social homeliness for a shallow understanding of emotional ecology and living interconnected with weather and sustainability. In this context, Jonathan Bate in *The Song of the Earth* (2000) stresses the need of understanding poetry and nature to live at home and "poetry is the place where we save the earth" (283). Like Keats, he also urges to live with weather, seasons and emotions to live locally and think globally. Thomson's *The Seasons* (1730) celebrated the variety of seasons, arguing that the "weather itself had a fundamental order, ..." (Bate100). Kalidasa's *Rtusamharam* (The Gathering of the Seasons), through ecoaesthetic language, portrays the emotions and passions of the lovers with seasonal changes encompassing emotional connections with the environment. This study focuses on the ecoaesthetic feelings and organic unity with the environment through the lens of ecocriticism. This paper argues for 'living with the weather' to foster biocentric equality and emotional experiences, foregrounding environmental knowledge to save biodiversity. So, this article examines the eco-aesthetic insights and ecological wisdom as reflected in Thomson's *The Seasons* and Kalidasa's *Rtusamharam*, with the aesthetics of emotions touched by natural objects, and explores how far these texts fulfill the intrinsic values of relationships with the non-human world and spreading awareness for living with weather and biodiversity with sustainability.

Keywords: Ecocriticism, Eco-Aesthetics, Deep Ecology, Seasons.

South-West American Plantationocene and Hydro-Darwinism: Indigenous Farming Against Capitalism in *The Desert Smells Like Rain* by Gary Paul Nabhan

SINDHURA DUTTA, Research Scholar, Bankura University, India

Abstract:

The Colorado River water crisis studied through Plantationocene criticism shows a contrasting extractive agribusiness with the indigenous agricultural methods detailed in Gary Paul Nabhan's *The Desert Smells Like Rain*. This shows how colonial-capitalist handovers transformed the arid American Southwest into a site of intensive, resource-depleting monoculture. This ecological restructuring replaced resilient, localized ecosystems with unsustainable, water-reliant cropping methods that accelerated the current hydrological collapse of the Colorado River basin. By examining Tohono O'odham traditional ecological knowledge system as we find in Nabhan's book (TEK), specifically ak-chin (floodwater) farming and the cultivation of drought-tolerant crops like tepary beans, this study highlights how indigenous practices cooperate with, rather than exploit, desert hydrology. As a matter of fact, America has for centuries formulated methods of cultivation in this region, that not just violates senior water rights, but follows agricultural pattern that started from the Plantationocene culture of the British. This makes it obvious that the Colorado River crisis requires moving beyond technocratic watermanagement fixes and the inherent south-western American philosophy of Hydro-Darwinism, in which indigenous communities have been wiped out or dispersed. The study demands dismantling Plantationocene structures and adopting regenerative, place-based cropping methods that honor arid-land ecology and indigenous sovereignty.

Keywords: Colorado River, Plantationocene, Agricultural, Indigenous Communities, HydroDarwinism.

A Philosophical Investigation into the Ecological Thought in Milesian Philosophy

SNIGDHA BARDHAN, Research Scholar, VISVA-BHARATI (A Central University), India

Abstract:

The present paper will consider how the first philosophers, whom we conventionally call Presocratics, have understood nature and why it is useful to examine their intellectual contribution to understanding contemporary debates in ecological thought, specifically considering the thoughts of Milesian thinkers, i.e., three citizens of Miletus (a city of the Ionian *dodekapolis*) in 600 BC—Thales, Anaximander, and Anaximenes (Hussey, 1996/2000, p. 882). Thales, Anaximander, and Anaximenes were “apparently approximate contemporaries, as well as sharers (and rivals) in a new intellectual enterprise: the science of nature” (Hussey, 1996/2000, p. 883). The Greeks are often credited with inventing nature (Naddaf, 2005, p. 11). Anaximander (Them. *Orat.* 26 317c) is considered the first Greek, given the received wisdom by a tradition that he has “ventured to publish a written discourse about nature” (Laks & Most, 2016, pp. 280-281). It can be fairly said, given the context, that we are trying to make our dialogues for the ecological crisis, the Greeks never experienced them in the same way. The Milesian philosophers offer a genealogical resource for ecological thought that resists both the reduction of nature to resource

and the separation of humanity from cosmos. Looking back at their thoughts is a way to conceive the world as a totality, to return to the dawn of humanity's self-reflexive ideas.

The Greek word for nature is '*phusis*', which is often translated as 'nature'. As Gerard Naddaf observes, '*phusis*' for the Presocratics meant "the origin and growth of the universe as a totality" (2005, p. 1)—an integrated process encompassing cosmogony, anthropogony, and political genesis (*politogony*). Contemporary ecological thought, rooted etymologically in '*oikos*' (household) and '*logos*' (study), has similarly expanded beyond global warming, recycling, waste management, solar power, the relationship between humans and non-humans, etc., to interrogate the very structure of our shared lifeworld (Morton, 2010). This convergence raises a provocative question: can the Milesian philosophers be legitimately read as forerunners of a proto-ecological consciousness without anachronism? Taking account of 'totality' in their thought does not refer to a closed environmental system; this implication was once understood through the (mis)interpretation that treated the first philosophers as naturalist thinkers, thereby breaking the threads of thought of the mythopoeic world. This paper will concentrate on the orientations and attitudes of the Milesian philosophers to find the material anchorage of contemporary theoretical tensions of ecological thought.

Keywords: Presocratic Philosophy, Nature, Ecology.

Border narratives and the Creation of a Border Culture of Sustainability

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Abstract:

Alice (name changed) works as a construction labour in Champhai, the border town that hosts Zokhawthar, the exit and entry point along the Indo-Myanmar border. The other side of the border lies Rhi, the entry point into Myanmar. Several of the border citizens, a term used commonly for the natives residing in border zones in the parlance of border studies, have their kith and kin in Myanmar, while having occupational interests in India. Most of them are young people in their mid-twenties, smart, polite, soft-spoken, yet having a clear political belief in a conflict situation that seems to protract endlessly. There are others, like Mary, who have preferred to live in India for a better education and a better career and ultimately a better life. Many of the residents have close affiliations with their kith across the border part, participating in the family rituals. Both Alice and Mary during the period of my stay in Champhai had been across the border to attend their family weddings. Pau (again name changed) crossed over into India in the pursuit of a lucrative life. The Mizo hospitality becomes evident in his words when he expresses his gratitude towards his community for having assimilated him into the fold. 'No one asks questions here' says Pau. 'You can stay as you like, engage in any business of your choice, nobody bothers'. Pau feels that it is not only the community but also the political leadership that enhances this liberty. The narrative of sustainability sustains at a different level at the border where humanity and environment are deftly integrated into the narrative. This paper would attempt to deal with the different nuances of an evolving border culture in the face of a conflict situation and perpetual uncertainty.

Keywords: Border, Culture, Sustainability, Champhai, Zokhawthar.

Water Crisis, Biopolitical Control and Feminine Vulnerability in Karen Joyce's *For the Mercy of Water* and Prayaag Akbar's *Leila*

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TERESA TUDU, Assistant Professor, University Department of English, Ranchi University,
Ranchi, India**

Abstract:

The twenty-first century has witnessed an unprecedented escalation of climate-related crises from prolonged droughts and depleting freshwater reserves to devastating floods that disproportionately affect vulnerable populations, particularly women. This paper presents a comparative analysis of Karen Joyce's *For the Mercy of Water* and Prayaag Akbar's *Leila* by investigating how water scarcity become instruments through which biopolitical power regulates women's bodies, reproduction and social identities. Drawing upon Michel Foucault's concepts of biopolitics alongside ecofeminist perspectives, the study examines the ways in which states, corporations and patriarchal social structures exercise control over populations through the management and distribution of essential resources. The analysis argues that water scarcity in both novels functions beyond the realm of environmental catastrophe and become a mechanism of political regulation and gendered domination. In Joyce's *For the Mercy of Water*, the commodification of water through the nexus of corporate and state power transforms access to this essential resource into a condition of economic survival and becomes a cause of vulnerability of women. In Akbar's *Leila*, a dystopian India structured by walls, caste-based notions of purity and unequal access to resources like water similarly becomes a means of regulating bodily autonomy, reproduction and social belonging. The displaced, water-seeking woman in *For the Mercy of Water* and the mother searching for her daughter in *Leila* embody the intersection of environmental vulnerability and gendered political power. Through a comparative reading of these geographically distinct yet thematically interconnected texts, the paper proposes that environmental degradation and patriarchal power mutually reinforce one another, rendering women particularly vulnerable to ecological and political crises.

Keywords: Biopolitics, Water Privatization, Climate fiction, Eco-feminism, Dystopia.

Nature, Gender, and Resistance: An Ecofeminist Reading of Arundhati Roy's Works

SOMA ROY, Assistant Professor, Pingla Thana Mahavidyalaya, West Midnapore, WB, India

Abstract:

This paper explores the intersection of ecology, gender, and social power in the works of Arundhati Roy from an ecofeminist perspective. Roy's writings expose the interconnected structures of patriarchy,

capitalism, caste, class oppression, and environmental exploitation that shape the lives of marginalized communities. Her literary and non-fictional works demonstrate how the domination of nature frequently parallels the subjugation of women and other socially disadvantaged groups. Through a close reading of selected works, including *The God of Small Things*, *The Ministry of Utmost Happiness*, and *The Greater Common Good*, the study examines representations of environmental degradation, displacement, gendered vulnerability, and resistance. Particular attention is given to the ways in which women negotiate oppressive social structures while remaining closely connected to their physical and ecological environments. The paper argues that Roy's ecological imagination extends beyond the protection of nature to encompass questions of environmental justice, human rights, dignity, and social equality. Her narratives challenge dominant developmental and patriarchal ideologies that treat both nature and marginalized bodies as resources to be controlled and exploited. By bringing together ecological concerns and gendered experiences, Roy's works offer a significant critique of unequal power relations and foreground alternative forms of resistance and coexistence. The study ultimately establishes Roy as an important contemporary literary voice whose writings contribute substantially to discussions of ecofeminism, gendered ecologies, and environmental justice in the Indian context.

Keywords: Ecofeminism, Gendered Ecologies, Environmental Justice, Resistance and Marginality.

Moner Manush Encounters Jeevandeavata: Exploring the Intersection of Lalon and Tagore's Eco-Spiritual Visions

SOMNATH PRAMANIK, Research Scholar, Department of English, Jadavpur University, West Bengal, India

Abstract:

This paper seeks to engage with the longstanding dialogue regarding the esoteric and eco-spiritual dimensions of Fakir Lalon Shah's *Moner manush* and Rabindranath Tagore's *Jeevandeavata*. As the greatest *darbesh* in the Baul tradition, Lalon believes that the presence of the 'supreme self' can only be felt within the purview of our physical space. Lalon, in his poems calls, the supreme self as *Moner Manush*, a man residing in our heart and it can be obtained through a worship that involves the human body. In *The Religion of Man* Tagore applauds these non-identical methods vis-à-vis *dehotto* or Body Philosophy of the Baul practitioners arguing that while the human body is despised by most other religions, Bauls consider it is 'holy of the holies' and 'wherein the divine is intimately enshrined as the man of the heart.' Lalon's songs are, thus, replete with powerful, visceral metaphors of the body- its transience, its process and its sacredness- to explore philosophical truths.

On the other hand, Tagore's *Jeevandeavata* (often translated as the 'Lord of Life') is fundamental to his human-centric religion. His universalistic and inclusive vision of the world forms the crux of his eco-critical outlook. Tagore espoused spirituality through the active engagement with the flora and fauna, by embracing infinite within finite while witnessing humanity and nature as complementary leading to a holistic consciousness and loving relation with nature.

