

# Sagas of Migration Narratives of Diaspora Women

Vidya Rao

## Abstract

Migration is a process of transition wherein it eludes to a condition of being at the border land- “in between” - at the crossroads, somewhere – “here” as well as “there”. There is a sense of an inevitable loss in the minds of migrants who lose their social status, familial and societal networks, and cultural moorings. Somewhere along this transitional journey, the migrant glorifies and magnifies the country they left behind – to cope up with their angst and burden of a new country. Caught on the threshold of a new lease of life, the migrants find themselves without a history, without an image, or without an identity.

This paper attempts to address those challenges of construction, deconstruction and reconstruction of gender identities formed in the process of migration. Amidst a sense of isolation, dislocation, fear and anxiety in an alien country, the experiences of women migrants are probably more intense and severe, hence the need to voice and explore them. More often the presence of women migrants is ignored or given a secondary status by the existing traditional biases of patriarchy. Adopting a more sensitive outlook to the painful transmigration, wherein the women migrants face a rupture of their world view and consciousness of cultural identity - helps to create a harmonious perspective. Focus of this paper will be on those narratives of women which articulate sagas of inclusion, of resistance, of subversion and of dislocation.

The story of migration incorporates geographical, cultural and inter-racial influences that cut across national or any man -made boundaries. These sagas produce similar effects on people of different countries and different ethno-religious backgrounds. There now arises the need to create spaces for participation, inclusion, and belonging through negotiation processes. The migrant is caught between idealization and disillusionment -both from the receiving country and country of origin. They start living on the borderland of not yet belonging ‘here’ but no longer ‘there’. Faced with an unknown universe of meanings, migrants feel lost, alone and without any referral points. The harsh reality of the country of arrival as a haven for fulfilment of one’s dreams clashes with the idealized image created by the migrant. The pursuit of a better life that drives the migrant to leave their country of origin is now in turn beautified in their memories.

**Keywords:** Dislocation, Gender Identities, Harmony, Isolation, Migration.

## Bio-note:

Dr. Vidya Rao is Associate Professor and Head, Dept of English, Sheth R.A Bhavans College of Arts and Commerce, Gujarat University, Ahmedabad, India. His area of specialisation is Diaspora Studies with interests as diverse as Cultural studies, Feminist studies, Indian writings, Translation studies, Indian mythology and Story narration.

# **Investigating Postcolonial SiFi through the Select Works of Amitav Ghosh and Manjula Padmanabhan**

**Akshaya Choudhary**

## **Abstract**

I will investigate the genre of postcolonial science fiction in the context of capitalist globalization. Science fiction is predominantly a western genre, and it is very difficult to find postcolonial/third world works in this genre. I will first try and establish the validity of this genre and how it relates to globalization and imperialism. Some of the key questions I will examine are: How postcolonial science fiction relates to late capitalism and globalization? What is the role of technoscapes in the genesis of postcolonial science fiction genre and how in turn postcolonial science fiction represents technoscapes? Is there a potential of subversive imagination, or the affinity of science fiction with technoscapes and capitalism limits the postcolonial science fiction as a genre? How does postcolonial science fiction represents the Hardt and Negri's empire? My primary method of study will be the analysis of *The Calcutta Chromosome* by Amitav Ghosh and *The Harvest* by Manjula Padmanabhan- two most recognizable yet rare works of Indian science fiction—supplemented with relevant theoreticians and theories. I will scrutinize how the texts deal with globalization, technology and identity, and what added significance, if any, they acquire when interpreted in the generic conventions of science fiction. Additionally, I will also evaluate the dystopian in Padmanabhan against Mark Fisher's capitalist realism, and whether postcolonial dystopian fiction can be considered capitalist realist, like their western counterparts.

**Keywords:** Postcolonial Science Fiction, Capitalist Globalization, Technoscapes, Subversive Imagination.

## **Bio- note:**

Akshaya Choudhary is an assistant Professor, Dept of English, Hindu College, University of Delhi, Delhi, India.

# ***Draupadi: Revisiting the Past through the Lens of the Gendered Subaltern***

**Shangsitā Goswami**

## **Abstract**

In giving voice to the tribal's quest for human rights, recognising their place as some of the most economically and politically marginalized people in India, Mahashweta Devi's name acquires a special place. Having sympathetically observed the tribes' day-to-day existence, value system, repeated exploitation at the hands of others and the state machinery, she has tried to feel their pangs in every sphere of life from the innermost core of her sensibilities. Devi's short story, namely, *Draupadi* (Agnigarbha, 1978; translated by Spivak in 1981) stands as a typical example where the paleonymy of the mythical heroine from *The Mahabharata* is employed for the 'strategic necessity' (Derrida 1981:71) for exploring the nuances of the Naxalite movement and its close communion with the question of tribal-rights during the historical phase from 1967 to 1971 in West Bengal and India. It is one such text which has consciously attempted the relocation of the epical myth by reading against the grain and supplanting it with the modern context revealing numerous layers of structurization in relation to socio-politico-cultural ideologies. In my proposed paper I wish to explore how the narrative of 'Draupadi / Dopdi' gathers contemporaneity and complexity while placed against the protagonist's existence as a tribal-subaltern-peasant-rebel and becomes a pronouncement of the mobilization of that rebellious consciousness that turns indistinguishable from the emergence of her 'gendered subaltern' (Spivak 1991: 161) ethnic self.

**Keywords:** Class, Race, Ethnicity, Femininity, Resistance of the Subaltern, Voices of the Marginalized, Myth.

**Bio-note:**

Shangsit Goswami, is presently pursuing my Ph.D. from Visva-Bharati, Santiniketan. She did M.Phil from University of North Bengal again. I have done by B.Ed. from Indira Gandhi National Open University. She has been working in a Govt. aided Higher Secondary school since 11 years as an Assistant Teacher in English in West Bengal.

## **Power Politics, Quest for Identity and Assimilation in Post Colonialism: A Study of Peter Caray's *Jack Maggs***

**Navdeep Kaur**

### **Abstract**

Australian settlement is most important in post-colonialism and has deep effect on culture and literature of Australia. After colonialism aboriginals start re-writing history of Australia. Australian settlement has the feature of re-writing of history, especially for the Aboriginal population as their histories have mostly been erased. Most of the Australian writers talk about colonialism and its effects. Peter Carey is one of the major novelists who not only write on colonialism but also about Australian settlement and its effects of society and people. His *Jack Maggs* is an important novel in the section as it traces the life history of Jack Maggs, a convict who gets transported to England for a petty crime. The novel discusses his struggle to reconnect with his homeland. It is writing back of Charles Dickens's *Great Expectations*. When Maggs returns back to England he sees that everything is changed and the changed London is not ready to accept him, though the old London was not different. But he kept on trying to find his roots. The present work focuses on the Jack Maggs' search for identity in his imaginary homeland and how he gets one only after its assimilation of his new world. The work also discusses the politics prevalent at different level of society and system to get what they want.

**Keywords:** Colonialism, histories, identity, Australian, Aboriginal.

### **Bio-note:**

Navdeep Kaur is a Research Scholar, Department of English Studies, Akal University, India.

## **Re-writing and Debating the Ownership of the Black Female Body: A study of Nora Neale Hurston's *Their Eyes were Watching God***

**Ankita Sen**

### **Abstract**

This paper revisits the history of Sarah Baartman a Hottentot Venus, to explain the historical legacy of colonial enslavement and exhibition of the black female 'body'. Baartman had medical conditions amounting to excessive accumulation of fat around her buttocks. She was

paraded by the colonizers around “freak shows” and the European audience was charged to take a look at her extremely protuberant bottom. This public display of the ‘body’ and drawing attention to it as ‘grotesque’ serves to validate the colonial tendency to economize and exploit that ‘body’. The paper proposes to use Bakhtinian idea of Grotesque to unpack the politics of the colonized body. It seeks to explore how Zora Neale Hurston’s *Their Eyes were Watching God* de-commodifies the black female ‘body’ and restores the ownership of that ‘body’ to the ‘self’. The paper approaches the black female body in Hurston’s novel as a colonized, passive and abused object and traces its figurative as well as metaphorical journey to finally find for itself a voice and identity. I suggest analyzing the dehumanization of Sarah Baartman to study the postcolonial repositioning of the black female body as a site of resistance instead of colonial violence. Besides, the interplay of colonial voyeurism and colonial violence in the Baartman case facilitates better understanding of Hurston’s postcolonial writing back.

**Keywords:** Body, Hottentot Venus, Dehumanization, Resistance, Grotesque.

**Bio note:**

Ankita Sen is a final year undergraduate student of English Literature at Presidency University, Kolkata. She has presented a paper on Partition Madness and Violence on Female Body with special reference to Manto’s select stories. She wishes to pursue research in the field of Fantasy Literature, Children’s Literature and Women’s Writing.

## **Silence, Voice and the Body: A Feminist Exploration of the Post-partition Indian Experience**

**Nirajana Chakraborty**

**Abstract**

The Victorian standards of civility and moral codes determined the early 20<sup>th</sup> century Indian society resulting in systemic appropriation of traditional cultural systems present in the sub-continent, restricting the spectrum of desire and sexuality expressed in Indian literary conventions and constricting the female identity, re-fashioning it into a parallel of the ‘the angel in the home’ figure of the ideal woman. The doubly-displaced in the cultural and political imagination of post-independent India were thus the women, who ironically were the population idealized for their motherhood in their ‘Motherland’ but not addressed as individuals presenting their own narrative of the decades of violence. By the latter half of the century the marginalized feminine critique of Partition experiences emerged as an alternative perspective of understanding, notably in the seminal works of Punjabi poet, Amrita Pritam and Writer, Ismat Chughtai, re-writing the history of women in the post-colonial discourse as we know it today. This paper attempts to trace, foremost, the evolving feminist consciousness relating to Partition in the women’s narratives as an agent of writing the Nation and the Feminine in the contemporary context. Secondly, the paper attempts to discuss the implications of locating the female body as a register of societal changes in post-colonial India and a site of patriarchal control to dictate the appropriated form of Femininity to cater to the politics of Nation-making. And finally, the papers attempts to situate the implications of the ‘living history of partition’ within the contemporary Indian society through an examination of the interrelations between body and silence as deliberate texts and thereby defenses in Urvashi Butalia’s *The Other Side of Silence* as definitive of a feminist understanding of trauma and violence.

**Keywords:** Trauma narrative, Body Studies, Post-colonialism, Partition.

**Bio-note:**

Nirajana Chakraborty is a final year undergraduate student of English Literature at Jadavpur University. She is interested in Ecocriticism, Post-Colonialism and Oral History. She has been independently researching on the traditions, demographics and cultures of the Sunderbans and has presented three papers at RUSA sponsored National seminars focusing on the same. Her work experience includes working with Times of India, Kolkata Society for Asian Studies, Calcutta Research Group and Heritage Preservation organizations. She is an experienced rapporteur, and an aspiring researcher.

**Science, a Metaphor of Nationalism: Acharya Prafulla Chandra Ray and Postcoloniality****Biswanath Banerjee****Abstract**

The scientific and intellectual Renaissance of Bengal in the late nineteenth and early twentieth century had acted as a major force in the triumph of independence of India and its progress towards a modern civilization. In the history of this new scientific awakening Acharya Prafulla Chandra Ray (1861-1944) occupies a significant position who realized the importance of science as integral to nationalist consciousness and nation building. Ray envisioned science to be a common concern of all humankind which was to be integrated with the development of a public use of reason and the emergence of Indian Nationalism through the establishment of national industry.

In this paper my endeavour will be to locate Acharya Prafulla Chandra not only as a scientist but also as an industrialist, a social thinker, an educationist and a cultural theorist who played a significant role in the social reformation, moral regeneration, economic development and political emancipation of India. In scrutinizing the corpus of Ray's writings on science, industry and society, I shall try to trace a consistent postcolonial strain in Ray that used the tools of mimicry and imitation to challenge the colonial apparatus.

**Keywords:** Renaissance of Bengal, Postcolonial Strain, Social Reformation, Economic Development.

**Bio-note:**

Dr. Biswanath Banerjee is an Assistant Professor of English at Rammohan College (University of Calcutta), Kolkata. He completed his doctoral studies from the Department of English, Visva-Bharati on the Writings of Acharya Prafulla Chandra Ray under the supervision of Prof. Amrit Sen. Dr. Banerjee had been nominated and worked as a Fellow of the UGC-UKIERI Project coordinated jointly by Edinburgh Napier University, Scotland and Visva-Bharati, Santiniketan, India in 2014-2016 (under the supervision of Prof. Bashabi Fraser, Prof. Tapati Mukherjee and Prof. Amrit Sen). His research interests include Postcolonial studies, Tagore studies, partition literature, late nineteenth and early twentieth century Indian English writing, Bengal Renaissance and history of science.

# **Sita's Agnipariksha in a Post-colonial India is to Survive through Translation and Transcription**

**Debottama Ghosh**

## **Abstract**

Post-Colonial manifestation of a nationalistic cultural oeuvre in most parts depends upon looking back on the national past or national history. One of the most specific re-imagining of this national identity happens through rewriting of the past. In case of India, its creation of a national identity in the post independence era was strongly influenced by the ideals of the ram-rajya sharing overt implications of the remnants of a patriarchal society formed on the basis of its historical epics.

In my paper titled, *Sita's agnipariksha in post-colonial India is to survive through Translation and Transcription* (working title), I aim to take upon a feminist gynocentric probe into why few retelling's of Ramayana survive from a pre-independence era and therefore, what it means to rediscover women centric Ramayana narratives in a post-independence world. However, on the other hand the post colonial context provides a space for this marginal voice to re-establish itself and make its presence felt in the refashioning of the identity of the new naton-state. I take three retellings of The Ramayana, *Chandrabati's ( a sixteenth century female poet) Ramayana* in translation by Nabaneeta Dev Sen (2020), two- Samhita Arni's *Sita's Ramayana (2011)* and Volga's *The Liberation of Sita ( 2018)*. All of these retellings subverts the male voice of the literary canonical tradition and narrates Sita's history and takes upon itself to shake up the grand narrative of India's cultural history and point out the existence of the "other", and question the very basis of twenty-first century feminine self assertion and place for female narratorial voice in post-colonial India.

**Keywords:** Post-Colonial Rewriting of History, Ramyana, Feminist Criticism, Gynocentric Criticism, Literary Canon, Sita's Marginal Voice, Gendering of The Text, Translation of Ramayana.

## **Bio-note:**

Debottama Ghosh is currently working as an M.Phil Research Scholar in the Department of English, Visva-Bharati, Santiniketan. Her area of specialization is Japanese Detective Fiction and Crime thrillers in the post world-war era. She has had publications on Shakespeare and the gendering of his female characters, the usage of myths and fairytales in Shakespearean dramas and on the Female Detective fictions of the interwar period England. She has also served as a guest lecturer in The Sanskrit College and University, Kolkata.

# **Interpreting Displacement, Trauma and Reconciliation in Tangled Threads: A Hmong Girl's Story by Pegi Deitz Shea**

**Akhayarika Parasar**

## **Abstract**

The victory of the communist forces during the Vietnam War proved to be the end of centuries old existence of Hmong villages in the mountains of Laos. Accused of treachery for siding with the Americans, a bloodbath awaited the whole community after the U.S. forces withdrew from their terrains. Many chose to flee to the jungles while others sought asylum in the refugee camps in Thailand and migrated to other countries. This paper aims to

explore the ways in which Hmong refugees deal with the trauma of displacement while struggling to adjust to the ways of their new country along with a constant tussle to maintain their ethnicity in the western world through Pegi Deitz Shea's novel *Tangled Threads: A Hmong Girl's Story*. In the novel, Mai an orphaned teenager, after having lived for years in a Thai refugee camp with her grandmother migrates to America to reunite with her uncle's family. While Mai's life changes for good with the best of opportunities in education away from the unsafe conditions of her homeland, her grandmother finds it hard to adjust to the ways of the American life especially because of her inability to speak or understand English. From a woman who could shield her grandchild from the violence of war, earn her own livelihood and put food on the table for Mai she becomes a shriveled old woman devoid of language and scared of almost everything in the house and the world outside. Refugees make inexplicable sacrifices to escape their world in search of a home where they could belong and live peacefully. But peace for them often comes at a hefty price that demands giving up their homeland and the life that they are used to for a place that is unknown to them with nothing but hope to tread along their path.

**Keywords:** Refugees, Hmong, Trauma, Displacement, Home, Language, Culture, Values.

**Bio-note:**

Akhayarika Parasar is a Research Scholar, Tezpur Central University, Assam, India.