The primary objective of the proposed study is to explicate the relationship between these two celebrated spiritual concepts. The thrust area of this paper, through the method of intertextuality and comparative analysis, would attempt to dwell upon the numinous substance of Lalonde's and Tagore's eco-spiritualism, evident in the corpus of their poems.

Keywords: Moner Manush, Jeevandeavata, Lalonde, Tagore, Eco-spirituality.

Mythic Depths: Eco-Pedagogy of Fear in Rusalka and Vodyanoy

SOMOSHRI PALADHI, Independent Researcher, Post-Graduate, Jadavpur University, India

Abstract:

Mythologies across the world have almost always served as the cornerstone for instilling a deep sense of reverence for the natural forces, ensuring humanity exists in harmony with nature. Today, as we face drastic environmental crises, with global warming escalating like never before, and glaciers melting at an alarming rate, the need for reinterpreting the bygone myths as repositories of ecological wisdom, instilling a sense of fear and reverence among people, can be felt more than ever. Often adequate attention is not given to reinterpreting Slavic myths vis-à-vis environmental humanities in general and blue humanities in particular. While scholars have studied Slavic myths, not many saw them from an ecological or an eco-pedagogical perspective. So, how can Slavic Sea myths like the tales of Rusalka or Vodyanoy inculcate ecological consciousness through fear? How can something as negative like 'fear' serve as a trope for instilling ecological reverence in the age of the Anthropocene? This paper attempts to unravel how fear as encoded in the characterizations of Rusalka and Vodyanoy serve as an ecological affect governing the relationship of mankind with natural forces in general, and the waterbodies, in particular. It is by intricately dissecting these figures through the lens of blue humanities, that this paper shall re-interpret how a return to the bygone imaginations of myths as repositories of ecological and moral regulation, can rescue the world today. Thus, creating a sense of respect for the natural forces - preserving a balance between mankind and the natural world, ensuring a more sustainable future.

Keywords: Eco-Pedagogy, Slavic Sea Myths, Environmental Humanities, Climate Change, Anthropocene.

The Scale of the Unthinkable: Literature After the Human Measure

**SOUBHIK KARMAKAR, Assistant Professor, Department of Languages, Sri Sathya Sai
University for Human Excellence, Karnataka, India**

Abstract:

The Anthropocene confronts literature with a peculiar crisis of measure: the human being remains the perceptual centre of narrative even as the consequences of human activity increasingly unfold at temporal, spatial, geological, and planetary scales irreducible to human experience. If, as Dipesh Chakrabarty argues, climate change forces human history into an unprecedented conjunction with "deep history" and geological time, the difficulty is not merely that the planet has become an object too vast to

represent, but that the very coordinates by which representation becomes intelligible have begun to fracture. This paper examines how literature negotiates this crisis of scale and asks what becomes of literary form when the human life can no longer function as the privileged measure of historical significance.

Drawing upon Timothy Clark's theorisation of scalar derangement, Amitav Ghosh's critique of the novel's difficulty in accommodating "forces of unthinkable magnitude," Ursula Heise's planetary perspective, Wai Chee Dimock's *longue durée*, and Rob Nixon's theorisation of slow violence, the paper places narrative temporality in dialogue with geological time, species time, planetary duration, and deep futurity. It argues that the Anthropocene does not simply demand that literature represent larger objects; it demands a decentring of the human measure itself. Literary narrative consequently becomes a site where incompatible temporalities and scales encounter one another without necessarily being reconciled. Rather than treating this incommensurability as a failure of representation, the paper reads it as an aesthetic and philosophical possibility: a movement from literature that narrates the world from the human scale toward literature that makes the limits of that scale perceptible.

Keywords: Anthropocene, Scalarity, Deep Time, Planetary Imagination, Narrative Temporality, Environmental Humanities.

Ecology and Cultural Rupture in Ritwik Ghatak's "The Tree" (Gachti)

SOUMIK MUKHERJEE, Research Scholar, Banaras Hindu University, Varanasi, Uttar Pradesh, India

Abstract:

Ritwik Ghatak, widely known as a great filmmaker, was also an important literary figure who began his creative journey with writing. One of his early short stories, "The Tree" (Gachti), published in 1947 in *Abhidhara* magazine, reflects his deep concern for the environment and rural life. The story presents a village where a tree is not just a natural object but an essential part of everyday life. Villagers depend on it for shade, rest, play, and social gatherings. It also functions as a cultural and religious center, where people assemble once a year for rituals and celebrations. The narrative takes a tragic turn when the tree is cut down following a government order. Despite its importance, the villagers do not strongly protest against this act. The cutting of the tree symbolizes more than environmental loss; it represents the destruction of a living cultural memory. The tree had silently witnessed the history of the village, much like the elders, and its removal breaks the connection between past and present. Through this story, Ghatak highlights the relationship between nature and human life. He suggests that trees provide not only physical benefits such as shade, fruit, and air, but also hold emotional, cultural, and historical significance. The loss of such a tree disrupts the rhythm of life and erases collective memory over time. As generations pass, the memory of the tree fades, turning lived experience into distant history. Thus, "The Tree" conveys a strong environmental message by showing how ecological destruction also leads to cultural and temporal disconnection. Ghatak's story remains relevant today, reminding readers of the deep bond between environment, memory, and human existence.

Keywords: Ritwik Ghatak, Environmental Literature, Cultural Memory, Rural Life, Ecology.

The Poetics of Topophilia: Reimagining Mumbai through Selected Bollywood Lyrics

**Dr SOUMYADIP GHOSH, Assistant Professor, Department of English, North Bengal St.
Xavier's College, India**

Abstract:

The representation of urbanity and urbanscape in popular culture mostly marks a significant moment of departure through which topographical sites are metamorphosed into experiential, socio-cultural, and symbolic landscapes. In the cultural parlance of Bollywood, Mumbai (erstwhile Bombay) embodies such a cultural space that concurrently serves as a city of memory, migration, aspiration, and romance. Moreover, the lyrics of Bollywood songs never represent the metropolis just as a celluloid backdrop; rather, they seem to unfurl a reciprocal relationship between individuals and urban landscape and hence, those lyrics become the poetics of 'topophilia', a term whose theorisation involves a discursive range from John Betjeman to James W. Gibson. Through their distinct use of imagery, diction, and rhetorical tropes, the lyrics such as "Yeh Hai Bombay Meri Jaan," "Yeh Hai Bambai Nagariya Tu Dekh Babua," "Rimjhim Gire Sawan," "Piya Haji Ali," "Bambai Humko Jam Gai," and many more, present different, often paradoxical, images of Mumbai. For instance, in one lyric, if the city is portrayed as a beloved, while in another, it is shown as a source of resentment. The present paper therefore seeks to examine the lyrical construction of Mumbai, where thoroughfares, the Arabian Sea, rain-soaked promenade, people, landmarks, and localities become collections of collective memory. Engaging with Henri Lefebvre's idea of 'the production of space,' Doreen Massey's understanding of space, Michel de Certeau's notion of 'everyday practices,' seeks to explore how such lyrics poetically construct Mumbai as a historically unfolding urban imaginary where place and people, memory and motion, and desire and dwelling mutually connect and coexist. Thus, the present paper is an attempt to explore how the emotionally charged Bollywood lyrics transform the locus of Mumbai into a 'lived space' which is actually reimagined and remembered through the powerful dictions of those who pen it, namely their lyricists.

Keywords: Topophilia, Bollywood Lyrics, Mumbai, Urban Imaginary, Belonging.

Perception and Place-Making: Understanding Ecospatial Memory in Jahnvi Barua's *Rebirth* (2010)

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Abstract:

The late 1970s or early 1980s witnessed a 'spatial turn' in the humanities and social sciences, which foregrounds the place-based reading of literature. In the context of Northeast Anglophone literature, writers present the region's cultural and ecological landscape while highlighting how literary narrative

constructs ecological and affective relationships with place through displacement, memory, and lived experiences. By drawing insights from Pierre Nora's "lieux de memoire" and Robert Tally's literary cartography, this study develops the theoretical framework of ecospatial memory to analyse Jahnvi Barua's *Rebirth* (2010). It examines how the protagonist Kaberi navigates across the domestic space and the urban landscape of Bangalore and how her sensory engagements with the urban ecology evoke her memories of Assam and contribute to the process of place-making by transforming unfamiliar spaces into meaningful sites of ecological and cultural belonging.

Keywords: Assam, Bangalore, Cultural Belonging, Ecospatial Memory, Urban landscape.

From Nourisher to Encroacher: Visualizing Vulnerable Ecology, Slow Violence and Dispossession in Ita Mehrotra's *Uprooted*

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Abstract:

Contemporary developmental measures and extraction-based policies of the modern world have relentlessly exploited and disrupted the ecological landscapes while dehumanizing the communities who nourish the wilderness. This paper seeks to examine the interconnected and vulnerable coexistence of human and nature through an eco-critical reading of Ita Mehrotra's graphic documentary, *Uprooted: A Graphic Account of the Struggle for Forest Rights* (2025). In this ethnographic field-study, written in a long-form comic book format, Mehrotra illustrates the lives, struggles, and land dispossession of the Van Gujjars and the Taungyas- the semi-nomadic, forest-dwelling communities of Uttarakhand's Terai region. The paper argues that this graphic narrative, through its unique blend of images and words, ethically questions the flawed forest conservation laws that legitimize the forced eviction of the tribal communities from their natural habitat while illegally framing them as 'encroachers'. Through the lens of postcolonial ecocriticism, this paper attempts to trace the movement of the pastoral communities from the sphere of intimate belonging to the sphere of forced resettlement and political resistance. Drawing on Rob Nixon's concept of 'slow violence', this research analyzes the perpetuation of colonial forest laws and the barely perceptible yet persistent nature of systemic injustice experienced by the indigenous communities. The paper also demonstrates how Mehrotra's graphic narrative works as a visual archive that humanizes the historically rooted relationship between ecology and tribal communities. Finally, the research chronicles how the testimonial comics like *Uprooted* enunciate a new critical dimension in the visual tradition of South Asia and criticize the injustices that disrupt human welfare.

Keywords: Ecocriticism, Displacement, Forest Rights, Communities, Graphic Narrative.

From Ecological Anxiety to Critical Agency: Reading Amitav Ghosh's *The Living Mountains* Decolonial Climate Pedagogy in the Indian English Classroom

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Abstract:

Contemporary climate education faces a crucial pedagogical challenge: how can young learners engage meaningfully with ecological crisis without reducing climate change either to scientific information or to narratives of catastrophe, fear, and helplessness? This paper examines Amitav Ghosh's *The Living Mountain: A Fable for Our Times* (2022) as a potential literary text for developing a decolonial approach to climate pedagogy in the Indian English classroom. Rather than treating the work merely as an environmental allegory, the study explores how Ghosh's fable can encourage students to critically examine the relationships among ecology, colonialism, development, Indigenous knowledge, and human responsibility.

Existing scholarship has largely discussed *The Living Mountain* in relation to ecological degradation, colonial capitalism, extractive modernity, and the marginalisation of Indigenous knowledge. At the same time, environmental-education scholarship increasingly recognises climate fiction as a valuable means of bringing emotion, imagination, ethical reflection, and critical thinking into climate learning. Bringing these perspectives together, this paper investigates what becomes pedagogically possible when Ghosh's critique of extractive modernity enters the teaching of English in India.

Through a close reading of the representations of Mahaparat, Indigenous ecological knowledge, extractive desire, and environmental catastrophe, the study considers how literary narratives can challenge anthropocentric notions of progress and enable students to perceive climate change as a historical, cultural, ethical, and political issue rather than solely a scientific problem.