## **Indian Agrarian Crises as Reflected in the Novel *Baromaas: Twelve Enduring Months***

**Shilpa Sarode**

### **Abstract**

The novel '*Baromaas: Twelve Enduring Months*' originally written in Marathi by Sadanand Deshmukh and translated in English by Vilas Salunke, is the winner of prestigious *Sahitya Akademi Award*(2004). The novel depicts a life of a Farmer's family of Vidharbha region of Maharashtra, India. Vidharbha region of Maharashtra is known for its famers' suicide due to giving up of traditional agricultural practices and adopting modern ways of farming. Before the advent of colonial rule, Indian farmers were never dependent on market for buying seeds, fertilizers and pesticide etc. They had their own indigenious ways of farming with native seeds and fertilizers made from the excreta of their cattle. Dependency on the market for hybrid seeds, fertilizers & new pattern of cropping has lead Indian farmers fall into the debt trap which has led them to end their life. In this novel Sadanand Deshmukh tries to bring forth the root cause of Indian Agrarian Crises through the gripping tale of *Tanpure's* family. Grandfather of *Eknath*, the protagonist of the novel, dies of hunger due to his denial of eating the food prepared from hybrid grains. He strongly opposes the new ways of farming practices but no one in the family listens to him. This leads *Tanpure* family falls into the cycle of debt trap and meet a tragic end. *Tanpure* family is a representative of many other families of rural India. If we trace the roots of the agrarian crises it goes to the colonial era. British along with



them brought the new ways of cropping pattern and other agricultural practices. In due course of time Indian farmers forgot their indigenous ways of farming which has led to many rural and urban problems in the country. Urbanization, unemployment, slums in the city, increase in crime rates and poverty are directly or indirectly connected to the agrarian crises of the country. The present paper is an attempt to explore the postcolonial realization of Indian agrarian crises as depicted by Sadanand Deshmukh in his novel.

**Keywords:** Colonial, Postcolonial, Hybrid, Money, Unemployed, Job and Crops.

**Bio-note:**

Dr. Shilpa Sarode, Assistant Professor, Department of English, LAD & Smt. R.P. College for Women, Nagpur, India.

## **Native Spaces and Diminishing Culture in Selected Poems of Manglesh Dabral**

**Srishti Raturi**

**Abstract**

The whole act of exposing the underlying structures initially needs a thorough awareness and acknowledgement of its formation. The analysis of people and culture in post – colonial studies needs a rethinking of the one directional attitude by creating open spaces of understanding. “ Only then did I hear ‘Rag Durga’ floating like the relics of civilization, I moved on towards it, its ascending scale rising like grass, and descending scale flowing like water.” These lines by Manglesh Dabral put forth the restless, diminishing culture which now survives in its remnants. Through the selected poems of Manglesh Dabral, the importance of native spaces and culture in decolonizing is highlighted. The paper examines the selected poems by de – hierarchizing and indigenizing certain patterns in the philosophy of one’s own culture.

**Keywords:** Decolonizing, Diminishing Culture, De – Hierarchizing, Native, Spaces.

**Bio-note:**

Srishti Raturi is currently a PhD Scholar in Shri Guru Ram Rai University, Dehradun, Uttarakhand. She has presented research papers in international and national conferences. The young writer has a published poetry and is exploring her interests in various literary domains of cultural studies and is working on English translations of Garhwali poems.

## **Woman and Her Objectification in the Society in Selina Hossain’s Writings**

**Pritilata Devi**

**Abstract**

The paper attempts a feminist interpretation of the selected writings, mostly short stories and novels of Selina Hossain to identify how the women issues have been addressed in her narratives. Especially a famous novelist, Selina Hossain is considered one of the leading authors in modern Bengali literature of Bangladesh. Her works mostly reflect the extensive women’s struggle in the patriarchal society of Bangladesh.

Feminism has taken a variety of forms, particularly in the latter half of the century, and has explored diverse means and outlets to express itself. Here in this paper I have selected some of her popular literary works to express the vision of feminism and would

sketch down how effectively she portrays the women and their body using ordinary language and statements.

Bangladesh is a Muslim dominated country. The rights of women, observation of women suppression etc are not widely welcomed as a topic of discussion. The paper also highlights the significance of women's cultural and social identities and their critical minds in are closely identified with the linguistic traditions and folk culture of their societies along with the idea of how the narratives unfold all the sufferings being in the dominated culture. In accordance with the norms of feminism, the significance of women's immeasurable sufferings, gender issues as portrayed in the selected literary works, is also examined and described in the research.

Unlike the other feminist writers how Selina Hossain picturizes the issues of women in depth through her characters and narratives is the main focus of my paper. Her way of addressing feminist views through the characters of an underprivileged rural scenario is the key concern of this research.

**Keywords:** Feminism, Body, Bangladesh, Society, Character, Women, Literature.

**Bio-note:**

Pritilata Devi is a Research Scholar (Ph.D.) of Centre for English Studies (SLL&CS), Jawaharlal Nehru University, New Delhi, India and also a faculty of ENH Department, BRAC University, Dhaka, Bangladesh.

## **Multilingualism as Resistance in Postcolonial World**

**Anil Kumar Swadeshi**

**Abstract**

The research article attempts to put forward an idea that multilingualism could be a case of resistance in postcolonial situation. The idea of use of native language or vernacular by a native in postcolonial world is an attempt to assert his identity but before that the native should understand how he has been marginalized or subjugated by colonial governments. In order to understand this marginalized individual needs to understand why s/he has been marginalized. This could not be done without understanding the language of the oppressor or the ruler who govern them. Hence multilingualism becomes important here as an agency to know the oppressor and then to protest against that oppressor to achieve independence from the subordination and marginalization. This further entails that without following multilingualism the identities of the victim and the victimizer could not be understood and revealed to the world. This paper tries to look into such cases where multilingualism has played a significant role in helping assert the identity of the natives in a global world where the feelings and emotions could only be shared in dominant language. But here both the language of the victim and the victimizer are required to understand the comprehensive picture showing resistance and reflecting anguish against exploitative practices and tendencies

**Keywords:** Multilingualism, Postcolonialism, Resistance, Multilingualism in Postcolonialism.

**Bio-note:**

Anil Kumar Swadeshi has been teaching English language and literature in English at the University of Delhi since 2006. He has presented numerous papers in national and

international conference and has written two books. Apart from completing three research projects at Delhi University he has also been trained as a linguist.

## **Coal and the Colonizer: How Agnes Kharshiing Resists the Mafia**

**Harpreet Kaur Vohra**

### **Abstract**

Postcolonial contexts have never acquired a static configuration as the colonies shed their original complexion to an extent while the masters only changed hands. With Neo-liberal tendencies defining the markets and a violent scramble for natural resources, the mafias, under many garbs have emerged as defining pivots of the new market. The coal mafia in Meghalaya has run riot for long, exploiting the resource and making millions out of its illegal mining and sale. The new masters follow slavishly, the same trajectory of their predecessors: control of the economy and exploitation of the true owners. Agnes Kharshiing, a Khasi woman and a vociferous activist has stood against the powerful coal mafia for years and even had to pay heavily when she was attacked by 40 men when she reported an illegal consignment. The attack left her in a coma for a week and hospitalization for several months. The paper seeks to examine how illegal mining of coal in the state of Meghalaya gave rise to inequities, environmental degradation and the emergence of a new colonial master, the coal mafia. The struggle of Agnes Kharshiing and the subsequent ban imposed on coal mining in the state represents the many resistances to new colonial dispensations in the face of money, muscle and political influence. The contexts thus have changed but the desire to control has, and will remain, a defining feature of any colonial narrative.

**Keywords:** Coal Mafia, Agnes Kharshiing, Meghalaya, Neo-Liberalism, Environmental Degradation.

### **Bio-note:**

Dr Harpreet Kaur Vohra teaches English at Panjab University Regional Centre, Ludhiana. She has a Doctorate on Margaret Atwood and has been selected for the Associate Fellowship at the Indian Institute of Advanced Study, Shimla for 2020-22. She specializes in English writing of North- East India and has published in *The Tribune*, *Sport in History* and the *NEHU Journal*. She has directed six plays and published a short story online.

## **Re-imagining Insanity, Crime and Spaces of Confinement: The Case of Tezpur Mental Asylum (1876-1912)**

**Nasruddin Khan**

### **Abstract**

The paper tries to show the ways in which the colonial authorities attempted to 'discipline' the colonial subject by creating various legal categories to re-define madness and crime. Tezpur Lunatic Asylum located in Assam, operated as the only mental health institution in colonial north-east India. This research explores intersection of colonial law, psychiatry, emotions and a maze of power relations within the confines of this mental asylum by studying such colonial categorization. The passing and implementation of various lunacy acts

show myriad ways by which the authorities were trying to make asylums more effective. The use of colonial records and a discourse analysis have facilitated in unravelling a vivid image of this closely monitored and highly regulated space. The paper explains that such dynamics of legal categorization point towards a quagmire of power relations within a colonial institution.

**Keywords:** Madness, Crime, Spaces, Discourse analysis, Colonial law.

**Bio-note:**

Nasruddin Khan is an Assistant Professor (History) in the Department of Law, Assam University, Silchar, India. His areas of interests are legal history and history of penology. He completed his M.Phil and PhD in History. He has written articles and presented papers in national and international conferences. Currently, he is writing a monograph on the legal institutions of colonial Assam.

## **Transhumanism, a Threat to the Biological Body?**

**Suma M S**

**Abstract**

According to the present science, living organisms are the products of evolution by natural selection (Darwin). First, humans started to interfere with it by experimenting on animals (“artificial selection”) and later with the human body (Eugenics). Is ‘transhumanism’ the next step in this line of development? It is a philosophical and cultural movement, which is now a literary theory and trusts technoscience to enhance human condition. Are the wild ideas of transhumanists like stopping the human body from aging, augmenting biological body with machine, space invasion and so on leading to the next level of human evolution or putting an end to it? Some of their beliefs to enhance the human condition or change her nature are not an adaptation for survival but a movement from ‘embodiment’ to ‘disembodiment’. The transhumanist’s idea of death as a disease shows their perspective towards the human body. Thus, either technoscience turning the human into “superhuman” as transhumanists think or ending evolution by natural selection when it comes to Homo sapiens is the main concern of this paper. What made the transhumanists to think the human body as a machine where one

can upgrade it when she wants? Evolutionary biology, history of western medicine, and theory of transhumanism are the basis of this study.

**Keywords:** Transhumanism, Evolution, the Human Body, Western Medicine, Machine.

**Bio-note:**

Suma M S, Research Scholar, English and Foreign Languages University, Hyderabad, India.

## **The Exotic and the Indigenous: Perspectives on Northeast India**

**Smaranjit Singha**

**Abstract**

Originating in the late sixteenth century from the Greek words “exotikos” (meaning “foreign”) and “exo” (meaning “outside”) the English term “exotic” has come to be associated with the distant, foreign or unusual in the common parlance in present times. But far from carrying an innocent, subjective set of connotations, the term “exotic” arguably evokes subtle colonialist underpinnings even in this post-colonial era. This is especially so in the multicultural space of India where mere celebration of cultural diversity may not address the underlying issues of cultural hierarchy. Particularly, in India general discourses on what should be regarded as normal or abnormal in terms of an accepted national culture seem to hinge upon the interconnected dual notions of the exotic and the usual. Quite disturbingly, the representation of the so-called north-eastern states of India as exotic in geographical and cultural terms is informed by a hidden power politics reminiscent of the Western Orientalist discourses. The subsequent effect of such discourses is what can be termed as the self-alienation of the indigene in their own land. Keeping this idea in mind, the present paper will make an attempt to look into the ways in which the master narrative of an exotic Northeast India operates at different levels and perpetuates the “Centre-Margin” dynamics in the country. The paper will focus on a few case studies based on real life that are relevant to the present topic and try to examine them through the postcolonial lens. An attempt will also be made to explore possible measures to counter the existing cultural hierarchy that differentiates the Northeast from the rest of India.

**Keywords:** Northeast, Exotic, Indigenous, India, Alienation.

**Bio-note:**

Dr. Smaranjit Singha, Assistant Professor, Department of English, Ramkrishna Nagar College, Assam, India.

## ***Situating The Crooked Line and God of Small Things in the Literary***

### **History of ‘Motherhood’ in 20th Century Indian Writing**

**Arpita Roy**

## Abstract

The Indian novel developed almost simultaneously with the national consciousness of the region. Often, these novels dealt with the anxieties of modernity by a spatial segregation of the hybrid outside, denoted by the man and the apolitical inside inhabited by mother/wife. Even the selfish modern woman was set in opposition to the self-effacing mother/wife. The traditional, de-sexualised, agency-less *Bharatmata* became a significant component of the national imagination. However, Indian women novelists began portraying the lives of women, including mothers, as complex, political and full of outside influences.

In *The Crooked Line*, Chughtai's mother-protagonist, Shaman is a hybrid figure. The bildungsroman is full of mothers who pursue their desire and discuss the 'unpleasant' economic and physical aspects of motherhood. Chughtai's interest in class owes to her identity as Progressive but she is also influenced by Indian women's life writing and novels by Brontes.

Unlike Chughtai's mother-narrator, although Roy's *God of Small Things* discusses desire in caste-gender intersection, it employs third person narrative where Ammu is seen from the children's eyes. The writings in-between -Mahasweta Devi's *Breast-Giver* (explores caste) and Geetanjali Shree's *Mai* (has daughter-narrator) - show that Roy's novel is not a radical break-away but a continuation in the literary tradition.

Representation of themes change along with time not only because of socio-political reasons but also according to the literary tradition and forms available to them. This paper will concentrate on the material and literary conditions that contributed to the particular kind of representation of mothers in these two texts and situate them in the literary history of 'motherhood' in Indian writing.

**Keywords:** Motherhood, Class, Literary Historiography, Indian Novel, Women Writing.

## Bio-note:

Arpita Roy is an MPhil Research Scholar in the Department of Comparative Literature in Jadavpur University. She received her Bachelor's and Master's Degree from Jadavpur University's English Department. She has presented papers in conferences including Ramakrishna Mission Narendrapur's *The Eclipse of the Bengali Intellectual* as well as RUSA 2.0 Sponsored Two-Day National Seminar on "Humanism and After: Literature's Journey

*From Humanism To Cyber Culture & other Forms of Posthumanism*” held by Midnapore College. Arpita Roy is also a spoken word poet and has performed in various cities across India.

## **Bodies in the *Haveli*: Perveen Mistry’s Adventures in Colonial Bombay**

**Richa Chilana**

### **Abstract**

Sujata Massey’s Perveen Mistry novels are a reworking of Cornelia Sorabji’s engagement with the division of space into public and private and the predicament of the *purdahnashins* (secluded women). Sorabji was the first woman barrister and zenana official to be appointed to the Court of Wards in Bengal. She was skeptical of abrupt changes such as women’s franchise, was a loyal supporter of the British rule and vehemently critical of Indian nationalism. Massey’s fiction is not only set in an interesting period of time in Indian history, it obliquely offers a post-colonial critique of the Orientalist nature of Sorabji’s *India Calling: The Memoirs of Cornelia Sorabji, India’s First Woman Barrister* and *Love and Life Behind the Purdah*. Sorabji staged the Orient with herself as a neutral and objective observer to satiate the curiosity of the Occident. The cases that came to her dealt with inheritance and succession, “in an itinerary and setting which were like an adaptation of the Arabian Nights.” Although the *purdahnashins* were given the liberty to give their statements from the seclusion of their quarters, judges and lawyers were always anxious about the identity of these women and the freedom or lack thereof to speak the truth. It was these fears and anxieties that created the need for women like Sorabji who could take their statements face to face.

Massey’s *Satapur Moonstone*, begins with Mistry, a solicitor entrusted with the responsibility of making the grandmother (*Rajmata*) and mother (*Chotti Rani*) come to an agreement about the future prospects of the king but later unravels to reveal dark secrets about the murder of the previous king. *A Murder on Malabar Hill* and *The Satapur Moonstone* are set in colonial Bombay and narrate the experiences of women traversing spaces inhabited and controlled by men. The focus on Mistry’s failed marriage also enables Massey to comment on the policy of appeasement practiced by the British with regards to the personal laws of various communities. This paper attempts to look at Massey’s fictional universe to understand how, as against the conventional whodunit, Massey’s is not a pre-lapsarian world that needs to be returned to its erstwhile state of innocence and decorum. With a focus on crime and its investigation, she imagines twentieth century colonial Bombay from the perspective of those who were pushed to the periphery because of their gender or political leanings.

**Keywords:** Solicitor, Pre-Lapsarian, Purdahnashins.

### **Bio-note:**

Richa Chilana is currently teaching at the Department of English, Maitreyi College, University of Delhi. She recently submitted her doctoral thesis titled “Negotiating the Veil: Purdah in Twentieth Century Indian English Writing” at Centre for English Studies, Jawaharlal Nehru University. She has an avid interest in gender studies, Indian English writing, post-colonial literature and popular fiction.

# **The State Apparatus and the Othered Body: A Study of Contemporary Pakistani Novels in English**

**Rukma Prince**

## **Abstract**

This paper looks at the larger structures involved in the creation and perpetuation of Otherness within contemporary Pakistani fiction in English. How does the state of Pakistan, a postcolonial theocracy held up by an elite bureaucracy and authoritarian military, contribute to the way bodies are constructed and represented? At a time when immigration is one of the most discussed of global crises along with terrorism, the role of embodied differences is highlighted in the everyday lives of certain sections of the world population.

Power relations presuppose agency, not deny it (Gordon 5). In a situation of power, one party is coerced into performing an action not because there is no possibility of acting contrarily, but because the conditions are such that only the former seems possible. Thus, even the concept of free will or the ethical code of conduct become catalysts aiding in the creation of unbalanced equations of power between the people and the state (6). These nuanced methods of subjugation do not seek to dominate by the erasure of established codes, but by the manipulation of preexisting moral and ethical understandings, as Foucault explains (96). Even though the most frequently used tool for ensuring this is law enforcement, or the power to police (Gordon 10), it is evident that governmentality depends on informal actors, from the mothers of *Burnt Shadows* and the native population of *Maps for Lost Lovers*, *Exit West* and *Home Fire*, to the general public in *The Golden Legend*, *Our Lady of Alice Bhatti* and *This House of Clay and Water*.

This paper proposes a study of these informal arms of governmentality to understand how they utilise the power structures of patriarchy, morality, religion, and racial supremacy, to exercise control of the population.

**Keywords:** Governmentality, Pakistani literature, Othering, Immigration.

## **Bio-note:**

Rukma Prince is a PhD candidate at the Department of English, University of Hyderabad. Her areas of interest include postcolonial literature, human rights narratives and cultural studies.

# **Postcolonial Negotiations through Select Poems of North-East India**

**Nilakshi Moran**

## **Abstract**

The literature from the North-Eastern India presents and manifests different aspects of the entire ecosystem concerning the region. Along with celebrating a picturesque aesthetics defining the political aspects of the land, the poetry from the region also contributes to the understanding of the postcolonial history. The postcolonial history of the land explained in poetry through the works of Kamal Kumar Tanti (Assam), Robin S. Ngongom (Manipur) and Temsula Ao (Nagaland) will be discussed through this paper. The postcolonial experience expressed through the works of the concerned writers are different from each other however,



the trauma or post experience memories associated with the very idea of colonialism can be understood by the respective works. The first anthology of poetry by Kamal Kumar Tanti namely *Marangburu Amar Pita* (Our Father Marangburu) describes the subaltern historiography and the postcolonial identity. The name given to the community that the poet belongs to as “tea-tribe” in itself is the result of an identity emerged due to colonialism. On the other hand through the poems of Temsula Ao, a new formed identity of the Naga can be delineated which reflects the massive influence of the post-colonial renderings. The themes of the quest for identity and selfhood, the hybridization of indigenous cultures as an outcome of colonization, modernity and advent of Christianity, are some of the prominent themes in the poetry of Ao.

**Keywords:** North-east, Subaltern, Postcolonialism, Ecology, Identity.

**Bio-note:**

Nilakshi Moran is a M.Phil Research Scholar, Dibrugarh University, Dibrugarh, Assam, India.

## **Domestic Violence: An Inevitable Part of Woman’s Existence**

**Sangeetha Gorak.**

**Abstract**

Each one of our lives are affected by COVID19 not rich or nor a poor, all have been impacted by COVID 19. In general, home is considered safest place for everyone. In totality the fact is, with deadly virus like COVID 19 which laid lockdown in place and raised issues like cases of domestic violence. This paper focuses specifically on domestic violence, when government announced to stay at home rules, economic uncertainty, and anxiety caused by the pandemic have led to an increase in domestic violence. All over the nation and world, victims of domestic violence are more stack to vulnerable and at risk to a frighteningly new degree of violence that has emerged. Here in India the situation is the same, the National Commission for Women (NCW) has raised an urgent alert about the increasing number of domestic violence cases since the national lockdown began from March 2020. Domestic violence includes a pattern of psychological, physical, sexual, financial, and emotional abuse. Acts of assault, threats, humiliation, and intimidation are also considered as acts of violence. While women alone don’t face domestic violence, the rates of violence and abuses directed at women are high, particularly from perpetrators known to them. According to the World

Health Organization, one in every three women across the globe experience physical and sexual violence in their lifetime and at least 30 percent of all women in relationships have experienced physical and psychological violence by their partners.

**Keywords:** Trapped, Health, Behavior, Human Rights Violation, Sexual Abuse.

### **Bio Note**

Sangeetha Gorak, MPhil Research Schola., Kakatiya University, Telangana State, India.

## **Issues of Gender and Ethnicity: A Postcolonial Feminist Approach to Jean Rhys' *Wide Sargasso Sea***

**Roshina Regie**

### **Abstract**

Feminist and postcolonial studies have shown a parallel concern with the production of new and more empowering subjectivities for those that are historically cast as subaltern in androcentric western contexts. Among the many women writers who sought to make up for the white maleness of the literary canon by giving colonized woman a voice and a history is, the Dominican - born English writer Jean Rhys. Her work *Wide Sargasso Sea* (1966) challenges the tradition of both literature and history by providing secondary and marginal women characters a story of their own. In addition to that, this piece of work is a subversion of Charlotte Bronte's renowned novel *Jane Eyre*. In the novel, we see an effort made by Rhys to show how she lends voice to Antoinette Cosway, the most silenced character in *Jane Eyre* and how she foregrounds the importance of creolized gendered subject within the hierarchy of European patriarchy.

This paper unwinds the way in which the sense of unbelongingness and gendered discrimination encountered by a creole, is particularized by the author, thereby representing the subjective dilemma faced by the women of third world countries. It's found that Rhys very deftly and poignantly portrays Antoinette's sense of inbetweenness and identifies it as a cultural and ethnic issue.

**Keywords:** Subaltern, Androcentric, Creole, Deftly, Poignantly, Inbetweenness.

### **Bio Note**

Roshina Regie is a Final Year Student of MA English, Marthoma College Thiruvalla, Thiruvalla, Kerala, India.

## **Patriarchy and the Politics of Seclusion: Reading Khadija Mastoor's *The Women's Courtyard***

**Nasmeem Farhin Akhtar**

## Abstract

This paper aims at a study of Pakistani writer Khadija Mastoor's novel *The Women's Courtyard* (trans.2018) as a text that foregrounds the gender dynamics against the backdrop of the socio-cultural and political upheavals marking the 1947 Partition of India. The novel was originally written in Urdu and was published in 1962 as *Angan*. It has been translated into English for the second time as *The Women's Courtyard* by Daisy Rockwell. Mastoor (1927-82), in the present novel relives the turbulent experiences in the Indian subcontinent in the 1940s, yet it steers clear of any reference to any direct impact of such politics of the state in the lives of the protagonists. Having said that, *The Women's Courtyard* focuses on girls and women, and on men as well, chronicling the disturbances and havoc wreaked in their lives by political events.

The present paper seeks to contend that while participation in active politics is considered to be purely a men's affair, this engagement comes at a great cost largely borne by women. Thereby it seeks to explore the metaphorical significance of a space to which women are confined and secluded from the outside world. It is governed by the hypothesis that any political event invariably takes in its stride the personal, familial encounters one experiences, no matter how detached the public seems to be from the personal, and secondly such events affect different individuals differently. Primarily through a study of feminist theories related to the post colonial stance, the present paper tries to examine how in *The Women's Courtyard*, unlike the argument posited in most Partition novels, a displacement from one's roots becomes an emancipatory experience rather than a traumatic one, for the lead women characters.

**Keywords:** Patriarchy, Space, Partition Literature, Post Colonial Feminism.

## Bio Note

Nasmeem Farhin Akhtar, Associate Professor & Head, Department of English Chairperson, Centre for Women's Studies, Dibrugarh University, Dibrugarh, Assam. Her areas of Interest are Modern Fiction, Shakespeare Studies, Women's Writing (Special Focus on South Asian Muslim Women's Writing).

## **The Yearning For Laissez-Aller: Unshackling The Overweening Supremacy by The Female Characters in Girish Karnad's Play *The Fire and The Rain***

**Mousoomi Aslam**

## Abstract

Girish Karnad was an applaudable author, who unveiled the complexities of women's life as well uplifted them from various atrocities through his sublime jottings with his acclaimed works. *The Fire and the Rain* astonishingly picturises the consequences held upon women by the domineering male authority through the characters Nittilai and Vishaka. Karnad exemplifies the point where a woman subconsciously endeavours to set free themselves from the hardships of male dominating authority. Nittilai and Vishaka yearn for laissez-aller, despite the age-old phallogocentric powers that rely upon women across cultures. Though they are hegemonised by the overweening powers, they moved in accordance to their rightful path to achieve the life which they yearn for apart from the institution of marriage. Karnad

indubitably explored the woman psychological conundrums that trammel up their lives by exquisite portrayal of disparate psyche of female characters. They are illuminated with the power of resistance to overcome the complexities of life. Karnad ostensibly built the characters in a way that create turmoil in the minds of audience by visualizing the mistakes, infidelity, lack of communication, which are weaved around the institution of marriage as a cobweb. The play is concerned with unshackling the conflicts experienced by women and their efforts to liberate themselves out of the unstifling social situations. Vishaka and Nitilai, from disparate communities seek for the achievement of same wish to unchain the enslavement so as live freely with eccentric happiness. These characters ride roughshod over their authoritative male supremacy to unfetter the manacles of subjugation. Karnad's plays are concerned with psychological problems, dilemmas and conflicts experienced by Indian woman in their different social situations, where the readers are driven to interrogate subconscious minds of the characters.

**Keywords:** Phallocentric, Laissez-Aller, Unshackling, Hegemony, Subconscious.

**Bio-note:**

## **“We’re modelled from trash”: Confronting Transhumanism and Critical Posthumanism in Ishiguro’s *Never Let Me Go***

**Santi Ranjan Sing**

### **Abstract**

In an era when “posthumanism” and “transhumanism” have turned out to be topics of philosophical and scientific enquiry, Kazuo Ishiguro’s *Never Let Me Go* (2005) pushes forward the conflict between critical posthumanism and transhumanisms. Transhumanism, as it aims at human enhancement through science and technology, still centres on the idea of anthropocentrism. On the other hand, critical posthumanism, rejecting the idea of human uniqueness, proposes that the human co-evolved with other life forms depending upon each other.

Cloning being the prominent aspect of Kazuo Ishiguro’s novel in order to constitute a better future society, (unbeknown to them) the cloned ‘individuals’ are designed to be only the organ donors to the humans who need certain organs to survive. And that has become normal in that speculative world of Ishiguro, until one of the three main characters Ruth, after finding her “possible” (on whom Ruth is cloned), reveals that they are modelled from “trash”.

This revelation somehow questions the notion of human uniqueness casting away the anthropocentric viewpoint.

Thus, through the characters' view, this paper seeks to examine how the text itself rejects the idea of human uniqueness thus propagating critical posthumanism while transhumanism is inexplicably embedded in the text. The dichotomy between these two notions deserves to be designated through this paper taking philosophical and theoretical supports from the works of Francesca Ferrando and Cary Wolfe. And finally, this paper also focuses on the very dystopian nature as portrayed in the text and its relations to various aspects of posthumanisms.

**Keywords:** Posthumanism, Transhumanism, Cloning, Critical Humanism, Speculative Fiction.

#### **Bio-Note**

Santi Ranjan Sing is an Independent Researcher. He was the Former student of M.A. in English (2016-2018) in The University of Burdwan, West Bengal, India.

## **Transnational Terror: A Comparative Study of VS Naipaul's *Magic Seeds* and Kiran Desai's *The Inheritance of Loss***

**Rajdeep Guha**

#### **Abstract**

The paper makes a comparative study of VS Naipaul's *Magic Seeds* and Kiran Desai's *The Inheritance of Loss*. Both the novels record the anguish of characters who are stuck in hostile territories. Although the contexts and settings of the two novels are vastly different, yet we find that the protagonists have become marginalised in the host societies where they have migrated to. The novels are a critique on the resistance and identity movements like the Naxalite and Gorkhal and insurgencies who claim to protect the rights of the poor and the subalterns. However, in the novels we see that the revolutions often act against the poor and inflict sufferings on the people who live on the economic periphery. The moral anguish that the protagonists suffer when they witness violence and xenophobia has been dealt with by the authors from different prisms. Both *Magic Seeds* and *The Inheritance of Loss* describe how the dreams of the protagonists are shattered when they migrate to foreign countries. The

paper investigates the different socio-economic and political factors that are at play behind the existential crises of the individual characters. The two novels end on different notes though. Kiran Desai seems to uphold the importance of family relationships that can act as a site of refuge for the alienated individual who has suffered for being an ‘other’ in a hostile social space. Naipaul, on the other hand, relocates his protagonist in different countries in search of peace but the quest ends in vain. The paper explores the processes of marginalisation that are at play in a world which is increasingly becoming transnational in values and perceptions.

**Keywords:** Insurgency, Resistance, Marginalisation, Culture, Hegemony.

### **Bio-Note**

Rajdeep Guha completed his MA in English from the University of Calcutta and thereafter, taught as a guest lecturer for more than 5 years in colleges affiliated to the University of Calcutta. During the said period, he was also a faculty member of Netaji Subhash Open University, Kolkata where he taught English literature to undergraduate students. In 2011, he joined the Department of English and Linguistics, University of Otago, New Zealand, as an MA (Thesis) student. After completing his thesis on postcolonial authors Jhumpa Lahiri and Kiran Desai, he returned to India. He has published papers in several online journals such as Muse India, Café Dissensus, etc. He has presented papers in numerous national and international seminars as well. He is a life member of the International Centre for Research and Development (ICRD), Sri Lanka and Indian Society for Training and Development (ISTD), New Delhi. Currently, he is pursuing his PhD from Lovely Professional University, Punjab, India.

## **What Was Anyone Supposed to Make of That?": *Small Country*'s Defamiliarized Narrative of War and Identity**

**Tyler Martin Sehna**

### **Abstract**

Gaël Faye's debut novel, *Small Country*, draws heavily from Faye's own experiences as a young Burundian citizen. A semi-biographical account, *Small Country* tells the story of young Gabriel, a boy of French and Rwandan descent who lives in Bujumbura, Burundi in the 1990s. When his country and neighboring Rwanda erupt into civil war, Gabriel soon finds himself, his friends and his family encircled by violence. In constructing a narrative that reflects the horrors of being forced to exchange childhood innocence for an untimely maturity, Faye almost can't help but fashion a traditional – albeit horrific – coming of age story. Regardless, *Small Country* manages to avoid playing into an automatized narrative structure; rather, Faye combines unique literary techniques with a distinct narrative framing and an elaborate conceptualization of identity to create a defamiliarized narrative - one that

uniquely depicts Gabriel navigating the hardships of war, maturity, and a sudden need to define one's self.

**Keywords:** Transnational, Identity, Ethnicity, Defamiliarized, Postcolonial.

### **Bio Note**

Tyler Martin Sehna is a graduate of Guilford College in Greensboro, North Carolina and is currently a first-year graduate student at East Carolina University in Greenville, North Carolina. He is studying toward an MA in English with a concentration in Multicultural and Transnational Literature. He lives in Asheboro, North Carolina and writes fiction and nonfiction, with a specific focus on biography and sociological writing. He plans to teach English at the undergraduate level once graduated.

## **Reading beyond “National Allegories” in the Postcolonial Space(s):**

### **Exploring Individual Experiences of Collectivities in *Dhobi Ghat (Mumbai Diaries)***

**Sagar Das & Aishani Pande**

#### **Abstract**

Frederic Jameson's attempt to theorize the “Third World” cultural production as “national allegories,” in his essay “Third-World Literature in the Era of Multinational Capitalism,” is not only accused of blurring the differences among and within several Postcolonial spaces, but also of homogenizing a body of multi-dimensional works as “an internally coherent object of theoretical knowledge.” Aijaz Ahmed, in his critique of Jameson's essay, denounces the term “Third World” for being exclusionary as it is defined only in terms of its experiences of colonialism and imperialism. Readings, such as Ahmed's, mark the demise of the increasingly dissolved metaphor of the “Third World” and announce the advent of the “Global South” in the fields of cultural studies. Thus, following the shift from a singular and essentialized identity of the Third World, towards the “multilocal” context of the Global South, this paper examines Kiran Rao's 2010 film *Dhobi Ghat (Mumbai Diaries)* to interrogate the impacts of heterogeneous distribution of postcoloniality in the globalised space of the Indian urban. By reading this film as a postcolonial text, this paper would be attempting to localize the grand narratives of transformation and replace it with the micronarratives of the intersected lives of the characters, e.g., a painter, a NRI banker, a

migrant from Bihar, and a small-town woman wronged by the big city. The spatiotemporal context of the “Global South” would also be discussed to explore the combining of the public and the private in the various individual experiences of collectivity — class, gender, religion, caste, diaspora — without incarnating the category of nation. Thus, focusing on the plurality and polyvalence of the Global South, this paper seeks to locate the literary/cultural paradigm which creates a way of exploring interconnections through narrative strategies without totalizing those relationships.

**Keywords:** Global South, Micronarratives, Postcolonial, Third World, Urban Space.

### **Bio Note**

#### **First Author**

Sagar Das is a final-year undergraduate student of English literature at Presidency University, Kolkata. His fields of interest include Dalit studies, Cultural studies, Postcolonial Studies and Popular Culture. He has mainly presented papers on Bengali Dalit Historiography. Recently he has presented a joint paper entitled “Writing from the Margins: Interrogating Cultural Decay in *A River Called Titash*” at a webinar on English Literature from Margins organized by RBC College, Naihati, West Bengal and is to be published in an anthology.