The paper proposes a four part pedagogical framework: knowledge, affect, ecological imagination, and critical agency as a framework for understanding the educational possibilities of climate narratives. It argues that literary reading can transform ecological unease into critical reflection by connecting environmental crisis with questions of history, power, development, and responsibility. Ultimately, the paper positions the Indian English classroom as an important site for cultivating locally situated, decolonial, and critically reflective climate literacy.

Keywords: *The Living Mountain*, Climate Pedagogy, Decolonial Climate Education, Indian English Classroom, Environmental Education.

Beyond Anthropocentrism: Negotiating Ecocentrism
An Ecocritical and Ecofeminist Study of Nature in *Wuthering Heights* and *Aranyer Din Ratri*
Din Ratri

**SRIJA BOSE, Assistant Professor, NSHM Institute of Management and Technology (Maulana
Abul Kalam Azad University of Technology), India**

Abstract:

This research article examines nature as ecological agency that challenges anthropocentric assumptions arguing that civilisation is merely one part of the ecological community through a comparative analysis of Emily Brontë's 'Wuthering Heights' and Satyajit Ray's 'Aranyer Din Ratri', integrating the combined framework of ecocriticism and ecofeminism. Through the representation of a 19th-century Gothic Victorian Novel and a 20th-century postcolonial drama, this paper further employs the ecofeminist perspective that illuminates critical intersections between institutionalized patriarchal dominance and environmental degradation.

In Ray's work, existing papers predominantly explored post-colonial ecological conflict alongside socio-cultural criticism and gender studies while 'Wuthering Heights' focused on the exploration of Gothic theory, gender studies and socio-psychological conceptualization. Yet a limited attention has been given to the negotiation between anthropocentrism and ecocentrism; which challenges the hierarchical structure determining patriarchal dominance over feminine existence and human superiority over the autonomous existence of natural world. This article draws upon a synthesised analysis that amalgamates the ecocritical theories of Cheryll Glotfelty and Lawrence Buell with the ecofeminist study of Karen J. Warren and Val Plumwood, arguing that the supremacy of the human-centric world and the marginalisation of women emerge from gendered frameworks.

Reflecting upon the ecological backdrop of Yorkshire moors in *Wuthering Heights* and the Palamau forest in *Aranyer Din Ratri*, this paper finds nature emerging as an autonomous force that reshape human consciousness, ethical responsibility and moral imagination whenever anthropogenic hegemony seeks to establish superiority. This study advances comparative environmental humanities and ecocriticism, unveiling the ecological coexistence by demonstrating how the Victorian novel and postcolonial drama combinedly represents the limitations of anthropocentric and patriarchal mastery across different historical and societal contexts.

Keywords: Anthropocentrism, Ecocentrism, Ecocritical, Ecofeminist.

The river as memory: Oral Tradition, Folklore, and Ecological Memory in Eithne Massey's *The Salmon of Knowledge*

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Abstract:

Eithne Massey's *The Salmon of Knowledge*, illustrated by Ellen Kane, is one of the renowned folklores related to the Fenian tradition of Irish mythology. The story of The Salmon of Knowledge has been circulated across generations through oral tradition and Irish folktale, while Massey's retelling adapts this inherited narrative for contemporary juvenile readers. This study contends with the sustained relevance of Irish folklore in preserving cultural connections among animals, humans, water and the natural landscape.

This paper adapts a theoretical approach based on Jack Zipes's conception of folklore as evolving cultural practice through which conventional narratives are inherited, transmitted and reshaped. Using Albert Lord's theory of oral tradition as a perspective, the paper provides a framework for scrutinising how traditional narratives preserve their adaptations through oral circulation and continual motifs. This conversion from oral folklore to present-day children's literature illustrates how conventional narratives retain their cultural value while changing into new forms. Lastly, the study incorporates Lawrence Buell's concept of environmental imagination for investigating how literature portrays the environment and the interconnectedness of human and nonhuman life. This perspective focuses on River Boyne, the salmon, the ecological setting and the nonhuman world.

To conclude, this children's picture book transcends a contemporary retelling of a traditional Irish legend, emerging as a literary narrative and bringing together oral tradition, folkloric heritage, and environmental imagination. Ultimately, this paper highlights the internal connection between folklore, oral tradition, and ecological memory through the accomplishment of cultural ties between water, landscape, and non-human life.

Keywords: Irish Mythology, Oral Folklore, Environmental Imagination, Non-human Life.

Wolf to the Slaughter : An Ecofeminist Reading of Ruth Rendell's Wexford Novels

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Abstract:

This paper attempts to have a close look at the series of twenty-four novels, featuring Detective Chief Inspector Reginald Wexford, created by the unmatched six-times Crime Writer's Association Dagger winner Ruth Rendell, which offers a fascinating study in the violation of both the natural world and the domestic space. The fictional town of Kingsmarkham in West Sussex, England becomes the representation of remarkable social transformations in post-war Britain leading to the fin de siècle, which unostentatiously captures the changing face of a country traditionally boasting of a phlegmatic

countenance. The span of exactly half a century -- from 1964 to 2013 -- that the series chronicles epitomises a country in the vortex of a volatile social restructuring with some defining moments in shaping the contemporaneity of the country.

At the centre of the study there are three novels, namely “Simisola” (1994), “Road Rage” (1997) and “Harm Done” (1999), which together are often considered a social trilogy, depicting racial ambivalence, environmental threat the violent activism in its wake, along with pedophilia and domestic abuse, respectively. They portray, in a microcosmic way, an erstwhile empire grappling desperately with the merciless demands of rapid economic development and consequent urbanisation, a multicultural and multiethnic population, compounded with erosion of family values and changing human behaviour resulting in growing violence in the private space.

The scenario necessitates looking for a sustenance in an unwavering set of values both in the public and the private domain. Wexford is called upon to ensure not only the resolution of a specific crime but also to firmly establish a social fulcrum so that much more detrimental crime against nature and man, especially women, can be countered and defeated.

Keywords: Countryside, Urbanisation, Domestic, Violation, Sustenance.

Migration, Displacement and Sustainability: Re-Thinking Home and Belonging in Literature

**SUCHISMITA GHOSH, Research Scholar, Binod Bihari Mahto Koyalanchal University,
Dhanbad, India**

Abstract:

Literature acts as a mirror to the society by highlighting social, political and other issues. It focuses on both merits and demerits forms. This paper examines Migration, Displacement, Sustainability, home and belonging in literature. Migration and Displacement are the two sides of same coin. These two have become grave concerns of contemporary society, molded by political discord, environmental degradation and climate change. Literature gives a significant space to understand these experiences by vocalizing for individuals who are forced to leave mother land and have to negotiate new forms of life. This paper also mentions that migration is not only movement from one place to another, but it also involves the trauma, loss, transformation and reconstruction of one's own identity, culture and the relationships with the environment. Home always captures a special connection, an emotional attachment for these displaced individuals. Literature tries to encapsulate these complex forms of displacement and encourages readers to re-think what it means to belong in an uncertain world, an alien country. This paper also examines sustainability beyond its traditional link with environmental protection. Sustainability does not always mean to be for environment, rather it also focuses on social and cultural sustainability, by keeping an idea of preservation of identity, culture, psychological changes and human dignity with reference to displacement. Climate change and environmental crisis complicate these questions as the destruction can force people to migrate and reshape their relationship with place.

Migration can be best described in two factors: Push and Pull Factors. Push factors involves destruction, in the form of tsunami, earthquake, flood etc. By bringing migration and sustainability into conversation, this paper calls attention that literature can function as a space for re-thinking home, belonging and human relationship with place in which cultural difference and displaced identities can be explored.

Keywords: Keywords: Migration, Displacement, Sustainability, Literature, Identity.

Sustaining Heritage through the Ladle: Women's Culinary Labour and Cultural Sustainability in Chitrita Banerji's Narratives

SUCHISMITA NEOGI, Research Scholar, Ranchi University, Ranchi, India

Abstract:

In contemporary interdisciplinary discourse, sustainability encompasses not only ecological preservation but also cultural durability and the safeguarding of intangible heritage. While Food Studies has increasingly engaged with postcolonial identity, the everyday kitchen remains an underexplored site of cultural sustainability and often looked down upon as mundane domestic routine. This paper will examine how the culinary texts of Chitrita Banerji, *Life and Food in Bengal* (1991), *The Hour of the Goddess* (2001) and *A Taste of My Life* (2021), situate women's culinary practices as a living archive of heritage and community resilience.

In terms of feminist food studies and intergenerational memory theory by Pierre Nora and Marianne Hirsch, the paper will argue how food preparation is one of the most important means of intergenerational communication in addition to biological survival. Through textual analysis, the paper will show how Banerji sees mothers, grandmothers and domestic cooks not just as workers but as the preservers of indigenous culinary traditions. Faced with political upheavals such as Partition, migration and accelerated urban modernisation, women keep traditional dishes, seasonal cycles of eating and communal dining rituals alive through oral tradition and memory.

The paper will also examine the kitchen's dual role of how even being located within the patriarchal environment, it becomes not only a symbol of resistance and persistence but also a manifestation of creativity. Through the reinterpretation of the food memoirs of Chitrita Banerji as cultural texts and not merely gastronomic ones, this paper aims at proving that culinary activities of women are a crucial component of cultural sustainability.

Keywords: Cultural Sustainability, Culinary Labour, Chitrita Banerji, Food Studies, Cultural Memory, Gender and Domesticity.

Anticipating the Anthropocene: Marxist Ecocriticism, Ecofeminist Concerns, and Alternative Modes of Coexistence in Ursula Guin's *The Word for the World is Forest*

SUMANA DEBNATH, Research Scholar, Visva-Bharati University, India

Abstract:

Science fiction as a genre talks about the future while connecting it to both the past and the present, and here in Guin's novel *The Word for the World is Forest*, this connection of the entire human race's present activity of destroying the ecology and its probable outcome of man getting the agency to become a geological force. Dipesh Chakrabarty posits that, "human beings have become something much larger than the simple biological agent that he or she always has been. Humans now wield a geological force" (206), warns us about a future where just like Ursula Guin's *The Word for the World is Forest*, where imaginative future Earth, namely Terra, can become nothing but a 'desert of cement' (Guin 6).

This paper will show how Ursula Guin's novella, situated in the future, anticipates humans acting as a geological force that has led to extinction and destruction in Erath and is on the verge of doing the same in New Tahiti, and critiques present-day environmental action. Additionally, it will also shed light on: What role do capitalist ideology and colonial mindset play in the ecological destruction and oppression of women? What alternative modes of living are presented in the novella where creechies/nature and dream time/ real time are connected? This paper will also explore whether Guattari's Three Ecologies can be an effective way to peaceful coordination and nature-centered living.

Keywords: Anthropocene, Marxist Ecocriticism, Ecofeminism, Coexistence.

Identity Crisis of the Bishnupriya Manipuri Endangered Ethnic Community in India: Language, Culture, Political Marginalisation and the Quest for Recognition

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DR. SUBHASH SINHA, Assistant Professor, Swami Vivekananda College, Chandkhira, India

Abstract:

The Bishnupriya Manipuri community occupies a distinctive yet increasingly culturally rich place in Northeast India's cultural history. Traditionally associated with Manipur, the community comes from the Indo-Aryan group. The Bishnupriya Manipuri community has strong past ties to Manipur, and their tradition represents one of the endangered language and ethnic groups in Northeast India; UNESCO's Atlas of the World's Languages in Danger classifies Bishnupriya Manipuri as a vulnerable language, placing its survival within the wider global concern over linguistic loss (The language is listed with the ISO 639-3 code under entry ID 1568). The Linguistic Survey of India, led by George A. Grierson, first recorded Bishnupriya Manipuri in 1903. More than a hundred years later, the community still faces an identity crisis around language, culture, and political representation. Over different historical periods, the community experienced displacement and migration from Manipur in several stages (Sinha et al., 2024), eventually settling in places such as Assam, Tripura, and Sylhet (Bangladesh). The spread of the

Bishnupriya Manipuri community has shaped its identity and fuelled a long fight for social, political, and cultural recognition. The Bishnupriya Manipuri community gained some voice before the 1960s, but in the following years faced greater political marginalisation and growing fear that its language and cultural ways might disappear. Driven by this concern, the Bishnupriya Manipuri language movement emerged, involving activists such as Sahid Sudeshna Sinha, who sacrificed her life in 1996 to recognise the community's language and identity. The Mahasabha, Sahitya Sabha, and other community organisations of the Bishnupriya Manipuri community then became spaces to preserve language, culture, and political representation. This paper explores the historical journey and examines the contemporary condition of the community, arguing the identity crisis of the language, culture and political marginalization of the ethnic and endangered community. It also examines its present situation and argues the community from turning its language and culture into a memory of the past and instead keep them as a living inheritance for future generations.