#### **Second Author**

Aishani Pande is a final-year undergraduate student of English literature at Presidency University, Kolkata. Her research interest particularly lies in Dalit Studies, Gender Studies and Partition Studies. Currently she is interning as a researcher in Partition Studies and Digital Humanities at “Chronicling Resettlement” organized by Kolkata Partition Museum. Among her works are the articles titled “Are We Really Going to our New Home?” and “Transcribed and Translated audio clips of Prafulla K. Chakraborty on the Bengal Partition”, both to be published in October 2020 by Kolkata Partition Museum website.

## **Picturing Women as Edibles: An Inimical Construct of Patriarchy**

**Rwiti Biswas**



## **Abstract**

French existentialist philosopher, Simone de Beauvoir, had observed in *The Second Sex* (1949) that women collectively in the society always have access to secondary source of power and authority, irrespective of the time frame they belong in. This well accepted convention that women are ought to be brought under ascendancy, stems from the power inequality in the social skeleton. This power imbalance somehow equals Charles Darwin's Theory of Natural Selection that states, "Those individuals who possess superior physical, behavioral, or other attributes are more likely to survive than those which are not so well endowed". The socially and biologically announced fittest extant are the males who dominate the power set-up within the community. Power flow laterally reminds us of the concept of 'food chain' where physically stronger animals prey upon physically weaker beings. Humans consider themselves as evolved actuality but somehow they are no anomaly to this concatenation, comprising the 'hunter' and the 'hunted-upon'. Thus, women are widely and metaphorically, without exception considered as edibles or consumable objects who exclusively act as a prey to the dissection of 'male gaze'. The title of this research venture is drawn from Margaret Atwood's novel, *The Edible Woman* (1969) that dwells on similar themes of metaphorical cannibalism and brutal personalization. The foremost objective of this paper is to find out the motley dimensions in which women are considered as 'eatables' and the extent of this daunting mess in the instant society, where the world is advancing in every possible direction towards intellectual illumination.

**Keywords:** Ascendancy, Power Inequality, Food Chain, Male Gaze, Edible Body.

## **Bio Note**

Rwiti Biswas, Fourth Semester, M.A. in English, Bhairab Ganguly College, West Bengal State University, West Bengal, India.

## **Politics of Representation: An Interrogation of the Portrayal of Algerian Women in Malek Alloula's *The Colonial Harem***

**Nazrana Haque**

## **Abstract**

Malek Alloula's *Le Colonial Harem* (1981), translated as *The Colonial Harem* in English by Myrna Godzich and WladGodzich, is a collection of essays that seek to expose the sexual exploitation of Algerian women by French colonisers. Alloula illustrates this through the photographs of naked Algerian women, mostly prostitutes that were taken for French postcards from 1900 to 1930. The representation of the Algerian women, naked or scantily clad in lascivious poses, served the French male colonisers' sexual fantasy. The French colonisers' narrative of the Algerian women, exoticizes the female body of the "other" and reinforces the colonial stereotypes of the colonised as savage, uncivilised and sexual. Alloula's work critiques the French colonisers' representations as far removed from the reality of Algerian women's lives and cultures, and questions the male colonial fantasy of

mapping women's body as part of the colonial project. This paper shall attempt to study the French colonisers' violation of the Algerian women's body, and contest the gaze of the coloniser and their representation of the colonised. Alloula's book is a postcolonial archive that revisits the French colonial sexual exploitation of Algerian women, yet, the question of the women's subjectivity seems to be ignored. Alloula re-presents the same photographs of the Algerian women from the French postcards, and, there is no space for the colonised women to reclaim their space through an alternate narrative. The Algerian women, initially mute victims of the French colonisers' gaze are now a victim of the postcolonial readers' gaze. Thus, this paper shall problematise Alloula's project of archiving the colonial sexual exploitation, as it renders the Algerian women voiceless, and also interrogate the relevance of *The Colonial Harem* as a postcolonial text.

**Keywords:** French Colonisation, Body Politics, Postcolonial Archive, Postcolonial Feminism.

### **Bio Note**

Nazrana Haque is a final year student of M.A. English in University of Delhi. She graduated from Miranda House, University of Delhi with a Bachelor's degree in English honors. My areas of interests include gender studies, postcolonial studies, partition literature, popular fiction and film studies. She has presented papers in various national and international conferences, in India as well as abroad. Recently, She also participated in an Academic Writing Workshop organised by Kirorimal College, University of Delhi, and have a book chapter published in an edited volume on partition literature.

## **Black Skin in Film: Postcolonial Narrative and Cinematic Representation**

**F Lalankimi**

### **Abstract**

In recent years, discourse surrounding race relations and identity in the context of colonial influence has generated a great amount of debate across cultures, media and academia. With the rise of African-American social activism, the narrative surrounding race relations has occupied a large portion of cultural outlets including the film industry. In light of clashing ideas within the debate of race relations, recent Hollywood productions have targeted the issues of race and aspects associated to colonial mindset in popular culture. The thriller movie "Get Out" (2017) directed by Jordan Peele and Ryan Coogler's superhero-action flick "Black Panther" (2018) offered

audiences with racially motivated rhetoric and anti-colonial visual representation. Both movies have been recognised and celebrated as having cultural relevance as they bring to the light the many related aspects of black and white relations and how such issues are conceptualized in society. The cultural significance of both these films lie in the fact that they address the issues in popular culture that are direct or indirect outcome of colonization. Frantz Fanon has written in *Black Skin, White Masks*(1967)about the racial tension and dehumanization that occurs in the presence of colonial domination; this narrative that has been carried out in the activism against racial inequality can thus be identified within the cinematic production of Peele’s and Coogler’s movies. While being different in terms of genre, the two films provide in-depth perspectives that have significant relation with the narrative that Fanon has identified In Cultures That Have Suffered Under Colonial Power.

**Keywords:** Film, Race Relations, Anti-Colonial, Cultural Relevance, Popular Culture.

### **Bio Note**

F Lalitankimi is an Assistant Professor in the Department of English at Government Zawlnuam College, Mizoram. She has completed her M.Phil in which she focused on the topic of genre fiction and is currently pursuing her Ph.D. which focuses on the relationship between cultural uprisings and popular mainstream practices. Her research concerns cultural studies where emphasis is laid on different aspects of popular culture ranging from literature and music, to political ideologies and common trends.

## **“The coming-of-age of a society”- Narrativising Intergenerational Histories of Naga Ethnic Conflict and Gender Discrimination in *A Terrible Matriarchy***

**Himika Chakraborty**

### **Abstract**

The indigenous population of North Eastern India has a long history of being marginalised and threatened by the politics of the Indian mainland. The 20th century saw the fallout of this alienation of the indigenous peoples of Nagaland, Mizoram and Assam from the postcolonial nation-state in a series of insurgencies and ethnic conflicts. Alongside the public history of the marginalization of the indigenous peoples, the private history of gendered marginalization in indigenous society meant that the ongoing political instability in the region also affected women’s lives adversely. Easterine Kire’s *A Terrible Matriarchy*, based on real-life people she encountered growing up in an Angami Naga community, seeks to explore both ethnic and gendered marginalization through the intergenerational stories of a number of women in a traditional Angami family— the young narrator Dielieno, her mother, her unmarried aunt and her grandmother, the matriarch of the family. Dielieno's coming-of-age is shaped by the rapidly changing values in an evolving Naga society in the latter half of the 20th century. In a

repressive society characterized by gender discrimination and internalized misogyny, women's private history of balancing the endangered indigenous traditions and challenges of modernity, their daily acts of rebellion and subversion goes hand-in-hand with their responses to Naga nationalism and assimilation with mainland culture. In this paper, I propose to read *A Terrible Matriarchy* as a work that traces the private history and societal evolution of a conflict-ridden indigenous society through intergenerational stories of women and entwined narratives of gender and ethnic marginalization. I would also like to enquire into the matrilineal passing down of gendered discrimination to facilitate the functioning of a patriarchal society, in conjunction with sociological studies about the structures and relations within a traditional Angami family and the larger community.

**Keywords:** Indigenous, Marginalization, Nagaland, Matrilineality, Conflict.

### **Bio Note**

Himika Chakraborty is a 2nd-year undergraduate student at the Department of English, Jadavpur University. She is a scholarship recipient from the Government of West Bengal and has presented papers at several academic conferences. She is also a student of Hindustani classical music and a member of women's and LGBTQ advocacy groups in her university. Her areas of interest include folklore, mythology, gender studies, music, popular culture and science fiction and fantasy.

## **Global Warning: Locating 'Zoe' and post-anthropocentrism in D. H. Lawrence's *The Fox***

**Debasis Sau**

### **Abstract**

Post-humanist thinkers predominantly deal with the modern man's relationship: with himself, with the world he/she lives in and with the non-human animals around him. Anthropocene, as its name suggests, is depended upon 'anthropos' meaning 'man' or 'human'. It is to be believed that the Anthropocene has been dismantled now and we have reached to an era of post-anthropocentrism. According to Rosi Braidotti, the dismantling of Anthropocene means that we have departed from our over-dependence on 'anthropos' or 'bios', the exclusive life of humans and arrived to the new concept called 'zoe', the lives of non-human entities and animals. 'Bios' represents the political and intellectual way of life while 'Zoe' talks about the unintellectual, pure and raw vitality of life. This same conflict of ideas pops up when we try to decode the works of D. H. Lawrence. Lawrence as a writer never resolved the idea of life. Whenever he tried to understand the meaning of life, he only diversified and intensified the debates around it. But a cursory look at his works shows that he always had the desire to find a friendship between human and non-human entities particularly animals. To take it further, in the novels like *The Rainbow* or *Lady Chatterley's Lover* or short fictions like *The Sun* or poems like *Snake* for that matter, we see that Lawrence always preferred the non-human/animalistic way of life over intelligent humanistic way of life. In my opinion, this is what

Braidotti termed as 'zoe', rather than 'bios'. For this, in my opinion, Lawrence's works can be bracketed as post-humanist as well as post-anthropocentric. In this paper, I shall try to elaborate this concept of 'zoe' from a post-humanist/post-anthropocentric point of view in D. H. Lawrence's famous novella *The Fox*, centred upon this pure, animalistic, non-human vitality of life.

**Keywords:** Post-humanist, Post-Anthropocentrism, *Zoe*, *Bios*, Human, Non-Human.

### **Bio Note**

Debasis Sau, SACT-1, Sukumar Sengupta Mahavidyalaya, West Bengal, India. He has done M.Phil. on "Beyond The Boundaries: Sexual Freedom In D.H. Lawrence's Select Fictions." His areas of interest are D. H. Lawrence, Dalit Studies, Anthropocene, Speculative Fictions, Film Studies, Popular Literature.

## **Unfettering the Swallow: Women's Body, Sexuality and Desire in the poetry of Kamala Das**

**Smitakshi Chowdhury**

### **Abstract**

Western feminism initially focused on issues particularly relevant to White, middle class women. It was realized much later that the ideals of Western feminism could not be homogeneously applied to women across all nations and classes, particularly in post colonial nations, where gender is governed by complex notions of race, identity, culture and colour. This led to a fusion of the two schools of thought. Post colonial feminism was seen as a potent tool to address the issues which Euro-centric feminism could not. Kamala Das' poetry addresses the experience of the Indian woman in the context of a post colonial world. In her poetry and autobiography, she addresses the conditions faced by Indian women within a postcolonial, patriarchal society- a state in which the woman is doubly colonized. The colonial hangover persists in notions of modernity, sexuality, morality, skin colour, gender and language. The issues are complicated with the expectations women are expected to live up to in a patriarchal society. Das' poems and autobiography address questions of identity, race, class, caste, colour, language, body and desire, love and marriage wherein the approach is to question and shatter notions, stereotypes and expectations in a blunt manner. Particularly in the Indian context, there was a deafening silence about women's sexuality and desire. In a society, where the man takes the onus of representing the feminine form, Das breaks new ground in talking frankly about women's sexuality, desire and bodies, while at the same time questioning the deadening aspects of marriage and motherhood. Thus, here too Das challenges the prevailing notions of associating sexuality with morality. The paper intends to examine representations of women's body and sexuality in the poems of Kamala Das.

**Keywords:** Post-colonial Feminism, Post-colonialism, Feminism, Kamala Das.

### **Bio Note**

Smitakshi Chowdhury is currently working as Assistant Professor in English at L.J.D. College, Falta, West Bengal, affiliated to the University of Calcutta. Currently serving as the Head of the Department of English. Completed undergraduate studies in 2015 from Shri Shikshayatan College, Kolkata, and Masters in English from the University of Calcutta in 2017 with a first class. Additionally, holds a degree in Editing and Publishing from Jadavpur

University, Kolkata and also works as an editor. Cracked the National Eligibility Test (NET) in Jan 2018. Areas of interest include Gender Studies, Indian Writing in English, Post colonial literature and Fantasy literature. Existing publications include papers on Mahesh Dattani, Women's poetry of World War I era, pandemic literature and the works of Saadat Hassan Manto.

## **Life and Struggle of Dalits in Urban India: A Study of Ajay Navaria's, *Yes Sir***

**Renu Singh**

### **Abstract**

In India, it is considered that caste is an age-old practice and in present times practiced only in villages or rural India. Urban spaces are casteless and less oppressive. There are larger opportunities in cities, for education and work, it brings a lot of people together. Urban spaces mix up castes. But this belief loses its meaning when we observe how Dalits have been treated even in the 21st century. It is believed that education has great social importance and has significant functions to create peace and harmony among human beings. It is an important tool of upliftment for Dalits from a state of dereliction to a state of prosperity and dignity. In reality, the effect of education, urbanization, and economic development fail to wipe away the caste practice. This might be true that in urban setups physical discrimination is less, but the psychological trauma faced by them cannot be denied. Dalits may enjoy some liberty and happiness in cities but there are different kinds of hardships and discriminations faced by them in metropolitan cities. Dalits are helpless to disclose their identity and live in fear of revealing it. Dalits are constantly engaged in negotiating between the harsh realities of the world and one's responsibilities and desires. They go through a lot of psychological pressures. They find themselves all alone juggling with their circumstances to keep their passion and dream alive. The insensibilities of people around, force them to question their identity. This paper tries to explore the world of urban Dalits, through Ajay Navaria's, short story, "Yes Sir", with a primary intention of observing and understanding the kind of emotional or the psychological trauma the Urban Dalits go through to survive.

**Keywords:** Dalits, discrimination, Urban space, education, Psychological trauma

### **Bio Note**

Ms. Renu Singh is Assistant Professor in English at Delhi college of Arts and Commerce, Delhi University. She has been awarded by M.A(English) and M.Phil. degree from Jamia Millia Islamia. She has published article on Dalit writings in journals. She has presented many Papers in various national and international conferences. Her area of interest are Dalit writings, gender studies and Hindi Cinema.

## **Colonial Emancipation: A Comparative Study of Postnationalism and Neocolonialism**

**Manu Tuli and Shantanu Ghosh**

### **Abstract**

This article throws light on the concept of postcolonialism and neocolonialism during the globalisation process. It explores the sufferings of migrants/immigrants during certain fatal

conditions in a country under several case study scenarios, in Syria, India and the United States. These people, who are usually from the middle-class, criticise the notion of 'postnationalism'. For example, in order to escape the civil war, the Syrian people tried to take refuge throughout the world. In India, the unacceptance of 'migrant' labourers by the cross-states portrays a picture of India not as a country with a united vision, but as a cluster of different states. India and Syria, both being third world countries, face social and political wars within themselves. But even in the United States, the incident of 9/11 depicts an attack on an earlier colony, America which has now made itself a new coloniser in the terms of neocolonialism. We argue that postcolonialism has now transformed into neocolonialism manifested in the very nature of these societies, using select examples as indicated above.

**Keywords:** Postcolonialism, Globalisation, Postnationalism, Neocolonialism.

### **Bio Note**

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## **Social and Psychological Dimensions of Gender Representations in Literature**

**Navdeep Kaur and Shantanu Ghosh**

### **Abstract**

The field of women's studies is quite intricately related to feminist theory, standpoint theory, intersexuality, multiculturalism, etc. It explores the lives of women, ideology, identity, and social discourse. In patriarchy, women are not given equal importance but are expressed as subordinate to men. In the post-feminism world-view, women are taking action and positioning themselves as equal to men. Studies on women indicate that there is a negative relationship between stress, anxiety, depression and marital adjustment. Gender has specific role in citizenship, culture and origin. Some studies find that males and females are psychologically different, while others argue that males and females are almost equally placed. Given this contradictory views, we see gender as constructed by social practices. The gender system is deeply and closed to hierarchy and leadership. Male gender is represented as heroic and chivalrous, whereas female gender is represented as caring and nurturing. For example, in children's literature males are represented as active and domineering while women rarely reveal their identity. Another example is that in the field of science, boys are thought to be showing more positive attitude towards science than girls. The consequences of gender ideology are projected on to the families and family-related behaviors. The central objective of this article is to identify how gender is represented in literature and how ideology of gender is constituted under the social and psychological dimensions.

**Keywords:** Gender, Identity, Hierarchy, Socio-Cultural, Psychological.

## **Bio Note**

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## **Politics of Cultural Hybridity: A Study of Socio- Cultural Ceremonies of Munda People of Paschim Medinipur**

**Mohonlal Patra**

### **Abstract**

Hybridity is the production of a new cultural forms and identities as a consequence of the colonial encounter. Hybridity in postcolonial societies can be in the form of a revival of a pre-colonial past – such as folk or tribal cultural forms and conventions – or to adapt contemporary artistic and social productions to present day conditions of globalization, multiculturalism, and transnationalism. The Munda tribes face so many socio-cultural interaction and subjugation. The clash of cultures produces something new and brilliant. Tribal history is not corroborating to the official history of the nation but proclaims an ethnohistory or alternate history that is contesting in nature. The tribe and non-tribe interaction in the history of India is virtually the interaction between two cultures – archaic and modern. But, how they accept one another's cultural practices, socio-cultural ceremonies and assimilate them in the domain of their common lives has not been scrutinized under academic studies. The socio-cultural ceremonies of Munda people are assimilated with mainstream elite culture. Through Mahasweta Devi's *Chooti Munda and His Arrow*, this paper is an attempt to show how the cultural ceremonies of the Munda people are hybridized and they can't retain their own cultural heritage towards the passages of time. Drawing from the theoretical concept of Bhabha's 'hybridity' and Spivak's 'subaltern' this paper would argue that how the assertion of cultural rights metamorphoses into cultural assimilation into the hegemonic culture that leads to the tendency to mimic the dominant culture.

**Keywords:** Hybridity, Munda Tribe, Ceremonial Practice, Subaltern.

## **Bio Note**



Mohonlal Patra, State Aided College Teacher, K.D. College of Commerce and General Studies, West Bengal, India.

## **National Imaginary, Precarity, and Agency in Basharat Peer's**

### ***Curfewed Night***

**Payel Pal**

#### **Abstract**

Basharat Peer's *Curfewed Night* (2008) is a searching portrayal of a Kashmiri identity in postcolonial India. A personal memoir, Peer's *Curfewed Night* deconstructs the inscriptions of the Kashmiri identity in the postcolonial India. The present article seeks to explore how Peer articulates the perplexity of being a Kashmiri Muslim through his experiences of being a precarious subject in, and outside the geographical territory of Kashmir. The article focuses on how Peer's text centralizes 1990 as a historically decisive year that saw the Indian state's imposition of AFSPA on Kashmir, and massive deployment of paramilitary forces-uncovering the postcolonial Indian state's nationalist aspirations. The article discusses how Peer bifurcates India's postcolonial nationalist psyche that locates the pathological 'other' in the bodies and identities of religious minorities. Drawing on Michel Foucault's theory of surveillance and Giorgio Agamben's investigation in contemporary bio-politics, the present article argues how Peer through his narrative challenges the pathological 'othering' of the Kashmiris by the dominant postcolonial narratives of Indian state, and engages with their individualities. Such a re-reading of Peer's text also aims to contribute a nuanced understanding of the continuing debates on the abrogation of Article 370 in Kashmir.

**Keywords:** *Curfewed Night*, Bio-Politics, Othering.

#### **Bio Note**

Dr. Payel Pal is serving as an Assistant Professor of English in the LNM Institute of Information Technology, Jaipur. She has completed her Ph.D. in American literature from Indian Institute of Technology Kanpur in 2016. She has also been the recipient of Gold Medal for acquiring the first position in M.A (English) in University of Kalyani in 2008. Her major research areas include South Asian studies, diaspora studies, cultural and film studies. Since her Ph.D. days, Dr. Payel has participated in several national and international conferences, and presented her researched ideas in an eloquent fashion. She is a life member of prominent literary bodies such as Indian Association for Commonwealth Literature and Language Studies, New Delhi (IACLALS), Global Research Forum on Diaspora and Transnationalism, New Delhi (GRFDT), and South Asian Literary Association, Seattle, USA (SALA). Besides this, Dr. Payel also her publications in notable journals such as *The Atlantic Literary Review*, *Contemporary Discourse*, *Criterion*, *Notes on Contemporary Literature*, and so on. She has also been contributing her thoughts on other forums such as *Café Dissensus* and *Live Wire*. Recently, she has been invited to take sessions on 'public speaking' and 'communication analytics' for the Executive Programme in Communication Strategies for Corporate Leaders (EPCSCL) IIM Calcutta.

**Unsnarling Dreams: The Enigmatic Healing World of the Angami Nagas**

**Abstract**

**“... of all forms of second sight, dreaming is the favourite and the best”**

--- John Henry Hutton

Dreams constitute an intrinsic part of basic human lives juxtaposing realism and surrealism at par. With its infringing idea of collapsing and coalescing the boundaries of terrain and beyond, it forms to be the greatest question unanswered by behavioral sciences, anthropology and history. The quench to understand the magnanimity of the mystery of dreams leads one to go through the timeless time tides of formative creation and perpetual creating into the genesis of the ancient cultures. The Angami Nagas of Kohima district of Nagaland had devised an entire science of dreams to flow through the vestiges of time. Dreams are used by them as omen and spirits and the dream culture even made a paw hinge to their healing world. The absence of western science of public health in the region mediated the growth of indigenous health practices based solely upon the Themumia (Shaman/Mystic-healers). Themumias have the super-power of travelling through lucid dreams into the terrains and beyond and thus protecting the clan families from the grab of evil-spirits.

The study will aim to burst the bubble of mystery enveloping dream healing of the Angamis with basic referencing to folklores. The research will also go a headway deviating from the earlier works basically consisting of the central study of the Angamis, the myths of healing counter-parting Christian healing and the dream science of Angamis. Through the work I would like to address questions as to how dreams occupied the pivotal role in the lives of the Angamis thereby establishing etched links of memory and dreams. The central study would establish relations between Shamanistic healings and later Christian healing traditions and concluding with the forage for the postulation of the Angami science of dreams as the primogenitor of contemporary Oneirology.

**Keywords:** Memory, Dreams (*mho*), Omen, Shaman (*Themumia*), Great Spirit (*Ruopfii*), Human Spirit (*ruopfii*), Non-human Spirit (*Terhoumia*), Tiger-man (*Tekhumiavi*), Christian healing, Oneirology, Public Health.

**Bio Note**

Reshma Deb is Department of History, Jadavpur University, Kolkata, West Bengal, India.

**Becoming Posthuman: Mutating the Post-colonial Citizen-Subject**

**Chandrima Pramanick**

**Abstract**

Identities are imposed on individuals whether or not they seek such labelling and classification. In the process of enthusing the narrative of nationalism in the post-colonial citizen-subject, the State also manages to draft and inject ideas of the ideal or the worthy citizen- bodies that adhere to the institutional decrees of morality, religion and subjectivity. The construction of such a system creates a set of conformist values that generate a social hierarchy based on the ontology of difference. This paper aims to engage with the structural philosophy of exclusion that territorialises the sphere of the posthuman individual by

analysing Prayaag Akbar's dystopic novel, *Leila*. This paper strives to locate narratives of the *Other* that aids in the construction of Aryavarta and in turn shapes a post-human subjectivity on either sides of the fence. The narrative of citizenship materializes the politics of the rights to belonging and existence, and demarcates a boundary between the pure, mainstream host and the polluted *Other* cast into the 'beyond'. This strategic orchestration of a hierarchic ensemble of places identifies, isolates and differentiates Purity Camp from East End from the slums from the sectors. In its attempt to locate a post-human subjectivity or subjecthood, this paper takes a post-anthropocentric approach to investigate issues of citizenship and whether or how advancement is perfunctory in terms of technology or tradition. This paper also tries to probe issues of appropriation and purgation as it may apply to the colonisation of body, mind and space in late 2040s, India.

**Keywords:** Belonging, Citizenship, Appropriation, *Other*, Posthuman

### **Bio Note**

Chandrima Pramanick is a M.Phil Research scholar, Department of English, Jadavpur University, West Bengal, India.

## **Eroding the Myth of Patriarchy in the Contemporary Indian English Women Novelist: The Selected Writings by Kamala Markandaya, Chitra Banerjee Divakaruni and Arundhati Roy**

**Prangya Priyadarsini Mohapatra**

### **Abstract**

Modernism was based on using logical means to gain knowledge while Post Modernism denied the application of logical thinking. The goal of Post Modern studies is to destabilize the patriarchal norms entrenched in the society that have led to gender inequality. Post-Modern Feminists seek to accomplish this goal through rejecting essentialism, philosophy and universal truths in favour of embracing the differences that exist amongst women to demonstrate that not all women are the same. As the time changes, new views and ideas are taking place and the new generation tries to compromise with old faith and new views. In Feminist theory and gender studies, gender essentialism is the attribution of fixed essences to men and women – this idea that men and women are fundamentally different continues to be a matter of contention. These ideologies are rejected by Post-Modern Feminists because they believe if a universal truth is applied to all women of society, it minimizes individual experience, hence they warn women to be aware of ideas displayed as the norm in society since it may stem from masculine notions of how women should be portrayed. Women portrayal in modern plays is more in keeping with traditional patterns than in Postmodern plays. Although this study is most concerned with the roles of women as expressed by the female characters and the feminine voice, a complete gender study is grounded in an evaluation of both the masculine and feminine points of view. Here, in this modern feminism and the myth of patriarchy in the writings of contemporary world are highly expressible by the Indian female writers.

**Keywords:** Modernism, Post-Modernism, Feminism, Myths, Patriarchy, Gender studies.

### **Bio Note**

Prangya Priyadarsini Mohapatra is working as a Lecturer in English, Centurion University of

## **Crimes and Punishments as Mentioned in Arthashastra**

**Meghna Tribedi**

### **Abstract**

We may think that crimes and the punishments didn't have much importance in ancient India but that's not true as through Arthashastra written by Kautilya we get to know that there were many details given on the genre of crime and punishment. Crime such as theft, homicide, treachery etc are mentioned and punishments in these cases include burning on the spot, death penalty etc are being levied based on the severity of the crimes committed. There are various excellent features of Arthashastra but probably the best part is the impartiality presented towards all beings not only humans but towards animals too even if the higher authorities for example the ruler committed a crime, punishments are also prescribed in that matter. Kautilya's Arthashastra is greater than any other historical text in that era for the context of crime and punishment especially because this has a distinct similarity with the topic in the modern context and the most remarkable feature is the amount of detailing given to the plethora of crimes which is indeed extraordinary given the era it was written in. Kautilya's Arthashastra has 150 chapters in total which is divided into 15 books, book 4 has 13 chapters and it was dedicated to the concept of justice system. Kautilya has intelligently dealt with this subject and has codified and modified several laws which shows his skills. He in details has wrote about pillars of a justice system idealizing an almost perfect one, he has shed light on the aspects of caste and gender as very important ones and he has confluenced cultural and legal principles on a high note which shows his modern mentality.

**Keywords:** Arthashastra, Kautilya, Treachery, Crime Punishment.

### **Bio Note**

Meghna Tribedi is a student at Scottish Church College, West Bengal, India.

## **Whose Map is it anyway?: Mapping in Contemporary South Asian Fiction**

**Pooja Sancheti**

### **Abstract**

In *Imagined Communities*, Benedict Anderson spends considerable space discussing the deployment of institutions of power, such as maps and censuses, to create a "grammar" for the "nation" to be successfully imagined, within both colonialist and nationalist discourses. Mercatorian projections flattened the earth (and distorted sizes of landmasses) and highlighted the economic potential of routes, which was greatly at variance from cosmological (vertical) maps or even local maps made for trade routes and military expansion. Overall, the colonial exercise in map making, as in census taking, was unable to account for the "multiple, politically 'transvestite', blurred or changing identifications" (166) that the lived reality of colonized communities presented. This, I argue, continues to be the case for the nationalist exercise in map-making as well.

In this presentation, I focus on select instances from the works of South Asian novelists such as Kamila Shamsie, Tahmima Anam, Amitav Ghosh, and Michael Ondaatje, and explore how maps or cartography are consciously used as a literary trope to underscore the intricacies, complexities, and 'transvestite' identities of the people inhabiting South Asia. These identities, almost invariably, do not sit comfortably over or under the political and legal boundaries that sovereign nations/colonial powers draw for themselves. Several characters in these novels are confounded by or obsessed with maps; the narratives themselves draw upon an imbrication of personal, cultural, and official maps in order to expose the tangled communities formed through history, language, culture, religion, topography, geography, and nation. Through the paper, my aim is to highlight this specific trope of narrative imagination of key contemporary South Asian writers, and show the continued engagement with, and complication of, the legacy of maps that have been drawn and redrawn for centuries now.

**Keywords:** Maps, Cartography, Contemporary South Asian fiction, Benedict Anderson.

### **Bio Note**

Pooja Sancheti was awarded her PhD in English Literature in 2014 from The English and Foreign Languages University (formerly CIEFL) Hyderabad. Her PhD research focused on postmodernism and magical realism. Her current research interests have shifted to contemporary fiction in English from South Asia, especially the writing being generated by women writers in this part of the world. She is an Assistant Professor in the Humanities and Social Sciences department at the Indian Institute of Science Education and Research (IISER) Pune, where she teaches courses in (English) Literature and English Language.

## **Development and Education in Post-colonial India: A Verifiable Study from Gender' Perception in Society and Literature**

**Keshav Nath**

### **Abstract**

The role of education in post-colonial times is to bring in smooth social change and to work as an optimistic alternative to open confrontation. Transformative movements and political campaigns have articulated challenges to the hegemonic culture, informed by caste, class, gender, and community. In modern times, an important site for the articulation of citizenship is education. The mainstream educational system through its institutions, curricula, and teaching-learning materials constructs and communicates notions defining the "ideal citizen." It has also been recognized that if development goals must be achieved, the system needs to address the question of women's development as a priority. India's financial plans (budget) have emphasized that the schemes for the removal of poverty should also focus on the development of women. The present paper attempts to describe a factual assessment of women's literacy in modern post-colonial and vocal India from the angle of literature. It will

describe how policies to control “power relations” between different sexes in society. Therefore, this paper illustrates real-life situations that form a zig-zag scale of development, including observations of experts in the fields.

**Keywords:** Post- Colonial Education, policies, gender, development, financial plans.

### **Bio Note**

Dr Keshav Nath is an Assistant Professor at Manipal University Jaipur. He teaches to undergraduate and PhD students. He has authored 2 Scopus publications along with 8 publications in National Journals (UGC approved and UGC Care Listed). He has published two books on Communication Techniques. He has supervised one thesis for the award of the degree to the candidate. He holds 4 AE Teacher Badges. Addition to this he is Executive Committee member of ELT@I Jaipur Chapter.

## **Re-writing the Mizo: Continuing the Narrative**

**Catherine Laldinpuii Fanai**

### **Abstract**

This paper attempts to establish that the central aspect of re-writing must be a continuous process in order to achieve a sustained and stable sense of self and identity. It shall argue that various factors continue to influence thought formation in terms of the construction of Mizo identity, and it shall situate the same while locating itself within select works of C. Lalnunchanga (born 1970), a Mizo writer of repute. Although the historical Mizo has been ‘recovered’ and ‘re-written’ into the records of literary history, reclaiming the centre through the historical is no longer sufficient to establish identity in a world which is still determined to a certain extent by colonial hangover as also by the hegemonic influences of globalization and neocolonialism. This paper will propose that maintaining the hold on the center is crucial to resistance against this existing hegemony and, that this can be achieved only when the re-writing continues, persistently centering the Mizo through the changes that time brings with it.

**Keywords:** Mizo, Re-Writing, Culture, Post-Colonial, Identity.

### **Bio-note**

Catherine Laldinpuii Fanai is an Assistant Professor, Department of English, Government Kolasib College, Mizoram. Her areas of Academic Interest: Postcolonial Studies, Culture

Studies, Native American Studies. She did M.Phil (2010) on “Towards a New Folklore in Selected Novels of Louise Erdrich: A Study in Ojibwean Culture and Identity”, from Mizoram University. She is currently working on a doctoral thesis on the select works of C.Lalnunchanga, an eminent Mizo writer on the issues of identity formation and culture from the Department of English, Mizoram University.

## **Print Culture and Dalit Identity: A Political History of the Making of the Dalit Counter-Public in Delhi**

**Priyanka Srivastava**

### **Abstract**

This proposed paper aims to survey the history of the discursive and ideological contestation between the Dalits and the ‘upper castes’ in the Hindi speaking regions of north India, and more particularly Delhi, through the medium of the Dalit print culture in Hindi. The Dalit print sphere in Delhi is a consequence of the various social, political and religious movements that have shaped the consciousness of the Dalit community in the city. These movements have found expression in the print form through memoirs, essays, pamphlets, magazines and other periodicals, biographies, life narratives, historical accounts, political tracts, social commentary, records maintained in the offices of the various movements, religious literature, poems and other works of fiction. This paper explores the particular social, political, cultural and religious movements that have contributed towards a creation of a Dalit print culture and a counter public to the ‘mainstream’. This is done principally by examining the role of movements in Delhi in producing and shaping the current nature of the Dalit print culture of the city, and partially by an ethnographically-influenced study of some of the actors and objects that define this domain. Finally, the paper concludes with an attempt to weave together the many implications of this narrative for a politically inflected reading of the rugged and often fractured terrain of this print culture that defines itself—above all—by very self-conscious tropes of its alterity from the “mainstream”.