Keywords: Ethnic, Endangered Community, Migration, Political Marginalisation.

Climate Realism, Urban Climate Vulnerability and the Ethics of Survival in Megha Majumdar's *A Guardian and a Thief*

**Prof SUNANDA SINHA, Professor, Department of English, Satyawati College, University of
Delhi, Delhi, India**

Abstract:

This chapter presents Megha Majumdar's *A Guardian and a Thief* (2025) as a part of environmental humanities - a fiction of climate realism informed by ecological knowledge to reshape observable realities of literary representation. The novel is set over the course of a week in a near-future Kolkata ravaged by heat, flood and famine. Majumdar makes no artistic effort to utopianise or dystopianise climate change into a spectacle and molds the story into ordinary household, human bodies and bureaucratic documentation. The chapter will also compare it with Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable* (2016), which places climate change outside literary reality making the breakdown experience a sort of science fiction. Contrary to this, Majumdar builds on the structural limitations of Ghosh to demonstrate the heat and flood as a part of the material realities of climate change. While she may not have referred to a scientific explanation of the phenomenon, her climate change is a personal, ecological and socio-political experience well represented within conventional literary realism. The chapter will undertake a close reading of John Thieme's account of Anthropocene realism and the "long present" against the empirical records of Eastern India and the wider Bengal delta, the oppressive heat and the physiological stress, the rising sea level of coastal megacities and the contemporary vulnerabilities of climate-linked food security. The chapter will conclude by situating the heat-hunger-displacement becoming a crisis of jobs, housing, food and mobility against the contemporary environmental realities.

Keywords: Environmental Humanities, Climate Realism, Climate Change, Long Present, Physiological Stress, Contemporary Vulnerabilities, Climate-linked Food Security.

Unfolding the Slow, Violence and Environment degradation in the selected poems of Oodgeroo Noonuccal

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Abstract:

This paper tends to examine the environmental degradation, ecological vulnerability and the consequences of environmental destruction in the selected poems of Australian aboriginal writer Oodgeroo Noonuccal. Through the theoretical framework of Rob Nixon's concept of 'slow violence', this paper demonstrates how environmental degradation becomes deep rot problem in colonial context. In the selected poems of Oodgeroo like 'we are Going', 'Municipal Gum', 'Gooboora' and 'The silent pool' show how colonialism inflicted upon the indigenous aboriginals of Australia who are residing with nature, so both indigenous people and nature are equally endangered and seek proper attention. The poems of Oodgeroo depict that not only nature but also human like aboriginals are at the verge of getting extinct. Oodgeroo heaves the point that both human and nature are equally endangered and hampered by the colonialism where massive destruction of nature and eviction of natives take place simultaneously. The evolving circumstances of nature is a global phenomenon. Oodgeroo's poems explore the devastating impact of anthropocentrism on the natural world. "And we knew, we knew we would die without seeing the species again" (Reading,7) Peter Reading's this line from the poem "Endangered" anticipates the future ecological crises arising from environmental degradation somehow echoes in the Oodgeroo's poem. Therefore, this paper raises questions how this selected poems of Oodgeroo represent environmental degradation and how do this representation thrash out possibilities of ecological sustainability and environmental justice?

Keywords: Aboriginal Indigenous People, Sustainability, Environmental Degradation, Slow Violence, colonialism.

Frames Of Resistance: Documentary Film and the Making of Eco- Activism

Dr SURUCHI UPADHYAY, Assistant Professor, DAV PG College, Jai Prakash University, Bihar, India

Abstract:

Films are ever powerful source of social awareness and change. Documentary films gives powerful storytelling tool to connect between society and Environment. They bring influence, attention , and an awareness, motivating viewers to sensitize them by fostering new social perception. It provides an insightful platforms to know about marginalised communities, protecting animals, environment, exposing injustice, and demanding change in social Outlook. Documentary Films bridge the gap between unifying art aesthetically paving way to Eco- - Activism . The present paper explores the multi- faceted

role of documentary films as a medium of social transformation, bringing far-reaching impacts on varied Culture, political shift incorporating human rights.

Keywords: Documentary Films, Human Rights, Transformation, Eco - Activism, AwarenessUT.

Fuelling the Future: Energy Extraction, Solarity, and Posthuman Survival in *Klara and the Sun*

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Abstract:

Energy is often understood primarily as a technological or scientific resource; however, Energy Humanities demonstrates that energy is deeply embedded in cultural practices, social relations, economic structures, and imaginaries of the future. This paper examines Kazuo Ishiguro's *Klara and the Sun* (2021) exclusively through the framework of Energy Humanities, focusing on the material, cultural, and experiential significance of solar energy in the novel. Set within a technologically advanced society shaped by Artificial Friends, genetic enhancement, and technological intervention, the novel places Klara, an artificial being, in a distinctive relationship with the Sun, which she perceives as a source of nourishment, healing, renewal, and hope. Her dependence on sunlight reveals that even technologically manufactured life remains materially connected to natural energy, unsettling the presumed binary between nature and technology.

Drawing on Imre Szeman and Dominic Boyer's understanding of energy as a cultural and social force, Patricia Yaeger's concept of the energy unconscious, and Imre Szeman and Darin Barney's notion of solarity, the paper investigates how Ishiguro makes visible the often-overlooked energy foundations of technological life. Klara's dependence on the Sun brings the energy unconscious to the surface, revealing the natural energy underlying an apparently autonomous technological existence. The study does not approach *Klara and the Sun* as a conventional climate novel; rather, it examines how Ishiguro imagines a technologically mediated future that remains fundamentally dependent upon natural solar energy. Since energy dependence underpins modern freedoms and requires radical rethinking for a sustainable future, the novel provides a significant space for examining alternative forms of energy futurity.

The paper argues that *Klara and the Sun* reconfigures the Sun from a merely symbolic presence into a material and cultural energy force through which technological modernity's dependence upon natural energy is exposed. Through the concept of solarity, the Sun becomes more than a source of physical sustenance; it becomes an imaginary through which healing, renewal, hope, dependence, and futurity are negotiated. By placing an ancient natural energy source at the centre of a technologically advanced future, Ishiguro challenges the assumption that technological progress produces an autonomous or self-sufficient form of life. The paper concludes that *Klara and the Sun* invites a reconsideration of

humanity's energy relationships by demonstrating that the future of technological life cannot be separated from its material dependence upon natural energy systems.

Keywords: Energy Humanities, Solar Energy, Solarity, Energy Dependence, Energy Unconscious, Technological Modernity.

Rabindranath Tagore and Sriniketan: A Project in Reconstructive Sustainability

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Abstract:

Rabindranath Tagore's rural reconstructivism is a constructive experiment having some unique properties specific to his background, the locality of culture and a comprehensive sense of the context for the enterprise. Such an experiment has correspondence in a variety of culture and context both in Europe and the U.S. However, Tagore's Institute of Rural Reconstruction in Sriniketan has its uniqueness in both the performative and the pedagogic aspects of engagement. My paper, elaborates on the experiment by contextualizing the execution, establishment and the consequences within certain contemporary parameters of ecological thinking. The paper raises a set of questions: How did Tagore see the second wave of deep ecology in his experiments? Where can these experiments find greater conceptual substantialisation through contemporary thinkers in Aldo Leopold, Thomas Berry and others? Was Sriniketan a critical indulgence in bioegalitarianism and a deep pedagogical connection between land, air, climate, the human and the non-human? My paper investigates the complexities and consequences of such an ecosphere.

Keywords: Rabindranath Tagore, Rural Reconstruction, Deep Ecology, Bioegalitarianism, Sustainability.

(Un)making Home: Development, Ecological Destruction, and Displacement in Devashish Makhija's *Joram*

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Abstract:

This paper looks into Devashish Makhija's film *Joram* (2023) as a cinematic representation of development, ecological destruction, and displacement. Traditionally, development is regarded as a process of progress, economic growth, and modernization. In contrast, *Joram* shows the other side of development, which affects the lives of Adivasi communities whose livelihoods are closely tied to land, forests, and local ecosystems. The movie is set against the backdrop of the forests of Jharkhand and the urban city of Mumbai, where Dasru (Manoj Bajpayee), an Adivasi man who has been forced to leave his village and pushed into an urban city for the survival of his family. Using the theoretical approach of Political Ecology, the study examines the ways in which *Joram* challenges the dominant idea regarding development. It also explores how the environment is turned into a commodity in developmental and

capitalist processes that equally affect the lives of Adivasi people, their social relations, and cultural identities. Rob Nixon's concept of Slow Violence aims to address the slow experience of ecological, economic, and social suffering leading to displacement and precarity. Further, the paper unveils how Joram highlights Dasru's displacement that is more rooted in the political, economic, and ecological context, rather than an individual decision. It also demonstrates how migration to the city is not a pathway to progress or security, but can result in new kinds of poverty, hardships and precarity. In conclusion, Joram raises concerns against ecological destruction in the name of development and advocates for a more inclusive way of life that respects indigenous rights, ecological sustainability and environmental justice.

Keywords: Joram, Political Ecology, Development, Ecological Destruction, Slow Violence.

Deep Ecology in the Oṣadhi Sūktam: A Vedic Environmental Paradigm of Sustainable Interconnectedness

SWASTI SHARMA, Assistant Professor, Satyawati College, University of Delhi, India

Abstract:

ॐ नमोऽस्तु धन्वन्तरये तरये भववारिधेः ।

दुर्वादिदन्तिहरये हरये दुरितारये ॥

The Oṣadhi Sūktam of the Ṛgveda and the Krishna Yajurveda (Taittiriya Samhita 4.2.6) present one of the earliest articulations of an ecological worldview that recognizes the intrinsic sanctity, agency, and therapeutic significance of plant life. Rather than treating vegetation as a passive natural resource, the hymn reveres herbs (oṣadhis) as living manifestations of divine energy that sustain human, animal, and environmental well-being. This paper examines the ecological consciousness embedded within the Oṣadhi Sūktam and explores its relevance to contemporary discourses on environmental preservation and sustainability. Employing a hermeneutic and textual-analytical approach, the study interprets the hymn through the lens of Environmental Humanities and Indian Knowledge Systems. It argues that the Vedic conception of plants transcends utilitarian frameworks by emphasizing reciprocity, restraint, gratitude, and ethical coexistence between humans and the natural world. The Sūktam advocates an environmental ethic rooted in ṛta, the cosmic order that governs harmonious relationships among all forms of existence. Such a worldview discourages exploitative practices and instead promotes conservation through reverence and responsible stewardship. The study further demonstrates how the hymn anticipates contemporary principles of biodiversity conservation, ecological balance, traditional medicinal knowledge, and sustainable resource management. In the context of escalating climate change, deforestation, habitat degradation, and biodiversity loss, the ecological wisdom of the Oṣadhi Sūktam offers a culturally grounded framework for reimagining environmental responsibility. Its integration of spirituality with ecological ethics contributes an alternative paradigm that complements modern scientific approaches to sustainability. By foregrounding the interconnectedness of life and the moral obligations of humanity towards the vegetal world, the Oṣadhi Sūktam underscores the enduring

relevance of Vedic thought in addressing present-day environmental challenges. The paper concludes that recovering such indigenous ecological knowledge can enrich global sustainability discourses and inspire environmentally conscious policies, education, and community practices rooted in respect for nature.