**Keywords:** Dalit, movements, political history, print culture, counter public, Delhi.

### **Bio-note**

Priyanka Srivastava works as Assistant Professor in the Department of English at SGND Khalsa College, University of Delhi. She is currently pursuing Ph.D from the Centre for Media Studies in the School of Social Sciences at Jawaharlal Nehru University, New Delhi. The title of her thesis is “Dalit Media Field: Discourses in Print and Online Forums”. Her areas of research interest include the role of the media—in its multiple forms—in shaping and defining identities in contemporary post-colonial societies, cultural theory, caste and the study of marginality.

## **Religious Performance and Resistance of Gendered Body: A Brief Analysis of Sarpam Thullal Ritual in Kerala**

**Abstract**

A spectacular ritual performance Sarpam Thullal, is a part of the folk ritual practice of central Kerala. Revived in the Malayalam month of 'Thulam', it is alive as a ritual ceremony to appease the snake gods for well-being and prosperity.

**The Resistance of the Gendered Body**

In the recent years, the body has been radically rethought by both science and philosophy. The body can no longer be viewed as a natural object but a cultural representation constructed through various media. In this performing artform, the trance like dance with its rhythmic fervour, create a transient subjective identity and a novel communicative knowledge. A construction of a new discourse takes place, created and perpetuated by the performers. It questions the morphology and boundary of the sexed body, as a site of social and cultural inscription; of what circumscribes the "Female Body". Shaking the foundations of gender and the system of compulsory sexuality. It plays a resistance against the political focus and strategic interest of the patriarchy. The naturalized notion of "the" body which consolidates the culturally hegemonic identities along sex/race/sexuality axes of differentiation. These standards ensure that the body does not transgress its boundaries, is itself a consequence of taboos that render that body discrete, by virtue of its stable boundaries. The deregulation of such exchanges accordingly disrupts the very boundaries that determine what it is to be a body at all. The religious performance breaks the shackles of the contemporary culture's representation and understanding of the female body, as it is to be contained, enclosed, smooth, easy to look at easy to handle, much like a statue or even a consumer object. The usual customs and conventions do not apply, to the body in the new transitional social space, creating an atmosphere of ambiguity. The ritualistic performance is an antithesis to the orthodox art forms and cultural norms, representing a threat to the established codes and notions.

**Keywords:** Gender, Body, Performance, Ritual, Identity, Trance, Resistance.

**Bio-Note**

Aiswarya Suresh Kumar, II M.A English student at Central University of Punjab, Bathinda. An aspiring researcher scholar, from a young age she was always fascinated by the rich native culture and ritualistic performances. Having an experience of growing up in another country, she learned about the inequalities affecting both women and the folk indigenous ritualistic practices and artforms. Inspired by the experience of the performance artform named "Sarpam Thullal" conducted annually at her maternal home, she conducted a brief analysis of the involvement of the gendered body in the ritual as a part of her undergraduate research.

**No Room of One's Own: Rethinking the Idea of Female Domestic Space in  
India during the Pandemic of COVID -19 through Virginia Woolf's A**

*Room of One's Own*



**Abstract**

Women have fought for their right to have their space: physical, intellectual and political. Privacy is important for women; to think, to create and just to rest from hours of paid and unpaid (domestic) labour. Virginia Woolf's 1929 essay, *A Room of One's Own* argues for this space. Through a Marxist lens, she argued that for women to end patriarchal hegemony, they need to re-write their own 'fiction' (their narratives) and for that, they need money and space. But today, amid the pandemic, one's need for their own room has become extremely significant. The idea of self-quarantining, however, remains a privilege in countries, like India, due to its massive population and extreme poverty. And this leads to a very important question, has the pandemic robbed women of their personal space and privacy in their households, more than ever? The present pandemic has forced us to rethink the politics of postcolonial feminism and how women find themselves in conflict with their limiting space. The pressing problems in the postcolonial world such as domestic abuse, lack of financial independence and education, a huge family and unending domestic labour, have been heightened in the pandemic. Thus, Woolf's call for space (both physical and political) for women is significant. In this paper, I would like to analyse how the pandemic has affected the domestic space of women in India, through Woolf's politics of feminism. And perhaps how there will be a need to re-define the politics of postcolonial feminism, post the pandemic.

**Keywords:** Postcolonial Feminism, Women and Pandemic, Marxist Feminism, Domestic Abuse, Family and Patriarchy, Women and Health.

**Bio-Note**

Aditi Behl is currently pursuing a Masters degree in English Literature from St. Stephen's College, University of Delhi, India. She completed her bachelors from Miranda House, University of Delhi. She is passionately interested in research in postcolonial narratives, feminist narratives and the politics of nationalism in South-Asia. She has worked with research projects in these areas.

**The Weave of My Life; A critical study of environment and ecological crisis and their effects on Dalits**

**Sk Samim Bulbul Ahmed**

## Abstract

“Man alone changes the shape of the world” (“Technology for Mankind” by J.Bronowsky).He tries to get much more from the nature with the command of technology, being indifferent of further consequences .As a result, the disbalances-the reverse of symbiotic relationships of all kind of flora, fauna and organisms-appear in every existential sphere where life becomes quite vulnerable to live on. And herein lies the need of understanding ecological crisis-its causes, its consequences and its connection to human culture and literary text and above all, the ways of warding off/preventing ecological crisis while sustainable development is on its own progressive mode. Questions most often are raised against literary composers that they only relish the beauty of nature but do nothing to protect/preserve it like the natural scientists, environmentalists etc. But actually, literature in communion with nature-study creates a canon termed as ‘eco-criticism’ ;it is an interdisciplinary study since it calls for collaboration among natural scientists, writers, literary critics ,anthropologists, historians and more. Urmila’s “The Weave of My Life” gives us detailed account of dalit women’s oppressions but the concern for nature in respect of pastoralism, wilderness, simplicity and culture can never go unheeded. This research article penetrates into the culture of Mahar community and their dependence on environmental resources to live on and tries to sort out the cause of disequilibrium of natural organisms-can dalit life sustain itself if culture gets disrupted, natural disasters appear due to ecological crisis?

**Keyword:** Ecology, Eco-System, Ecological Paradism, Ecological Crisis, Eco-Criticism.

## Bio Note

Sk Samim Bulbul Ahmed, (NET, JRF), is assiduously pursuing research on ‘Dalit Literature’, such as Bama’s “Karukku”, Ilaiha’s “Why I am not a Hindu”. He is currently working as an assistant teacher of a high school in west Bengal and concentrating on “The Weave of My Life”, a memoir of Urmila Pawar.

# Decolonizing Technology and Post-colonial Predicaments

Roshni Babu

## Abstract

Advancement in science and technology in India has been promulgated by various models of engagement with it. While the ideologies that harbor these models are rarely debated, its testing ground is usually the success and failure of several governmental programs. Since it was during the colonial period that the modern notion of science and technology made its way into India under the guise of 'civilizing mission' there were fervent sentiments against it on the side of nationalist movement. It is amidst such hue and cry against it that Indian philosophical outlook regarding the nature of scientific and technological advancement took shape. Both Gandhi and Nehru viewed technology or development through machines as corruptive by nature; hence, for them, the future of India lied in its villages, or in rural towns, than in the cities. Among its alternative visionaries one counts Malaviya for his belief in the confluence of faith and technology. In the realm of vision concerning technology, his ideas clashed with that of Swadeshi movement who advocated the boycott of foreign goods, especially the British ones. It is the developmental model of technology which Malaviya subscribed to that clashed with the Swadeshi model. There were of course aberrant voices even during colonial period, such as that of Visvesvaraya's whose views regarding advancement of technology through modernization was not leveraged upon a supplementary ideal of faith or spirituality as we see in Malaviya, and that of Ambedkar's whose views envisioned an alternative political ideal in itself. In post-independent India we see more of similar voices unhinged from a spiritual ideal advancing their technocratic visions with the aid of rallied political support. If this is the face of technological thinking in post-independent India, then, is this befitting to be called post-colonial thinking on technology in India?

**Keywords:** Technology, Decolonial, Postcolonial, Colonial, India, Faith, Spiritual Ideals

Dr. Roshni Babu did her PhD from IIT-Bombay, department of HSS, in the area of modernity in Indian philosophy during the colonial period, focusing on the works of Krishnachandra Bhattacharyya and Immanuel Kant. Her publications have appeared in *Sophia* (Springer), *JICPR* (Springer), and *Indian Philosophical Quarterly* (IPQ) among others. Her current work lies broadly in the areas of post-colonial thinking in the realms of technology, bioethics, as well as, in contemporary Indian philosophy. She currently works as an Independent Researcher.

# Re-Conceptualising Racial Identity of Subaltern Malaysian-Chinese Community in Tash Aw's *We, The Survivors*

Gheeta Chandran & Foong Soon Seng

## Abstract

This paper discusses the dynamics of subaltern identity in Tash Aw's *We, the Survivors* through a guilt-ridden dialogue with a journalist. An ex-convict, Lee Hock Lye often recalls his past life as a working class and "no money Chinese people". The narration reveals double subjugation and accentuates the subaltern Chinese's exclusion in the society. Therefore, the paper aims to analyse the colonial concepts of identity that operates in Malaysia which leads to an imagination of 'Malaysian-Chinese' as 'outsiders' through Lee Hock Lye or more commonly known as Ah Hock's narration as a member of a subaltern Chinese community. Racial identity is constructed, and reconstructed by individuals in the presence of Others, it is implied, imagined and perceived as real. As the subaltern identity of the marginalised people are constantly homogenised and overlooked in the postcolonial studies, it is imperative to re-conceptualise the subaltern Chinese identity in Aw's *We, the Survivor* and acknowledge the fact that one's own identity as "fluid and transforming" (Richards, 2010). Colonial constructions of subaltern Chinese identities positioned them as the Others in Malaysia and the homogenisation of subaltern identity further reinforces stereotypes and prejudices. Thus, such homogeneity positions them as the victims of exploitation and discrimination in society. This research aims to explore the notion of identity in a postcolonial literature as contemporary postcolonial setting with its emergence of immigrants, hybrid realms and rise of various cultural diversities, identity often surface as an important issue to analyse. Contemporary identity construction endures colonial constructions of race. It is understood that racial identity is derived from the socio-political context of colonialism and postcolonialism. The research thus will argue the ways in which the construction of identity in the postcolonial world are viewed and presented in a subaltern Malaysian-Chinese community as an attempt to understand the dilemma and sufferings of these people through Tash Aw's *We the Survivors*.

**Keywords:** Colonialism, Postcolonialism, Othering, Racial Identity, Subaltern Identity, 'Malaysian-Chinese', Marginalisation.

## Bio Note

Gheeta Chandran obtained her degree in B.A (Hons) Literature in English (UKM) and M.A Postcolonial Literature in English (UKM). She is currently serving as a lecturer in the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman, Perak. She is interested in Colonial and Postcolonial Literature, Diasporic Issues, Mythologies and Folklores and Malaysian Literature in English based research and projects.

Foong Soon Seng is currently a PhD student at the Faculty of Arts and Social Sciences, University of Malaya. He is also a lecturer in the Department of Languages and Linguistics, UniversitiTunku Abdul Rahman (Kampar Campus) Perak. His research interests include

## **The Journey of Rupi Kaur's Poetry from Cyberspace to the Traditional Print Medium and the Inherent Debate of Legitimacy Surrounding Her Work**

**David Lagachu**

### **Abstract**

The idea of literature, as a collection of written and printed words, has stood the test of time but the platforms of producing and distributing/showcasing literature have changed considerably in the digital age. Today, literature is no longer confined within the pages of a printed book. In the present internet era, the booming of the social media sites has brought about unheard of but encouraging changes, in the form of unconventional but conspicuous platforms, for aspiring writers to showcase their creativity. The best part is that they can choose and pick a suitable platform or app, as per the demand of the subject matter of their writings, without facing any restriction of time and space. Rupi Kaur falls under the category of Instapoet – a term applied to those who use Instagram to showcase their poetic creations. Her success on the cyberspace gave her the motivation to claim her right to legitimacy in the world of hardcore and conventional literary canon. However, her laurel rests both on her popularity on the cyberspace and the published versions of her two volumes of collections of poetry – *Milk and Honey* (2014) and *The Sun and Her Flowers* (2017). Is it just a passing phase or does Rupi Kaur and her ilk represents what the future of literature would look like?

**Keywords:** Cyberspace, Social Media, Instapoet, Internet, Digital Era.

## Bio Note

David Lagachu is an Independent Researcher.

## Preserving Cultural Heritage in Literary Text: Reading the 'Textual Third Space' in Three Short Stories from Nagaland

Ivy Roy Sarkar

### Abstract

Contemporary cultural productions from Northeastern part of India, both in English and vernacular languages, have attempted to preserve the 'cultural heritage' into the diegetic space of their writing to educate the younger generations about their rich cultural past. A recent anthology from Nagaland edited by Anungla Zoe Longkumer *The Many That I Am, Writings from Nagaland* (2018) traces the social and cultural history of Nagaland through intense mediation on the intangible heritage of Naga people by claiming women's subjectivity and agency in bearing the cultural tradition. Taking three short stories by SirawonTulisenKhating, JungmayanglaLongkumer, and Emisenla Jamir this paper would argue that the women writers of Nagaland create a 'thirdspace' (both/and) feminist consciousness in literary practices resulting from crossing the disciplinary boundaries to problematize the writing as a vehicle for preserving the polyphonic cultural expression.

The cultural heritage like weaving, storytelling, pot making, and the art of tattooing are some of the legacies from the past which the women have to pass down through generations. With the 'anxiety of authorship', to lend the feminist concept of Gilbert and Gubar, the Naga women writers apply the subversive strategies to create a new socio-symbolic poetics in their writings that deviates from Indian Literary canon. This paper discusses this new postcolonial genre of women writings as a form of resistance from the margin.

**Keywords:** Cultural Heritage, Textual Thirdspace, Naga Writings, Anxiety of Authorship, Women Writers.

### Bio Note

Ivy Roy Sarkar is currently doing her Ph.D. from Indian Institute of Technology, Roorkee, in Northeast Indian Anglophone Literature. She is M.A. in English, from the Department of English, Banaras Hindu University, India. She has also presented her papers in several National and International conferences in India. Her several visits to Northeast India and interviews with writers and poets help her to shape the research work. Her areas of interest comprise South Asian Fiction, Northeast Indian Anglophone Literature, and Spatial Studies.

# **The Colonial Evils Depicted in Joseph Conrad's *Heart of Darkness***

**Md Masihur Rahman**

## **Abstract**

Written in the colonial context Joseph Conrad's *Heart of Darkness* is a potential exploration of the nature of colonial evils and hypocrisy. Set in an atmosphere of gloomy darkness dominated by criminality towards humanity the narrator reveals his agonising experience and realisation regarding organised plunder of the colonial human/natural resources. The novella published in book format in 1902, is partly based on the writer's experience in the Congo basin where he was appointed a captain of a river steamer named Roi Des Belges in 1890. The novella published during hey day of European colonialism represents in its multi-layered capacity some distinct forms of evils associated with Colonialism. As part of postcolonial study this article would like to explore forms of such colonial evils. Three distinct forms of evil are prominently found in the novella: the base, primitive instincts like lust and greed associated with individual take the shape of evil in some characters; the banality of ordinary mankind whose wilful silence and assumed denial helps the evil to grow; and the colonial European hypocrisy and trading secrets shows its evil aspects in Congo. Although *Heart of Darkness* has highlighted more the primitive and base evil the colonial evil has been depicted in its ugly shape through the images, metaphor and phrases in the novella. Going through the colonial evil this article would like to contribute to broader understanding of inclusive humanism.

**Keywords:** Evil, Colonial Site, Hypocrisy, Discourse, Humanism.

## **Bio Note**

Md Masihur Rahman is an Assistant Professor of English at Sukanta Mahavidyalaya, Dhupguri, Jalpaiguri, West Bengal. He has completed his masters from TM Bhagalpur University. His areas of interest are- Postcolonial Theory and praxis, Indian writing in English, subaltern study, Dalit Literature.

## **Exploring the Aspects of Geo-Social Politics and Identity Politics in Diasporic Literature through Agha Shahid Ali's Poems in The Collection *The Half-Inch Himalayas***

**Deeptak Koley**

## **Abstract**

The Kashmiri American poet might have breathed his last 19 years ago but his legacy and beautiful works have never ceased to touch. Widely recognized for his heart wrenching and

melancholic poems, mostly concerning Kashmir, he has been considered as one of the greatest canons of Diasporic Literature. With the recent developments regarding Kashmir in the South Asian Geopolitical nexus in the last 12 to 13 months, this paper looks back at the “exiled” poets works regarding his homeland, Kashmir, and the geo-social and identity politics associated with it, exploring their relevance both in the field of Diasporic literature in context to the recent developments in Kashmir.

This paper will take into consideration the poems from Agha Shahid Ali’s stellar collection *The Half-inch Himalayas* which happen to be one of the most iconic diasporic works of the Kashmiri author. This paper focuses on dissecting the geosocial politics and the identity politics involved in the poems of this collection as a means to identify the significance of the same in Diasporic Literature which in turn will point towards the relevance of the work, the geosocial political, and identity politics associated with the same and how these are relevant in the current tumultuous situation that Kashmir is in today.

**Keywords:** Kashmir, Diaspora, Identity Politics, Geosocial Politics.

### **Bio Note**

Deeptak Koley is currently pursuing Bachelor of Arts in English (Honors), Amity Institute of English Studies and Research Kolkata, West Bengal, India.

## **(Re) Writing History Interrogating Postcolonial Frameworks in ‘Northeast’ India**

**Brinda Kumar**

### **Abstract**

This essay seeks to investigate how the category of ‘Northeast’ India has been refigured in postcolonial studies and to understand if it is a productive argument while dealing with questions of writing histories of the region.

How can the category ‘Northeast’ be problematised? Colonial boundary making practices and construction of communities as ‘tribal’ have been utilized by the postcolonial nation state. The onslaught of the ‘postcolonial’ has largely followed a developmentalist trajectory in these states, in the post- independence era. It has categorized these communities as ‘primitive’ and ‘backward’, following developmentalist narratives. The rhetoric of national development left out the most vulnerable communities from the benefits of these initiatives.

Most interventions in postcolonial studies have sought to understand this lacuna through frameworks of resistance. The historical project of subaltern studies, seeking to give ‘voice to the voiceless’ (Guha) have sought to articulate concerns of agency and dominance in particular ways. In its critique of nationalist historiography as elitist and exclusive, the



subaltern studies collective made important inroads. But its categorization of subaltern, and its study of anti-colonial frameworks was again instituted through pre-defined structures such as that of resistance. Does this feature as the only way through which histories of oppressed communities get highlighted? How do we understand the region clubbed together as the 'Northeast', consistently at odds and marginal to the notion of the Indian nation-state? Is it enough to categorize these under the rubric of subaltern?

This essay therefore, seeks to understand if new methodological concerns can be initiated to write histories of the 'Northeast', and if postcolonial thought can begin new discussions, especially in the midst of a raging pandemic.

**Keywords:** Northeast, Subaltern, Postcolonial Thought, Oppressed Communities, Anti-colonial.

### **Bio Note**

Brinda Kumar is currently an M.Phil Research Scholar in Modern History at the Centre for Historical Studies, Jawaharlal Nehru University, New Delhi, India. He has completed his Masters from the same institution in Modern History (2019). He has graduated from St. Stephen's College, Delhi University (2017) with History Honours. His research interests include histories of frontiers and borderlands, especially the Northeast, intersections of gender and history, migration studies, history of ideas and tribes in history among others. He is particularly interested in colonial interventions in the creation of categories in the North East Frontier, and am engaged in research which focuses on some of these concerns.

## **Ethnic Marginalization and its Response: A Study on North Eastern Poetry**

### **Abstract**

Indian literature and poetry have come a long way from the stereotypical portrayal of the colonizer to the post-colonial response by the Indian litterateurs. While Indian poetry covers a diverse range of poets from around the country carrying their own local traditions and way of life, the North-Eastern region of the country is still excluded from the mainstream vision. Geographically as well as ethnically, the North Eastern states of India have been marginalized and often ignored. For a very long time, North East was, for the rest of India, an exotic and enchanting terrain, a tribal paradise, which was both distant and unfamiliar. But the North-East has never been a homogenised province as seen by the mainland. It consist of several States with their own distinct cultural and ethnic enigma, a historically weighted tradition and a treasury of literary compendium. The poets of the North-East, diverse in their

tribal identities unite in their poetry against common concerns such as environmental degradation, corruption, loss of identity and cultural values, conflict, migration and violence, insurgency, terrorism and the struggle to attain a political space among the mainstream audience. This paper aims to study the portrayal of the issues of marginalization and ignorance faced by the people of the North-East by the poets while also making an attempt to understand their technique of addressing these concerns through their poetry.

**Keywords:** Politics, Marginalization, Ethnicity, Indigenous Culture, North Eastern Poetry.

### **Bio Note**

Angana Chakraborty is a Postgraduate in English literature from Tezpur University. She graduated from Handique Girls' College with an Honours in English Literature. She specializes in Indian Writing in English and holds a special interest in poetry. She is also an avid enthusiast of Indian history and mythology and aims to pursue her research in areas relating to the same. In her spare time, she enjoys reading, creating content for her blog, writing short stories and poetry. Her poems have been published in several magazines as well as newspapers.

## **Post colonialism, Folklore and Indian Writing in English**

**Shruti Amar**

### **Abstract**

The critical discourse on colonialism and a keen interrogation of the after-effects of colonial policies has given rise to postcolonial theory that veritably looks at the manner the colonial institutions dominated its colonised states. Postcolonial theory also has analysed the response of the colonial subjects to its imperial masters. It has uncovered the various political and literary tools adopted by the subjects to oppose excesses of the empire. However, recently folklore popular among woman and lower-castes in India has been established as a popular mode of contesting British policies. In addition to political pamphlets and literary writing, the songs, tales, proverbs, oral narratives have played a critical role in exposing colonial aggression. For instance, often women sang oral songs in Punjab to protest against the recruitment of soldiers during the First World War.

The India writers writing in English during the colonial and postcolonial period were aware of the ability of the folkloric techniques and so, I argue, they consciously appropriated various folkloric genres particularly popular among woman to protest against colonial rule as well as to appropriate colonial forms of writing. In the paper, I will investigate the writers such as Raja Rao and Mulk Raj Ananda among others in order to understand the various methods of appropriation of folklore by the postcolonial Indian authors writing in English. What are the techniques adopted by these authors to adapt these folkloric genres? What is effect of such engagement on the text itself? Also, what is the politics behind such appropriation? These are highly educated upper-class elite males writing in the language of the colonizers. Why do they harp on the women's world to construct their fiction?

**Keywords:** Postcolonial literature, Folklore, Raja Rao, Mulk Raj Ananda, Nation.

**Bio-note**

Dr. Shruti Amar is an assistant Professor, KIIT University, Bhubaneswar, India. She is a researcher working in the area of South Asian literature and culture with particular focus on Indian writing in English, gender studies and folklore. She has recently received PhD from King's College London in 2018. Her research area is interdisciplinary and covers Postcolonial Literature, gender studies, folklore, and cultural studies. She has recently published an article entitled 'Folk Imagination and Singing Woman' in *Interventions: Journal of Postcolonial Studies*.

**Contemporary Overseas Chinese Literature: Imagining the Rise of China**

**Carol Ying Hoong Pang**

**Abstract**

This article explores contemporary overseas Chinese novels, namely Tash Aw's *Five Star Billionaire*, Lucy Tan's *What We Were Promised* and Jade Chang's *The Wangs vs the World* as responses to a global world order that has been shaken up by the spectacular economic rise of China over the past 40 years. The novels offer imaginings of the implications of the rise of China for their implied Asian and American readers from the transpacific region. The situation of this literary analysis in the emerging transpacific studies field rather than the more established Asian-American literary studies field allows for a more inclusive framing. It encourages the prioritization of under-represented migration stories in the transpacific region such as those outside of the United States. Contemporary overseas Chinese literature makes important literary contributions by addressing the inadequacy of nuanced and complex portrayals of the implications of the rise of China. Additionally, contemporary overseas Chinese literature challenges the view that conflict is inherent in U.S.-China relations, and frames a multipolar world where mutually beneficial cooperation is possible.

**Keywords:** Chinese Literature, Rise Of China, Contemporary Overseas, Imaginings Of The Implications.

**Bio-note**

Carol Ying Hoong Pang graduated from the 2-year MA Program in English, with a specialization in American Literature and Culture, from Uppsala University in Sweden. Her master's thesis is "Contemporary Overseas Chinese Literature: Imagining the Rise of China." She holds a Bachelor of Arts (First-Class Honours) in English Literature from The Open University in the United Kingdom.

**Reading Oral Testimonies of Women Politicals of Indian Nationalist  
Movement with a Feminist Lens**

**Soumya Johri**

**Abstract**

This paper is an attempt towards re-writing history projects, following the post-foucauldian turn at questioning the very definition of archive as documents of colonial bureaucratic record keepers. It endeavours to re-write the history of women's participation in the Indian National Movement, by reading their oral testimonies as texts that allows them to construct 'political' roles that they fashioned for themselves. The oral transcripts of woman political have been obtained from NMML and my basis for the selection of their study was on the theme of imprisonment as many of them courted arrest during the nationalist movement. In selecting oral history as the analytic for my study, I take forward the feminist epistemological endeavours of challenging the more traditional sources that are silent or elusive to the agency of women. Following, Lefebvre's and Certeau's conceptualisation of the 'everyday' and resistance against it, this paper drawing from Mahua Bandopadhyaya's conceptualisation of 'interactional spaces' as against the Foucauldian understanding of prison as totalitarian system tries to explore what imprisonment meant for women in their pre-prison life as well as their existence in the post-prison public sphere.

**Keywords:** Politicals, Post-Foucauldian turn, Interactional Spaces.

Soumya Johri is a research scholar enrolled in M.Phil programme of Women & Gender Studies at Ambedkar University Delhi. She earned her graduation and post-graduation in the discipline of history, from Hindu College, University of Delhi. Her courses on gender and caste has facilitated her in historicising and contextualising the varied stories of women shaped by changing discourses of the state and society both in colonial and post-colonial times. She recently presented her paper titled "'A Study into the Philosophy and Practice of Non-Violence in the Accounts of Women Political Prisoners during the Nationalist Movement' at XVI session of Indian Association of Women's Studies held at National Law University in New Delhi.

## **A Comparative Study of the Subaltern Identity in Charlotte Bronte's Jane Eyre and Jean Rhys's Wide Sargasso Sea**

**Sahabuddin Ahamed**

### **Abstract**

The present paper is an attempt to analyze the textual function of cultural representations namely subaltern identity in the construction and maintenance of First/Third World relations. It mainly focuses on language use and discursive practices that pervade throughout Jane Eyre and Wide Sargasso Sea. The prime task is to show how hegemonic ideology of the West is operational in constructing value systems while simultaneously rendering the Third World subjects as 'subaltern' subjects. Oppression, subordination, marginalization, and gender discrimination are predominantly present in both texts. Both texts are upheld by language use (lexical, grammatical and semantic) that facilitates the understanding of the hierarchical structures of power relations and the very possibilities of resistance to that project. Mr. Rochester has been the dominant voice and authoritative figure in the dehumanizing legacy of patriarchy and imperialism that is very implicit in his depiction of Bertha Mason and his treatment with Jane. In Jane Eyre the existing discursive space imposes or limits meaning upon Bertha about whom very little is written or no subjective voice is given to claim her own individual identity. But Wide Sargasso Sea functions as a "re-inscription" of Jane Eyre in the sense that Antoinette/Bertha voices and struggles for her identity after she is being confined in Thornfield Hall. Her subjectivity and individual identity are not given, but

distorted by dominant power structures and discourses that are very ideological contention in existing social relations and identities.

**Keywords:** discursive practices, subalternity, imperialism, patriarchy, female subjectivity, representation.

### **Bio Note**

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## **The Novel Seeta and the Narrative of the Ideal Colonial Subject**

**A. Harisankar**

### **Abstract**

The Indian Mutiny of 1857 was one of the seminal events in India's history of British colonialism. In the aftermath of 1857, colonial India witnessed several primitive and brutal punishments such as mass hanging, shooting, and blowing up from cannons of rebels and innocent Indians alike. The spectacular nature of public punishments that European nations abandoned during the nineteenth century was seen in full force in colonial India during the aftermath of the 1857 revolt. According to the British historian G.O Trevelyan, Indian Mutiny of 1857 brought out the latent savagery and atavism of the White race.

In my paper, I will be attempting a gendered and postcolonial analysis of the novel *Seeta* (1872), written by Captain Philip Meadows Taylor, a colonial functionary in nineteenth-century British India. The novel *Seeta* is set in the time of the Mutiny of 1857. The complexity of this novel lies in the ambiguity of its narrative. Taylor allows the antagonist of this novel Azrael Pande to voice strong anti-colonial sentiments that are almost equivalent to the Marxist critique of colonialism. The titular character in this novel stands for the 'ideal' colonial subject ready for the benefits of Western civilization, which can be provided by the British Empire. Taylor sought through his novel, a reinvention of post Mutiny British authority by forging a paternalistic bond between British colonizers and Indian subjects. However, Taylor acknowledges in his novel that hindrances to his vision of ideal colonial rule came not only from the horde of 'criminal' Indians at the time of the Mutiny but also from the ranks of the racist colonizers themselves.

**Keywords:** Postcolonialism, Indian Mutiny of 1857, Colonialism, Colonial Subjecthood, Philip Meadows Taylor, *Seeta*.

### **Bio-Note**

A. Harisankar is currently working as a research scholar in the Humanities and Social Sciences Department of IIT Madras. He is working under the supervision of Prof Divya.A and he aims to explore through his research, the Oriental narratives regarding India during the nineteenth century. His research is mainly focused on the writings of Captain Philip Meadows Taylor, a colonial functionary in nineteenth-century British India. Harisankar completed his MA in English Literature from St Thomas College, Palai, in the year 2017. He had also qualified for JRF in the UGC NET exam conducted in January 2017. He had published a few papers in journals like *Ashvamegh*, *IJELR*, and *RJELAL*.

# **The Adjective 'Secular' and Its Definition, the Cognitive Dissonance Deeply Entrenched in The Psyche of Academicians and Scholars!**

**Anil Kumar P.**

## **Abstract**

This paper advances a vehement argument against the amorphous, equivocal and unilateral definition of the adjective 'secular' arising out of the governmental predilections of nations. While a political rhetorician deserves absolution from the culpability of equivocally defining the term, men of letters in the academic and scholarly circle deserve admonition for brazenly perpetuating the equivocation and cognitive dissonance. A close study of the states that claim to be secular reveals that there exists no epistemological justification for the coinage or use of the term. The disciplines like sociology, anthropology, political science and cultural studies (a discipline yet to attain a stand-alone status in the complete sense of the phrase) have surprisingly not 'revisited' a political linguist's definition of the term.

The scholarly articles written on the nature and characteristics of secular states continue to display a tone which is at best chimerical. The statistical data of the states classified or categorized as secular reveal that almost every state has created an amorphous definition for the term which eventually fails to meet the pre-requisites of an epistemological nomenclature!

The ostensible claims of exposition of the concept by scholars and academics just reveal the magnitude of confirmation bias (a cognitive dissonance) that abounds the scholarly and academic circles. What is more baffling is the scholarly inclination to place the concept of secularism against samples of anticlericalism, atheism, naturalism and agnosticism. This paper raises apprehensions about the currently available literature on the subject which is too equivocal to qualify a test of tangibility.

**Keywords:** Secular, Equivocal, Epistemological, Cognitive Dissonance, Amorphous, Agnosticism.

## **Bio Note**

Dr. Anil Kumar P is an Associate Professor in the Department of English Studies at AKAL UNIVERSITY, Bathinda, Punjab, India. He has a PhD in English language and I have Masters in English literature, Linguistics, Psychology and Education Management. Besides, I have a Degree in teaching/pedagogy. He has authored many articles (inter-disciplinary) in many Scopus and non-Scopus journals. From 1990-1992, he was a COLUMNIST in THE ILLUSTRATED WEEKLY (now defunct). During the above period, he had contributed around forty articles/write-ups to THE ILLUSTRATED WEEKLY.

## **The Postcolonial Condition: Situating the Pathos of Caribbean Diasporic Identity**

**Sourav Das**

## **Abstract**

The Postcolonial writer in this decade and the previous speaks mostly of himself, his race or some widely noted diasporic condition and attempts to negotiate with the question of, or present an overview of the phenomenon of identity and affinity. This form of literature, portraying the world and its people in their activity of perpetual motion beyond borders and into and out of cultures that has so characterised the post WWII universe, can be minutely described as a quest to find a Home or the subject's attempt to feel at home. Late 20<sup>th</sup> century and early 21<sup>st</sup> century Caribbean writings have been fraught with the agony of displacement and a profound sense of loss and dislocation. This displacement leads to an anxiety of identity and cultural affinity. This has resulted in the Caribbean writers harbouring a preoccupation that reflect onto a wider quest for home and cultural belonging. Thus 'Home', its desires and memories, have become a common recurrent theme when we look at the ambit of such literary works. I endeavour to study the theme of return in the works of Caryl Phillips and Abdulrazak Gurnah namely *A State of Independence* and *Admiring Silence* and show that the return from "exile" is not necessarily a fulfilling experience but one that ultimately hallmarks their characters' liminal position as they are indeed stuck between domains, forms and languages; Home and Identity is found to be a much complex phenomenon. Simultaneously I will look to assess William Safran's ideas of Diaspora and Identity as propounded by him in "Diasporas in Modern Society: Myths of Homeland and Return" and refute his notions of 'Strong Center' and 'Weak Periphery', adhering to Edward Said's dictum that we find our identities situated 'between domains, between forms, between homes and between languages'. I will seek to show how the sphere of alienation which starts with the migration reaches a full circle with the "return", as the "returnee" through a strong critique of the postcolonial outcome, attempts to confront and explore the challenges of belonging.