Keywords: Oṣadhi Sūktam, Environmental Preservation, Indian Knowledge Systems, Rta, Environmental Humanities.

Suppressed Voices and Marginalised Identities: Representation of Postcolonial Disability in Bapsi Sidhwa's *Ice Candy Man* and Salman Rushdie's *Shame*

SWASTIKA MUDULI, Research Scholar, Sri Sri University, Kataka, India

Abstract:

Disability and postcolonialism are two crucial and interconnected discourses in the social formation of the nation and of those bodies that are regarded as deserving of citizenship rights. The paper acknowledges the materiality of disability, impairment--and postcolonialism and its attendant inequalities--but additionally emphasises the rhetorical links often made between aspects of postcolonialism (exile, diaspora, apartheid, slavery and so on) and experiences of disability (deafness, psychiatric illness, blindness, etc). The paper explores the social framing and ideological work of the disabled characters in both Bapsi Sidhwa's *The Ice Candy Man* and Salman Rushdie's *Shame*. It focuses on the dialectic between coloniser ('able' as subject) and colonised ('disabled' as subject). Disability is a constitutive material presence in many postcolonial civilisations, yet it is shockingly absent as a subject of inquiry in Postcolonial Studies. Employing a critical reading of disability in Bapsi Sidhwa's text, this article develops an interdisciplinary critical methodology that attends to disability as both an aesthetic textual device and as lived experience. This essay explores representations of disability in postcolonial literature, a literary form that, via the presentation of handicapped characters, can critique "relations of domination and subordination" as they relate to disability in non-Western civilisations. In turn, postcolonial literary criticism offers tools for the investigation of marginalised subject positions, sensitive to culturally unique constructions of identity. The combined lenses of postcolonial and disability theory can thereby illuminate the subtleties of social, cultural, political and economic histories and their effect on the representation and management of disability.

Keywords: Disability, Representation, Society, Culture, Postcolonialism.

Learning from the Littoral: Rethinking Human–Nature Relations in Akashathinte Niram

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Abstract:

One of India's union territory the Andaman Islands form an archipelago, numbering about two hundred, located towards Myanmar in the Bay of Bengal. Home to the Andamanese, a people consisting of the

Jarawa, the Onge and the Sentinelese, the islands' habitation dates back to the first millennium BCE. With many islands being uninhabitable or banned by law for travellers, the Andaman is home to many unique fauna and flora. The Sentinelese people in particular remain an uncontacted tribe, harbouring its own culture, under the protection of Indian law.

Akashathinte Niram (The Colour of the Sky) is a 2012 Malayalam film that premiered at the Shanghai International Film Festival that year and going on to win several awards globally. The plot centres on a burglar who unwittingly ends up on the Andaman Islands while trying to rob an old man. Forced to live there for a while, he eventually learns the ways of the islands and their sustainable way of life, which are explored intricately throughout the movie.

The sea plays a prominent role in the lives of the people of the Andaman, a perspective strongly visible in the movie. The sea, sun and sand together act as a means of sustenance and survival - not just at the physical realm, but within the human mind too. Living harmoniously with the tides also helps create peace internally, whoever you may be. The old man, a young woman who is both aphonic and hearing-impaired, a boy, and a middle-aged man with a stammer, together help the robber see for the first time how living with nature is plausible in the modern world. The paper will hence explore this aspect of sustainable living amongst the littoral.

Keywords: Andamans, Nature, Sustainability, Sea.

Deities, Rituals, and the Theology of death in pre-1709 Meitei Tradition

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Abstract:

In many indigenous and ancient belief systems, death is not viewed as a permanent termination, but rather as a threshold a transition from the physical realm to the spiritual world, or a preparation for rebirth and reincarnation. Because no one can escape death, human culture itself has largely evolved as a response to it. This paper investigates the conceptualization of death in pre-colonial Meitei society prior to the 1709 adoption of Vaishnavism, examining how the archaic mind transformed the universal finality of mortality into a structured, compassionate transition. Across human history, culture has largely evolved as a collective defence mechanism against the inescapable reality of death. In traditional Meitei cosmology, this existential terror was moderated not through retaliatory divine wrath, but through the formulation of a divine administrative framework governing Khamnung, the underworld. The study analyzes the specific roles of four primary underworld deities namely Thongalel, Laikhurembi, Khamnung Kikoi Louonbi, and Thongak Lairembi arguing that their creation by the archaic mind was an act of profound humanitarianism. By personifying death through recognizable divine personalities, early society humanized an otherwise terrifying, mechanical termination. Thongalel maintained cosmic balance as a sovereign who could be reasoned with; Laikhurembi ensured orderly transition under divine law; Khamnung Kikoi Louonbi acted as a compassionate psychopomp, using maternal guise and gentle persuasion to comfort reluctant souls; and Thongak Lairembi served as a steadfast gatekeeper regulating

the sacred boundary between dimensions. Drawing upon Emile Durkheim's sociological framework, these funerary traditions operated as piacular rites. By mobilizing collective effervescence, the community converted raw grief into shared social solidarity, securing the soul's passage to Khamnung while restoring the collective emotional and structural equilibrium. Ultimately, this integration of universal anthropological theory with indigenous cosmology demonstrates how pre-colonial Meitei death practices transformed ultimate human trauma into a disciplined ritual of care, psychological resilience, and cultural continuity.

Keywords: Khamnung, Liminal Deities, Functionalism, Archaic Mind and Humanitarianism.

Towards a Posthuman Ecology: Nature, Interdependence, and Sustainability in Haruki Murakami's *A Wild Sheep Chase* and *Kafka on the Shore*

**UMASHANKAR ROY, Assistant Professor, Netaji Subhas Ashram Mahavidyalaya, West Bengal,
India**

Abstract:

This paper investigates the intersections of nature, posthumanism, ecological ethics, and sustainability in two novels by Japanese novelist Haruki Murakami, *A Wild Sheep Chase* and *Kafka on the Shore*, through an ecocritical and posthumanist lens. While Murakami's fiction has been extensively examined for its psychological, existential, postmodern, and socio-cultural dimensions, comparatively limited attention has been devoted to his representation of the natural world and the ethical implications of human- nonhuman relations. Addressing this gap, the study examines how Murakami's deployment of animals, forests, landscapes, and other ecological spaces unsettles anthropocentric assumptions and challenges the notion of human exceptionalism. In *A Wild Sheep Chase*, the enigmatic sheep and the Hokkaido landscape complicate the boundaries between human agency, animal existence, and ecological forces, while *Kafka on the Shore* further expands these boundaries through its representation of animals, forests, and interconnected material and nonhuman agencies. Drawing on ecocritical theories from the environmental humanities and posthumanist approaches to human- nonhuman relationality, the paper explores how Murakami's fictional worlds critique late-capitalist consumerism, urban alienation, and the instrumentalization of nature. It argues that these novels envision nature not as a passive backdrop to human experience but as an active, relational presence within a broader web of interdependence. Consequently, Murakami's fiction gestures towards a posthuman ecological ethics grounded in reciprocity, care, coexistence, and respect for more-than-human life. The study concludes that sustainability in these narratives extends beyond environmental preservation or resource management to encompass an ethical reconfiguration of human relationships with the nonhuman world.

Keywords: Sustainability, Consumerism, Urban Alienation, Anthropocentric Hierarchies, Posthuman Ecology.

Lives on the Margins: Precarity and Resilience in Buchi Emecheta's *In the Ditch* and Kamala Markandaya's *A Handful of Rice*

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Abstract:

This paper examines the brutal realistic portrayal of rigid systematic economic institutions that oppress the marginalised. Resilience in Emecheta's semi-autobiographical debut novel *In the Ditch* shines through the journey of her alter-ego, Adah Obi, a Nigerian mother of five navigating poverty, racism and the dehumanising realities of the "Ditch", a public housing estate. Despite facing systematic neglect and prejudice as an immigrant, she refuses to let the stigma of welfare to define her worth. In this novel, Emecheta highlights the triple marginalisation of African women immigrants in the western society, mainly in England through the main protagonist Adah. Precarity in the novel is layered as Adah experiences marginalisation not just through class and poverty but explicitly through the intersecting axes of racism and sexism as a Black immigrant woman in post-war Britain. In *A Handful of Rice*, Kamala Markandaya realistically portrays the clash between the poverty-stricken poor and the sophisticated, cultured industrialist and capitalist as well as other problems like population, inflation, moral degradation and moral disillusionment. *A Handful of Rice* metaphorically stands for the bare minimum needed to stay alive, showing how fragile life is when people live meal to meal. This paper will explore how Emecheta and Markandaya expose intersecting structures of oppression while representing resilience as a response to precarity and systemic inequality? The paper employs Intersectionality Theory, particularly Kimberlé Crenshaw's framework, in conjunction with Marxist Literary Theory and the concept of precarity to examine how overlapping structures of class, gender, race, migration, and economic inequality shape marginalised lives. Through an intersectional lens, the study investigates Adah's experiences of racial and gender discrimination, poverty, and immigrant marginalisation in *In the Ditch*, while Marxist theory illuminates Ravi's displacement, class exploitation, and economic deprivation in *A Handful of Rice*.

Keywords: Marginalisation, Racism, Displacement, Migration, Precarity.

The Silent Tears of Nature: Depiction of Slow Violence and Environmental Deterioration in Contemporary Global Literary work

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Abstract:

Environmental degradation is frequently regarded through fiasco such as floods, land slides, earthquakes and other noticeable disasters. However, ecological damage also takes place progressively and quietly, producing long-term output for both nature and human civilization. This research-paper inspects the concept of slow violence, a structure of ignored and repeatedly imperceptible demolition, through an ecocritical analysis of modernist global fictions specifically Barbara Kingsolver's *Flight Behavior*

and Amitav Ghosh's *The Hungry Tide*. The study investigates how these two contemporary works of global literature represent nature not simply as a visual setting but as a bane of living entity affected by the interventions of humans and silent exploitations.

In *The Hungry Tide* by Amitav Ghosh, the vulnerable and delicate ecosystem of the Sundarbans shapes the setting where human civilization, environmental sustainability and ecological fragility constantly cut through. The novel describes the regressive outcomes of exploiting nature, and the dispute between human society and wildlife.

Correspondingly, *Flight Behavior* by Barbara shows climatic disturbance through the unimaginable migration of monarch butterflies, transfiguring a local ecosystem's issue into a powerful portrayal of climate crisis at a universal level.

By comparatively evaluating these literary works, this paper based upon ecocritical analysis asserts how environmental degradation is deeply connected with human sufferings and silent exploitation. Authors take a stand against anthropocentric viewpoints towards the environment and disclose the unforeseen expenses of nature's negligence and human-oriented developments. Therefore, the paper suggests that how literature acts as a vital platform for expression and awareness towards the silent violence on environment and to narrate how humans must have an ethical and sustainable relationship with the nature.

Keywords: Anthropocentric, Ecocritical Analysis, Environmental Degradation, Sustainable Relationship and Silent Violence.

Eating with Forest: Indigenous Food Systems, Food Sovereignty and Ecological Knowledge of Select Adivasi Communities

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Abstract:

Every Adivasi community has an independent culinary system that is deeply rooted in sustainable practices. The food culture of each community is closely connected to the land on which it lives. The ecological practices of a community are reflected in its agricultural patterns and in the food traditions it celebrates. These food practices contribute to the health and well-being of the community. The food system also reflects the intimate bond between humans and nature, while the ecological ethics of each Indigenous community are embedded in its food practices. The proposed paper will study the food systems of the Mannan, Paliyan, Urali, and Arayan communities of Kerala. Traditionally, they were agrarian communities with nomadic practices and developed their own systems of hunting, fishing, and farming. The paper will focus on how the food systems of these communities are dependent on the forest while simultaneously sustaining and preserving an ecologically responsible food culture. It will also examine how the food sovereignty of these communities echoes their ecological ethos and indigenous ecological knowledge.

Keywords: Adivasi Communities, Indigenous Food Systems, Food Sovereignty, Ecological Knowledge, Indigenous Livelihood.

Intersecting Vulnerabilities: Climate Crisis, Displacement, and Intersectionality in Amitav Ghosh's *Gun Island*

Dr VIBHA BHOOT, Assistant Professor, JNV University, Jodhpur, India

Abstract:

Climate change is often described as a crisis shared by all humanity, yet its consequences are far from equally distributed. Amitav Ghosh's *Gun Island* (2019) offers a compelling literary space for examining this inequality by bringing together climate disruption, migration, poverty, cultural memory, and changing ecological landscapes. This paper reads the novel through the lens of Intersectionality, arguing that environmental vulnerability cannot be separated from the social identities and power structures that shape people's lives. The experiences of characters such as Deen, Tipu, Rafi, and other displaced communities reveal that ecological crisis is lived differently according to class, geographical location, cultural belonging, economic privilege, and migrant status. The novel's movement between the Sundarbans and Venice further demonstrates how environmental instability crosses national boundaries while producing unequal forms of displacement and insecurity. Rather than presenting climate change as a purely ecological phenomenon, Ghosh connects environmental disruption with histories of inequality and contemporary patterns of human mobility. The paper argues that "Gun Island" challenges the idea of a single, universal climate experience and instead foregrounds "intersecting vulnerabilities", particularly among communities whose social and economic circumstances limit their ability to respond to environmental change. Through this intersectional reading, the novel emerges not merely as climate fiction but as a narrative of environmental justice, displacement, and unequal survival.

Keywords: Climate Fiction, Environmental Justice, Migration, Displacement, Ecological Vulnerability.

Re-(Thinking) Modernity: Exploring Cultural Sustainability Among the Kudmis of Jharkhand and West Bengal

Dr VIVEK KUMAR MAHTO, Assistant Professor, Department Of English, Government Engineering College, Jharkhand, India

Abstract:

Today, modernity, along with its varied consequences necessitates Sustainable Development. Sustainable development is defined as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs". Though SDGs refer about culture but fails to discuss culture explicitly and according to UNESCO, culture is one of the pillars of Sustainable development and therefore, the cultural aspects cannot be missing from any Sustainable development strategy. Culture can promote economy and environmental sustainability. This paper aims to explore the idea of rethinking modernity through the lens of Kudmi community highlighting their

intergenerational knowledge transfer, respectful resource use and reinforcement of environmental stewardship and resilience. The methodology adopted will analyse the Kudmi cultural practices/rituals and literature of Jharkhand and West Bengal exclusively. By examining the Kudmi's expressive culture and rituals of environmental sustainability, this paper aims to suggest the policymakers and development agencies to promote more holistic and culturally embedded strategic planning.

Keywords: Modernity, Sustainable Development, Kudmi, Cultural Sustainability.

Writing the Sustainable Countryside: Gender, Agrarian Knowledge, and Cultural Memory in the Works of Mara Matočec (1885-1967)

Dr VLATKO SMILJANIĆ, Assistant Professor, Faculty of Croatian Studies, University of Zagreb, Croatia

Abstract:

This paper examines the literary and public work of Mara Matočec (1885- 1967), a Croatian peasant writer, political activist, and advocate of women's rights, through the interconnected concepts of cultural sustainability, agrarian knowledge, and rural resilience. Rather than treating sustainability exclusively as an environmental category, the paper approaches it as a question of preserving and transmitting practical knowledge, social memory, community relations, and culturally embedded ways of living. Matočec wrote from within the Croatian peasant world of the first half of the twentieth century. Her works document women's agricultural labour, domestic economy, family responsibilities, social inequality, attachment to land, and the everyday strategies through which rural households responded to poverty, war, political instability, and social change. The countryside in her writing is therefore not merely a literary setting or an idealised space of tradition. It is a complex system of labour, knowledge, ownership, gender relations, and collective memory. Particular attention is given to the frequently unrecognised role of women in maintaining rural households and communities. Although women participated directly in agricultural production, food preparation, caregiving, and the intergenerational transmission of practical knowledge, they remained politically, legally, and economically disadvantaged. Matočec's advocacy of women's political and inheritance rights reveals that rural sustainability cannot be separated from questions of social justice, access to land, and recognition of women's labour. The paper argues that Matočec's writings function as an archive of Croatian rural experience and cultural memory. At the same time, they prevent an uncritical romanticisation of traditional village life by exposing the inequalities on which its apparent stability often depended. Her work thus offers a historically grounded contribution to contemporary discussions of gender, cultural sustainability, and community resilience.

Keywords: Agrarian Knowledge, Cultural Memory, Cultural Sustainability, Mara Matočec, Rural Women.

The Uncanny Body as Wounded Ecology: Reproductive Violence and Sustainable Black Feminist Care in Toni Morrison's *Home*

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USA**

Abstract:

This paper examines Toni Morrison's *Home* through the concept of the "wounded ecology," arguing that Cee's medically violated reproductive body becomes a living site where racial violence, patriarchal power, scientific exploitation, and environmental vulnerability converge. Rather than treating sustainability exclusively as the preservation of natural resources, the study redefines it as the protection, recovery, and continuation of Black female life under conditions that repeatedly render that life disposable. Cee's body, damaged by an exploitative white physician and estranged from its own reproductive integrity, embodies an uncanny form of dispossession: what should be most intimate and familiar becomes alien, threatening, and institutionally controlled.

Drawing on Black feminist thought, theories of the uncanny and abjection, and environmental justice criticism, the paper reads Cee's bodily trauma as part of a broader extractive logic that treats marginalized bodies, communities, and landscapes as available for use. Her recovery in Lotus, however, offers an alternative model of sustainability. The collective intervention of the local women transforms healing into a communal, intergenerational, and place-based practice grounded in embodied knowledge rather than institutional authority. Their care does not simply restore Cee physically; it enables her to reclaim bodily autonomy, self-recognition, and the capacity to imagine a livable future.

The paper ultimately contends that *Home* relocates sustainability within the racialized female body and the community that sustains it. Morrison thus presents Black feminist care as a resistant ecological practice: one that repairs the injuries produced by medical racism, restores threatened forms of knowledge, and reconstructs the wounded body as a site of agency, memory, and survival.

Keywords: Toni Morrison, *Home*, Wounded Ecology, Reproductive Violence, Black Feminist Care, The Uncanny.

Listening to the Island: Indigenous Ecological Knowledge in Pankaj Sekhsaria's *The Last Wave*

**YOGESH KUMARI MADHUKAR, Assistant Professor, M. S. J. Govt. P. G. College, Bharatpur
(Raj.), India**

Abstract:

Pankaj Sekhsaria's debut novel, *The Last Wave* (2014), presents the Andaman and Nicobar Islands as a space where human life, Indigenous culture, and the natural environment are closely interconnected. This paper examines the representation of Indigenous Ecological Knowledge (IEK) in the novel, with particular focus on the Jarawa community and its relationship with the island's forests, seas, animals,

and natural resources. Through a close reading of the text, the study explores how Sekhsaria contrasts Indigenous, place-based knowledge with state-led development and conventional approaches to environmental conservation. The novel shows that the Jarawas possess a deep understanding of their environment developed through generations of living in close relationship with nature. Their knowledge challenges the idea that modern scientific or institutional knowledge is the only valid way of understanding the environment. The paper further examines how development, tourism, settlement, and other external interventions threaten both the ecological balance of the islands and the cultural survival of Indigenous communities. The study argues that “listening to the island” means recognizing the knowledge, experiences, and voices of its Indigenous inhabitants. Ultimately, *The Last Wave* highlights the importance of Indigenous knowledge in rethinking environmental conservation, sustainability, and the relationship between humans and the more-than-human world.

Keywords: Indigenous Ecological Knowledge, *The Last Wave*, Jarawa, Island Ecology, Ecocriticism, Sustainability, Environmental Humanities.

Hope amid Ruins: Ecological Apocalypse, Utopian Longing, and the Ethics of Survival in Cormac McCarthy’s *The Road*

**Dr YOGESHWAR DWIVEDI, Assistant Professor, Government Engineering College West
Champan, India**

Abstract:

Cormac McCarthy’s novel *The Road* portrays an evocative vision of environment ruined by ecological calamity, where ash-covered earth, burnt jungles, threatened species, and the flop of ecosystem appears to the total destruction of the Earth’s ecological order. Written in the backdrop of post-apocalypse, the narrative does not only depict the physical significances of ecological destruction but also the ethical and existential challenges for the human beings. The present study scrutinizes the novel through an ecocritical lens, concentrating on the interrelated thoughts of environmental apocalypse, utopian longing, and the ethics of survival.

The post apocalypse setting of the novel reveals the basic interconnectedness between nature and culture. Thus, the hunting apocalyptic landscape, challenges anthropocentric expectations of human autonomy and unearths the consequences of assuming human survival independently of ecological well-being. However, when the narrative is full of the imagination of total destruction, *The Road* also preserves a fragile sense of utopia. The father and son’s journey becomes a utopian longing- not necessarily for a perfect geographical destination, but for a future in which life, compassion, and moral responsibility may continue to exist. The symbolic idea of “carrying the fire” represents the preservation of ethical values in a world where violence, selfishness, and dehumanization have become central strategies of survival.

The present paper aims to analyze how the novel ultimately complicates the orthodox opposition between survival and morality. The relationship between son and father suggests that actual survival

involves more than the protection of biological life; it also requires the preservation of compassion, responsibility, and ethical responsibility toward others. By bringing ecological devastation into dialogue with utopian longing and moral survival, *The Road* functions simultaneously as a warning about environmental catastrophe and as a reflection on the values necessary for imagining and sustaining a humane future.

Keywords: Ecocriticism, Ecological Apocalypse, Utopian Longing, Dystopia, Ethics of Survival.

Imagining Sustainable Coexistence: Interdependence and Ecological Ethics in Amitav Ghosh's *The Hungry Tide*

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Abstract:

Contemporary ecological crises have made sustainability an urgent ethical and cultural question, particularly in regions where human communities remain closely entangled with vulnerable ecosystems. Amitav Ghosh's *The Hungry Tide* (2004), set in the ecologically fragile Sundarbans, offers a compelling literary exploration of human-nonhuman interdependence, environmental vulnerability, and competing claims to natural resources. While the novel has been extensively discussed through postcolonial and ecocritical perspectives, this paper examines how its representation of ecological coexistence can contribute to a broader understanding of sustainability as an ethical and cultural practice. Drawing on ecocriticism, environmental humanities, and posthumanist approaches, the paper argues that *The Hungry Tide* challenges anthropocentric assumptions by presenting the Sundarbans as a dynamic multispecies environment in which humans, animals, rivers, forests, and tides are mutually implicated. The novel's conflicts over conservation, displacement, livelihood, and access to ecological resources expose the tensions between institutional models of environmental protection and the lived realities of marginalised communities. At the same time, the text's emphasis on relationality, compassion, and the interconnectedness of life resonates with Buddhist ethical ideas of *pratītyasamutpāda* (dependent origination) and *karuṇā* (compassion), without reducing the novel to a religious text. By bringing literary ecocriticism into dialogue with Buddhist ecological thought, the paper proposes sustainability as a practice of coexistence rather than merely a developmental or technological objective. It further argues that Ghosh's novel foregrounds the importance of local knowledge, ecological vulnerability, and community resilience in imagining more ethical relationships between human and nonhuman worlds. The paper thus contributes to debates on sustainability, environmental justice, Global South ecologies, and the role of literature in imagining sustainable futures.

Keywords: Sustainability, Ecocriticism, Environmental Ethics, Buddhist Ecological Thought.

From Story to Sustainability: Ecological Knowledge and Narrative Practice in Amitav Ghosh's *The Living Mountain*

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Abstract:

Environmental sustainability is not only a function of the physical conditions of the material world but also of communal narratives and memories concerning the natural world. Amitav Ghosh's *The Living Mountain: A Fable for Our Times* (2022) reflects upon the relationship between a mountain landscape and the community whose life is closely connected to it. This paper aims to demonstrate how Ghosh's literary work connects the concept of sustainability to the ebb and flow of communal memories, knowledge, and cultural practices encoded in the narrative about the mountain and its people. It focuses on the importance of remembering, learning, and passing on information about the surrounding environment and the intricate relationships that may exist within an ecosystem. Furthermore, the paper also presents the contrast between the know-how and wisdom encoded in the stories and myths of the locals and the worldview of the outsiders who approach the mountain and the landscape around it from a different perspective. An ecocritical reading of Ghosh's fable will allow further inspection of how the literary device of storytelling can help preserve endangered ecological knowledge and memory. Ultimately, the study will argue that *The Living Mountain* demonstrates literature's ability to facilitate ecological thinking and encourage alternative ways of living that prioritize the wellbeing of the entire ecosystem rather than human development at the expense of the environment.

The study will demonstrate how such concepts as wisdom, knowledge, and memory relate to the overarching idea of sustainability and how their loss impacts humans' perception of their role in the larger system. The paper will also discuss the ways in which literature can help in maintaining the memory of the environment and the importance of such memory for the development of alternative, eco-friendly worldviews.

Keywords: Ecological Knowledge, Narrative Practice, Sustainability, Ecocriticism, Amitav Ghosh.

The Carceral Paradise: The Quest for Meaning in the Utopian Secure of Arthur C. Clarke

Dr BANDANA DEVI, Assistant Professor, Govt Degree College Drang, Himachal Pradesh, India

Abstract:

Arthur C. Clarke has shown the "Golden Age" as well as dystopian province in the literary terrain of science fiction. Dystopia mainly has been assumed by many authors while associating it with apocalyptic and bleak future, but Clarke specifically brings out the paradoxical utility of the man-made Eden. Clarke's perfect society is incomplete without scientific and technological advancement. His vision of the "Promised Land" is a momentary peep into the quiet "Utopia." The work gives some glimpses of paradox underlying the utopian vision through Clarke's novel *The City and the Stars*(). The scientific

excellence leads to the personal predicament and the crisis of self-arises, which creates the search for a lasting and sustainable home beyond automation and unchanging grid. Clarke has reverberated the New Historicism's idea of contextualized reality of the twentieth century innovation, scientific breakthrough, industrialisation and the end of World Wars, which further acts as a precursor to the advancement in AI and space exploration in the present world to promise a perfect paradise. The work examines the vision of technocratic perfection using it as the narrative device to impinge on the collective anxiety over progress and development. Clarke has broadened the idea of progress and propounds to instil his majestic vision to organise our place in the universe.

Keywords: Ecological Knowledge, Narrative Practice, Sustainability, Ecocriticism, Amitav Ghosh.

The Representation of the Conflicts between the Kurdish Question and the Idea of pan-Turkism in Orhan Pamuk's *Snow*

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Abstract:

When Pamuk commented on the Kurdish conflict and the Armenian genocide, his countrymen treated him like a vatan haini or a traitor to his own nation. He caused a storm back in 2005 with his interview in the Swiss journal. Using the word 'genocide' is not permissible in Turkey and Pamuk used the word in his interview with the Swiss journalist. The media launched a derogatory attack on Pamuk and his books were burnt in Istanbul and other cities. Orhan Pamuk's novels offer a deep concern over the portrayal of Turkish official version of history. Within his fictional trope, he poses complex questions and hints at the idea of Turkism (the ideology of Turkish nationalism) that advocates the dismissal of Istanbul's cosmopolitanism and denigration of the Ottoman Islamic past. The idea of pan-Turkism neglected the different ethnographic units of different territories. Kurds, in Turkey's east and southeast provinces, wanted to reclaim their indigenous land and any uprising was suppressed by the military. The distinct culture and language of the Kurds was forcefully suppressed. His novel *Snow* was originally published in Turkish language in 2002 (the English translation was published in 2006). *Snow* represents the protagonist's journey from Istanbul to Kars. The book's events are able to take place because a blizzard prevents the routes in and out of Kars, and the town turns into a microcosm which represents the true face of Turkey's sociopolitical battle. The aim of this paper is to voice the peripheral Kurdish entities as they appeared in the novel, ensnared in the political conflicts between the state apparatus and the fundamentalist factions.

Keywords: Turkish Nationalism, Turkish, Pan-Turkism, Cosmopolitanism, State Apparatus.

Human and AI: Rethinking Literary Creation in Contemporary English Literature

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Abstract:

Literary creation has long been understood as an expression of human feeling, imagination, and reflective experience. William Wordsworth's well-known description of poetry as "the spontaneous overflow of powerful feelings" and its origin in "emotion recollected in tranquillity" places human experience at the centre of poetic creation. In the contemporary literary landscape, however, the emergence of Artificial Intelligence (AI) introduces a new dimension to the question of who, or what, can create literature.

The presence of AI in literary production unsettles this human-centred understanding of creativity by introducing machine-assisted textual production capable of generating poems, narratives, and other forms of literary expression. This development raises questions about whether literary creation depends upon experience, emotion, consciousness, and imagination, or whether linguistic generation itself can constitute a creative act. Contemporary English literature therefore offers a space for examining the relationship between human intelligence and AI, particularly in relation to authorship, originality, intention, and creative agency.

This paper examines these questions by considering contemporary literary creation in the context of AI. It explores how AI challenges notions of the author, originality, creativity, and literary value, while asking what remains distinctive about human experience. It considers AI as a new presence within the literary landscape and reflects on how its emergence may reshape our understanding of creating, reading, and interpreting literature.

Keywords: Artificial Intelligence, Human Creativity, Authorship, Contemporary English Literature, Technology.

The Body as Evidence: Corporate Impunity and Environmental Trauma in Indra Sinha's *Animal's People*

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Abstract:

The novel *Animal's People* by Indra Sinha offers a serious literary critique of how transnational corporations shift the burden of environmental hazards onto disadvantaged groups in the Global South. Based on Rob Nixon's idea of slow violence, this paper examines how chemical toxicity functions as a gradual force that does not fit within ordinary news cycles or legal accountability. Rather than presenting the major chemical spill as something that has already happened. The novel depicts Khaufpur as an ongoing 'sacrifice zone' in which groundwater, soil, and human tissues remain constantly contaminated. Using an ecofeminist approach, this study points out that industrial toxins have a particular effect on female biology, turning reproductive systems into sites of intergenerational trauma. At the same time, the novel's 'disabled' narrator, Animal, breaks down the usual distinction between human culture and the natural world by accepting his physical change. Because Animal refuses to accept corporate charity or to be brought back to a state of medical normality, Sinha creates a narrative in which marginalized

and contaminated bodies act as living evidence of neocolonial exploitation. The paper is an attempt to provide crucial insight into how literature can make long-term, invisible environmental deterioration visible and politically effective.

Artificial Intelligence, Machine Translation, and Linguistic Sustainability: Rethinking Arabic Translation in the Digital Age

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India**

Abstract:

The rapid advancement of Artificial Intelligence (AI) has transformed the landscape of translation, particularly through neural machine translation, generative AI, and large language models. These technologies have enhanced the speed, accessibility, and scalability of multilingual communication, while simultaneously raising questions about linguistic diversity, cultural representation, and the sustainability of languages in the digital age. This paper examines the relationship between Artificial Intelligence, Machine Translation (MT), and linguistic sustainability, focusing specifically on Arabic translation. Arabic provides a significant case for this discussion because of its complex morphology, diglossic nature, rich dialectal diversity, and strong relationship between language and cultural identity. Although contemporary AI-based translation systems have made considerable progress in processing Modern Standard Arabic, challenges remain in translating dialectal expressions, culturally embedded terminology, idioms, religious concepts, and context-dependent meanings. Such challenges may affect the accurate representation and digital visibility of Arabic linguistic and cultural diversity. The study explores whether AI-driven machine translation can contribute to sustainable multilingual communication without compromising linguistic integrity and cultural specificity. It particularly considers the role of human translators and post-editors in evaluating and refining AI-generated translations. Human intervention remains essential for addressing contextual, cultural, stylistic, and terminological limitations that automated systems may overlook. The paper argues for a human-centred approach to AI-assisted translation, in which technological innovation is combined with linguistic expertise and cultural awareness. By examining the opportunities and limitations of AI-based translation for Arabic, the study highlights how emerging technologies can support linguistic sustainability, inclusivity, and more equitable multilingual communication in an increasingly digital world.

Keywords: Artificial Intelligence, Machine Translation, Linguistic Sustainability, Post-Editing, Digital Communication.

The Things We Carry Alone: Memory, Solitude, and the Work of Sustaining Belonging in Desai and Vuong

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Abstract:

Sustainability, when understood through its cultural and ethical dimensions, extends beyond the preservation of material resources to include the continuity of memory, relationships, and forms of belonging. This paper examines the paradox of solitude in Anita Desai's *Clear Light of Day* (1980) and Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019), focusing on the relationship between personal isolation, intergenerational trauma, and familial memory. Through a comparative reading of *Bim Das* and *Little Dog*, the study explores how historical violence, displacement, and emotional estrangement shape the characters' experiences of selfhood and connection. While solitude emerges from fractured familial relationships and the persistence of inherited suffering, it also creates a reflective space through which experiences of loss, identity, and belonging can be reconsidered.

Drawing on memory studies, trauma theory, and relational approaches to identity, the paper analyses Desai's reconstruction of post-Partition familial memory alongside Vuong's epistolary narration of Vietnamese diasporic experience. The novels reveal how silences, fragmented recollections, and unspoken histories transmit the effects of violence across generations, while acts of narration offer possibilities for recognition and relational repair. The paper argues that sustaining cultural memory requires more than preserving collective histories. It involves engaging with difficult memories and acknowledging the emotional relationships through which those histories are carried forward. By placing solitude within the framework of cultural sustainability, the study highlights literature's capacity to explore remembrance, vulnerability, and the ethical responsibilities of sustaining connections across familial and cultural divides.

Keywords: Cultural Sustainability, Solitude, Intergenerational Trauma, Familial Memory, Diasporic Identity.

Toxic Cities and Unequal Lives: Urban Ecologies and Environmental Justice in *Narcopolis* and *A Fine Balance*

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Abstract:

Contemporary Indian cities are shaped by rapid urbanization, infrastructural expansion, economic inequality, and environmental degradation. This paper examines the relationship between urban development, environmental justice, and ecological inequality in Jeet Thayil's *Narcopolis* (2012) and Rohinton Mistry's *A Fine Balance* (1995). Drawing upon urban ecocriticism, environmental justice, and Anthropocene studies, the paper explores how the two novels represent marginalized bodies, degraded urban spaces, poverty, displacement, waste, and unequal access to the resources and opportunities of the modern city. Thayil's representation of Bombay foregrounds toxic spaces, addiction, urban decay, and marginalized communities, while Mistry's depiction of the city exposes the vulnerability of impoverished populations to displacement, political violence, and infrastructural inequalities. The paper argues that both novels challenge celebratory narratives of urban modernization by revealing its uneven

social and ecological consequences. They ultimately suggest that a truly sustainable city must be founded not merely on development but on social inclusion, environmental justice, and equitable access to urban space.

Keywords: Rohinton Mistry, Jeet Thayil, Toxicity, Sustainability, Environmental Justice.

Narrating Crisis in the Anthropocene: Eco-Art Installations as Multisensory Climate Texts that Rewrite the Indian Literary Imagination

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Abstract:

In contemporary India, eco-art installations are emerging as multisensory climate texts or spaces where ecological, sensory, and material processes articulate narratives that exceed the descriptive capacities of literary language. This paper argues that the ecological crises of the subcontinent, shaped by monsoon volatility, glacial retreat, riverine degradation, and urban toxicity, have generated a new material mode of climate storytelling across both art and literature. The researcher draws on select installations by Indian artists, and develops a theoretical framework for understanding eco-art as a non-linguistic narrative system wherein texture, humidity, smell, sound, decay, and spatial arrangement function as primary narrative devices. These installations enact ecological processes of erosion, corrosion, seepage, rust, cracking, and accretion, not as metaphors but as material events that tell their own climate stories. Such immersive environments invite the body into the narrative, staging climate change as an embodied experience rather than a distant abstraction. Indian literary texts, from climate nonfiction and fiction by writers like Amitav Ghosh to regional ecological writing, increasingly mirror these multisensory strategies through atmospheric narration, porous temporalities, and nonhuman focalisation. The paper reads eco-art installations as spatial and material narratives of the climate, showing how Indian literature absorbs, transforms, and extends these physical registers to reimagine the ecological imagination itself. Bridging contemporary installation art with ecocritical lenses, and supported by frameworks of material ecocriticism and posthumanism, the study reveals how these dynamic ecologies, while engaging the observer in synesthetic ways, inaugurate a new aesthetic paradigm. In this paradigm, climate narratives are composed not only in words but also in materials, sensations, environments, and affective weather. The aim is to demonstrate that eco-art installations in India are reshaping the literary imagination by offering new grammars of perception adequate to the urgencies of the climate crisis.

Keywords: Eco-Art Installations, Anthropocene, Climate Narratives, Posthumanism, Multisensory Aesthetics.

Visualising Decolonial Ecologies: Gond Art, Environmental Ethics, and Cultural Sustainability

Abstract:

Global ecological crises and rising cultural homogenization demand new ways of thinking about sustainability. Traditional knowledge systems offer vital alternatives to this decline. Drawing on Vandana Shiva's work on indigenous knowledge as a challenge to extractive economics, this paper explores how Gond visual art serves as a lived practice of environmental ethics and cultural resilience. Gond art moves far beyond standard print-based storytelling. It operates as an active, non-linear medium where ecological awareness is documented, preserved, and passed down through generations. This study focuses on two complementary forms of Gond visual expression to demonstrate this continuum across different media. First, it examines the foundational canvas paintings of Jangarh Singh Shyam. His intricate line and dot patterns depict forest deities, sacred trees, and wildlife. His work captures an animistic worldview where humans, plants, and animals share equal agency within central Indian forest ecosystems. These visual patterns do not merely depict nature; they record local biodiversity memory and sacred community relationships with the environment. Second, the paper investigates how contemporary artists Durgabai Shyam and Subhash Vyam adapt these traditional visual languages in their graphic novel, *Bhimayana*. They repurpose traditional *digna* mud-wall motifs and organic, plant-like speech bubbles to critique modern resource politics, caste discrimination, and water accessibility. Together, these two case studies show how Gond visual culture bridges sacred forest traditions with modern environmental justice. Ultimately, this paper positions Gond art at the heart of ecocriticism and the environmental humanities. It demonstrates how indigenous visual traditions resist commercial pressures, challenge anthropocentric habits, and offer practical models for living sustainably in the Anthropocene.

Keywords: Gond Art, Indigenous Knowledge, Cultural Sustainability, Environmental Justice, Decolonial Ecologies.

Reflections on Nature in the Context of Tagore's Reminiscences

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Abstract:

In the early days of the world, the power worshipped was primarily Nature. Nature has flowed in its own rhythm since long before the emergence of living beings. Rabindranath articulated the attitude of ancient India towards trees and forests in various letters and essays; likewise, we find references to his philosophy of nature in numerous memoirs written about him. In the past, through practices such as tree worship, a love for trees, an affinity for forests, and the creation of **tapovans** (forest hermitages), Indian sages, poets, and the common people expressed a sense of beauty and environmental well-being that transcended mere utility. Following this tradition, Rabindranath also viewed trees and forests as embodiments of peace and benevolence. As a poet who cherished beauty, he gazed with delight at trees-

their foliage, the beauty of their tender new shoots, the yellow of fallen leaves, and the exquisite interplay of light and shadow amidst the leaves. The majesty of great trees captivated his soul. He was not an idolater; in the scriptural sense, he did not perform tree worship. Yet, he too offered worship. A tree-planting festival was held in the *Gaura-prangan* (courtyard) of Santiniketan in July 1928. The girls of the *Ashram*, neatly attired, arrived at the ceremonial site singing songs and blowing conch shells. Vidhusekhar Shastri chanted mantras, while Rabindranath recited six poems- one dedicated to each of the *Pancha-bhuta* (the five elements) and an additional auspicious one. Students and staff from Kala-Bhavana and Patha-Bhavana took on the roles of the five elements at the gathering: Satyendranath Bishi (Kala-Bhavana student) as *Kshiti* (Earth); Sudhir Khastagir (Kala-Bhavana student) as *Ap* (Water); Prabhatkumar Mukhopadhyay as *Tej* (Fire); Manomohan De (Staff) as *Marut* (Air); and Anathnath Basu (Patha-Bhavana teacher) as *Vyom* (Ether). Ariyam and Vinayak Masoji served as the bearers of the saplings. Santiniketan was the realization of the *tapovan* ideal that had taken shape in his mind since childhood. He had his only son, Rathindranath, and his son-in-law educated in agriculture abroad and introduced the practice of tree planting. A passion for gardening, a love for the forest, and an affection for trees inspired a curious thought- a memory captured in Rani Chanda's book *Alapchari Rabindranath*: "Next time around, I shall certainly be born as a Forest Officer."

Keywords: Rabindranath, Environment, Nature, Memoire, Tagore's Reminiscences, Tagore Literature.

Urban Democracy and Sustainable Cities: An Empirical Study of Citizens Perceptions of Governance, Participation and Sustainability in Indian Cities

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Abstract:

Indian city in the present era is much more than simply an economic phenomenon; it is also one that contributes significantly in terms of amalgamation of democracy, governance, citizenship rights and sustainability. With rapid urbanization in Indian cities, creating sustainable cities becomes increasingly dependent on the responsiveness of government to citizen needs, civic engagement, accountability of institutions and distribution of urban amenities and resources among other aspects. This paper examines the perception of citizens from chosen Indian metropolitan cities regarding the system of governance, capacity of citizens to engage politically and socially and association between democratic practices and creation of sustainable cities against the backdrop of democracy perceptions in Indian cities. The research uses an empirical and comparative method based on survey data collected from people in Kolkata, Delhi, Mumbai and Bangalore. It looks at the role of socio-demographic variables, political awareness, media exposure, people's perceptions of political trust and bureaucratic responsiveness in citizens' understanding of democracy and urban governance. The study also investigates how democratic participation and trust in institutions affect citizens' views of sustainable urban futures. Particular attention is paid to the connections between Sustainable Development Goal 11, which focuses on sustainable cities and communities, and Sustainable Development Goal 16, which promotes effective,

accountable and inclusive institutions. The study contends that sustainability should not be understood merely through environmental or infrastructural indicators. A sustainable city has to be democratic, socially inclusive and responsive to the needs and aspirations of its citizens. By linking empirical insights into democracy with the discourse on sustainable urban development, the research arrives at a broader understanding of urban citizenship in modern India. It emphasizes the importance of participatory governance and public trust in creating resilient, inclusive and sustainable cities.

Keywords: Sustainable Cities, Urban Governance, Citizen Participation, Political Trust, Bureaucratic Responsiveness.

Ecopoetics of the Romantics: Jonathan Bate and his *The Song of the Earth*

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Abstract:

In his powerful and intriguing work on the role of literature in saving the earth, Jonathan Bate has successfully drawn upon the modern tradition of eco-critical thoughts and paired them with his defense of the Romantics and their philosophical approach towards the understanding of the external world. *The Song of the Earth* captures the modern ecocritical discourse arising out of major concerns regarding the environmental crisis and combines them with the historical significance of the Romantics and their philosophical understanding of the natural world. Bate does not limit himself with the English Romantic poets as he extends his work upon the complicated ideas of more influential Romantics from other European countries as well. Much like Aristotle and Sidney, Bate chooses to see enormous power in Romantics poetry as having the capacity to step outside the technological frame of the mind and look beyond the usual and the ordinary. This paper will read into the intricacies of how Bate has used the word 'ecopoetics' by situating the Romantics in the contemporary theoretical world of eco-criticism through their preoccupation with the natural world in their poetry.

Keywords: Ecocritical Discourse, Ecopoetics, Romantics, Natural World.

From Printed Text To Scrolling Stories: Re-Imagining Literature and Cultural Expression Through Social Media

**RAMPREET KAUR, PHD Research Scholar, Eternal University & Dr AMBIKA SHARMA,
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Abstract:

The times have changed and evidently generations have now witnessed the conventional transformation in literature and cultural expression. Technology has taken over the era; youths' reliability on algorithmic contextualization is more than reading literary books. This concern has its own positive and negative implications. Transformation from linear narrative to fragmented narrative is acquiring control over human mind as it is observed that people now have less span of time focusing on things. The approach of narrating literature in short reels on Instagram or a ten minutes video on YouTube looks more relatable to young generation as the creators also make user-generated content. Culturally also social media is commercializing the cultural sustainability. As Gerard Genette also states that how the discourse can be transformed, reinterpreted in the form of reels and short videos. Digital visualization is more accessible to younger generation than predominantly text-based linear practices. The study will explore how social media has blurred the line between digital content and literary text. How these short forms of videos have created employability among young generation? The distinction between literature and reels has given a new meaning to cultural and literary expression. The study will consumer culture helps in commodification of culture and literary ideas.

Keywords: Social Media, Digital Literature, Cultural Sustainability, Digital Narratives, Employability, and Literary Transformation.

Unsustainable Lives: Women's Trauma, Conflict, and The Question of Justice in Literature

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Abstract:

The discourse on sustainability has expanded from its purely ecological standpoint to a more human and individual approach. Sustainability must be understood through social and emotional environments that help individuals, especially women exist without constraints, gender roles, oppressive social structures and cultural expectations. This is where literature proves useful. Literature provides important space to examine how society and its structures constrain individual lives, especially women. My paper aims to represent women's mental and emotional turmoil in select texts, that pay attention to intersections of trauma, conflict and environmental justice. Arguably, my paper says that psychological suffering in women cannot simply be understood by individual or medical crises. Rather, their emotional distress is shaped by social, familial, gendered and spatial environments that they inhabit. My paper is founded on the idea that constrained lives result from an intersection of personal trauma with unsustainable social environments. Further, it proposes that environmental justice is achieved not only through physical environment, but also through the question of who has access to psychologically safe and emotionally sustainable spaces. By bringing trauma studies, feminist literary criticism and sustainability discourse into conversation, literature calls attention to the necessity of creating environments in which women's autonomy, their dignity, safety and psychological well-being can be sustained.

Keywords: Constraints, Gender, Trauma, Justice, Sustainability.