**Keywords:** Migration, Diaspora, Return, Caribbean, Postcolonial condition.

## **Bio-Note**

Sourav Das, residing in Kolkata, West Bengal, is a Doctoral Scholar at the St. Xavier's University, Kolkata. He is also an Assistant Professor in the Department of English and Literary Studies, Brainware University, West Bengal, India. His specialization is Postcolonial Literature and Theory, Transnationalism, Migration and Border Studies and late 20<sup>th</sup> century Caribbean literature. He has published research papers like 'Saadat Hasan Manto and his Treatment of the Debased Feminine', 'A Post-Colonial Re-reading of Samuel Beckett's *Waiting for Godot*', 'Joyce and the Irish Stagnation: A Journey to Persia and Back' in online literary journals of repute and the paper 'Search for the Female Identity in Literature: The Quest for a Voice' in the anthology, *Feminism: Text and Context* edited by Professor Sanjeev Kumar Vishwakarma.

## **Digital Education through Massive Online Courses (MOOCs): Erosion of Past and towards a Neoliberal Future**

**Santanu Das**

## **Abstract**

As an extension of the Open Educational Movement (OEM), the examination that occurs through massive open online courses (MOOCs) created by Western universities, I argue that MOOCs on such platforms vouch to propagate Western-centric epistemologies and embed such knowledge without interrogating their global relevance. Furthermore, such MOOCs also prove to be detrimental when educating diverse and complex participants as they erode local and indigenous knowledge systems. My paper makes this argument that the digital divide is an exacerbation of historical inequalities, and moves on to draw parallels between colonial education, specifically across the Indian subcontinent, and 'digital neocolonialism' through Western MOOC platforms. I analyse similarities in ideology, assumptions, and methods of control. Highlighting evolving forms of coloniality such as the digital divide, I include contemporary problems created by neoliberal techno-capitalist agendas, such as the commodification of education. Balance is needed between the opportunities offered through MOOCs and the harms they cause through overshadowing marginalised knowledges and framing disruptive technologies as the saviour. While recommending solutions for inclusion of marginalised voices, further problems such as adverse incorporation are raised.

**Keywords:** Decolonising Education, Decolonising Technology, Digital Education, Inclusive Education.

### **Bio-Note**

Santanu Das is doing Masters in English at Jadavpur University, West Bengal, India.

## ***Tughlaq and The Lion and the Jewel as a Postcolonial Play***

**Anuja Mandal**

### **Abstract**

The Nigerian dramatist Akinwande Oluwole Soyinka, popularly known as Wole Soyinka and the Indian dramatist, Girish Karnad are contemporary playwrights who reacted to their respective postcolonial situations using themes drawn from their national past and tradition. The present paper titled *Tughlaq and The Lion and the Jewel* as a postcolonial play attempts an analysis of hegemony of British cultural paradigms in both Nigeria and India through their plays. Also, the national history, culture, tradition, and values as well as indigenous resistance against cultural hegemony on the mode of postcolonial literary and cultural criticism have been spot lighted. Their plays show them as writers who are deeply rooted in their soil and inventive enough to experiment by going back to their indigenous theatrical techniques and above all with themes native to their respective cultures.

**Keywords:** Postcolonialism, Hegemony, Indigenous, Paradigms And Resistance.

### **Bio-Note**

Anuja Mandal, Research Scholar, Patna University, Patna, India.



# **Gender Colonization and Re-Tracing the Gender Castaways- A Study of Transgender Autobiography of A. Revathi's *The Truth About Me- A Hijra Life Story***

**Mahaswetha Devi P.S**

## **Abstract**

Seeking gender congruence is an ongoing process in daily life as it keeps growing and gaining insights into ourselves. It is sought most often by discoveries. To some it is relatively simple to find congruence; to others it is a much more complex process. But the basic need to find gender congruence is valuable for all and whatever degree we do not encounter it can be distressing. Resistance to multiple types of power plays and domination is achieved by everyday activities consciously / unconsciously or actively / passively and this is reflected especially in Post-Colonial Literature. This paper analyses how the transgenders become gender castaways i.e. how they are marginalised and colonised to be perished in the shores of heteronormative society as sexual deviants through the autobiography of A. Revathi – *The Truth About Me- A Hijra Life Story*. Her work brings gender confusion, cross-dressing and hierarchical transformations of the third genders to the limelight. Hijras or the third gender do not wish to outrage, but insist on gender roles being socially defined. Revathi states that people should not be categorised by appearance and highlights the inadequacy of the current sexual orientation. The trans autobiographies demonstrate what it is like to be a transsexual in a culture where transphobia prevails, and how the heteronormative community castaways such gender deviants. She claims that personalities are not fixed, and that they cannot be separated into fixed categories. Through social activism, the writer has carved a niche for herself by striving to voice the fear of the marginalised people. The paper explores the multi-layered cycle of gender colonization undergone by India's 'hijra' community, by considering the life travelogue of Revathi.

**Keywords:** Gender, Castaway, Marginalisation, Transgender, Transphobia, Gender Identity.

## **Bio Note**

Mahaswetha Devi P.S is pursuing M.Phil in English at Noorul Islam Centre for Higher Education, Kanyakumari, Tamilnadu, India. He has qualified NET Exam in 2017.

## **Inscription of Violence: A Study of the Treatment of Female Body in Poile Sengupta's Play, *Alipha***

**Chitra Pegu**

## **Abstract**

The body of a female which is essentially a biological construction, just as the body of male, has been a site of gendered violence. Though women are also likely to extract their power from their reproductive body, it only tends to disadvantage them in the male dominated society as it leads to further differences. Violence against women has been used as an essential tool by male who tend to show power over women and use them as a subject of domination. They inscribe their dominance on the female body through various sorts of violence such as rape, murder, beating, forced prostitution, etc. This inscription of violence is predominant in Poile Sengupta's play *Alipha*. *Alipha* is a two character socio-political play where women become the victims of lust, greed, anger, hatred and revenge. This paper attempts to demonstrate such victimisations of women. It also shows how each time a male tries to showcase his supremacy over women, he attempts it by inflicting violence on the latter's body; while the same is rather impossible the other way around. The body of the women becomes an inscription that narrates their woes and sufferings. While these inscriptions expand while managing a household, becoming a parent and wife or leading a society or institution. Mostly they are a silent victim and even if they risk a protest, they are even more forcefully silenced. However, just as the end to every tunnel is light, their protest also brings positive results. In *Alipha*, though the female activists becomes a victim of rape and murder, it does end in a hopeful note, with a promise of justice.

**Keywords:** Body, Gender, Violence, Female, Women, *Alipha*.

## **Bio Note**

Chitra Pegu, M.A. in English, Majuli, Assam, India.

## **The Quest for Identity in Colonial and Postcolonial India: A Social Catastrophe**

**Soumi Mukherjee**

## **Abstract**

In the colonial India, the British administrators deliberately wanted to design all the governmental regulations according to the western culture on one hand, and on the contrary it was evident that autochthonous groupings on the basis of religion, specially, class, caste, region and language were the fundamental bases of any political community. Moreover, with the gradual development of modern sciences and western education, people started to feel the difference between the right doings and wrong doings, the logicity and the basis of the contemporary beliefs. Thus, the British governmental institutions created a new kind of belongingness to the groups where people instead of coexisting for fortuitous reasons became the necessary substance of socio-political actions and future and the famous "Divide and Rule" policy was implemented on the Indians from the grass root level to deepen the foundation of colonialism since the division became limpud based on their idiosyncrasies with clearer solidity and outlines than they had been attributed to in the past. The transformation of decentralised pattern of collective deliberation into the homogenizing practices of colonial state structure lacked coherence in the process of augmentation of traditional identity and as a result, India's partition came about. Many of the fundamental rules of politics were intentionally laid down and justified by the references to the crisis condition of independence for attaining pre-eminence. Even after two decades of

independence, when the modernist urban elites operated the political agendas following the norms of modern Western culture, a large group of people labelled politics in terms of class, caste, region, religious sentiments and linguistic allegiances and the observable distortion in the democratic policies of Kashmir and Punjab need to be mentioned in this regard. The paper deals with the uprising of such inflammatory communal elements in the caste-based Indian politics along with the birth of non-urban elites and poorer strata of the society as the direct consequences of colonial oppression.

**Keywords:** Colonial India, Post Independence Era, Society, Discrimination, Identity Crisis.

### **Bio-Note**

Soumi Mukherjee has passed M.A in English Language and Literature from University of Calcutta, Kolkata. She is presently pursuing her research in English from Vidyasagar University, Midnapore, West Bengal. She has a Post Graduate Diploma in Human Rights from The West Bengal National University of Juridical Sciences, Kolkata. She has completed her Diploma in Tagore Literature from Rabindra Bharati University, Kolkata. Her area of interests are Tagore Studies, Translation Studies, Gender Studies, Religion Studies and Psychoanalysis.

## **Presentation Title: Diaspora Creates Multiple Identities: An Analysis of the Namesake by Jhumpa Lahiri**

**Sakshi Dagar**

### **Abstract**

The idea of “cultural Dislocation” sits heavy on the minds of immigrants who go to the “Promised Land” in search of better opportunities. But, these opportunities come with the hefty price of unstable identity, restlessness and cultural mutation. The Namesake is a book about coming to terms to a name and about finding identity in an alien country that treats the newcomers belligerently. This pejorative attitude becomes all the more problematic if one is born there and still feels alienated. The novel shuttles back and forth between India and America in Ashima and Ashok’s memories. Ashima and other migrants treat their stay in the second/other country as an exile which will be over, later if not sooner. They try to keep alive in exile a strong sense of what “home” is like and try to maintain a “cultural identity”. The struggle to make their children inherit and retain their Bengali-ness brings back George Lamming’s remark that his generation became ‘West Indians’ not in the Caribbean but in London. “To a casual observer, the Gangulis, apart from the name on their mailbox, apart from the issues of India Abroad and Sangbad Bichitra that are delivered there, appear no different from their neighbours.”

So, this paper attempts to highlight the convulsions Ashok and Ashima experienced to have a successful Indian life in America, unwittingly, creating American Born Confused Desis, a slang that has perforated in to diasporic circles bringing in the concept of “Associational Identification”. It is the phenomenon in which the culture of origin remains strong, even into the second and third generation, though the places of origin are no longer the only source of identification.” This explains why Ashima and Ashok send their kids to Bengali language and culture lessons . Whenever the parents closed their eyes it unsettled them that, “their children sound just like Americans, expertly conversing in a language that still at times confounds them, in accents they are accustomed not to trust”.

**Keywords:** Diaspora, Associational Identification, Singular Identity, Outsiders, Substitutes, Imagined Communities, Acclimatization, Liminal Spaces.

#### **Bio- Note**

Sakshi Dagar, Research Scholar (Ph.D.), Baba Masthnath University, Rohtak, India.

### **Do all lives matter?: Understanding Nepalese Labor Migration in Greta Rana's *Hostage***

**Vipasha Bhardwaj**

#### **Abstract**

Social structures and individuals within them create the inequalities linked to class, caste, gender, ethnicity and other constructed differences. Those who have been historically and politically bereft of economic advantages and suffered at the hands of the ruling elites are encouraged to believe that the ruling class are fully human and that society is organized around their needs, reality is seen from their perspectives. Greta Rana challenges this dominant narrative and tells the story of an impoverished boatman from Nepal, Hari Prasad Mahatto. The novel critiques the internal security and political instability of Nepal resulting in the deprivation and systematic crises faced by the poorer sections of the community. Greta Rana's novel is a requiem for those twelve Nepali hostages who became a victim of the single largest set of executions by Iraqi insurgents in 2004. Seeing the terror that has crept into the everyday lives of Nepal, owing to the stand-off between the Government and Maoist factions Hari Prasad prolongs his employment in the gulf and accepts to work for an American company in Iraq The author has narrated the causal relationship between poverty and migration and has also shed light on the government's apathy towards these poor migrants who are enforced to undertake jobs in the Gulf, despite the grim work environment. The aim of the article is to bring forth the shocking economic disparities that exists in the lives of South Asian migrants and how discriminatory politics and Machiavellian bureaucracy keep the wheels of economy rolling at the cost of the lives of the 'other'. The

novel is also a subtle reminder of the reversal of the 'American dream' and how immigrants' lives unfold in unfamiliar places leading to a series of unfortunate events.

**Keywords:** Immigrants, Terrorism, South Asia, Poverty.

### **Bio Note**

Vipasha Bhardwaj is an Assistant Professor in English at Pub Kamrup College, Baihata Charali (Assam, India). She is also a Doctoral candidate at North eastern Hill University, (NEHU, Shillong) pursuing her research in trauma in post-9/11 American fiction.

## **A Postcolonial Feminist Reading of Alice Walker's *The Color Purple***

**Anagha Sreenivas**

### **Abstract**

This paper attempts to study Alice Walker's *The Color Purple* (1982) as a feminist as well as a postcolonial text. The oppression faced by the women characters- based on their gender and race clearly states the toxicity and victimisation of that period. Walker highlights the theme of inequality between the sexes by detailing the physical abuse, psychological trauma and the colonial objectification of the oppressed.

Novelist gives voice to many voiceless by picturing Celie's life. She is forced to an unhappy marriage life by her father, who treated her as a sex toy. She faces more trouble from her husband. His 'the other' approach towards her indicates, the white norms under the system of patriarchy. The position of coloured women in this novel also has significance. They are dominant by race and inferior by gender, but tortures darker skins.

*The Color Purple* also portrays how the idea of societal gender construction affects the women characters and how the traps set by colonial and traditional ideologies provokes 'her' to fit into the layer of double oppression. A postcolonial feminist reading of the text questions the aspects of gender relation, gender oppression, identity crisis and colonial subordination. The letters can be considered as a form of response from the side of a marginalised group. Walker tries to transform a submissive homemaker- who lacks identity, to a person who can speak for herself. She creates a character named Shug Avery for helping Celie to find and to love her own self. This creates a feminine voice in her to see what is right and what is wrong.

Colonialism treated women as half human beings and as a result, the ages of suppression has been increased. This study is an analysis of the representation of the victimised using the ideas of postcolonial feminism.

**Keywords:** Gender, Victimisation, Inequality, Marginalisation, (Post) Colonialism.

Anagha Sreenivas, Student of III Semester, MA English, Department of English, Kristu Jayanti College Autonomous, Bengaluru North University, India.

**Abstract**

Itihasa equals history. Or is it? It is a popular notion that 'Itihasa', a Sanskrit word, when translated into English comes to history. What follows is my take on how the absence of an English counterpart for the word 'Itihasa' led to a phenomenal misunderstanding in the interpretation of the ancient Indian sources. Firstly, if we take a look on how history has been defined by various historians. Henry Johnson has stated that history "in its broadest sense, is everything that ever happened"<sup>1</sup>, whereas Rapson states that "History is a connected account of the course of events or progress of ideas."<sup>2</sup> Whereas Jawaharlal Nehru said "History is the story of Man's struggle through the ages against Nature and the elements; against wild beasts and the jungle and some of his own kind who have tried to keep him down and to exploit him for their own benefit."<sup>3</sup> It is evident from these definitions that to majority of people involved in history believe that the true essence of history lies in cataloguing the events of the past. Where time is of a linear flow in contrast to Itihasa where time is circular in nature, bound in a constant loop where society follows the same pattern till eternity or put simply, History repeats itself.

Before I proceed I would like to mention that when I use the word Hindu, it has nothing to do with the religion Hinduism, by using the word I refer to the culture that predominated India and evolved into an identity used by foreign travellers to allude to people who lived on the other side of the Sindhu River. Hindu Itihasa consists of two main works, Mahabharata and Ramayana written by Vyasa and Valmiki respectively. Apart from that we get a large volume of ancient Indian literature from the Hindu Puranic texts. These are in the literal sense, just stories. But to believe things as they appear on the surface is exactly what history attempts to extinguish. The huge number of verses is not politically correct because they are not meant to. In the Hindu tradition, history was about storing the essence of what one learns from the different events of history instead of mentioning what, where and when things happened. The Puranic stories and Hindu Itihasa provides us a great deal of knowledge about society, polity, economy, statesmanship, religion, psychology, etc. It helps us better ourselves in the present by learning about our mistakes and achievements in the past. My take on Itihasa is to portray the very meaning of Hindu traditional historiography and rid the humongous erroneous concept of ancient Indians being historically unconscious.

**Keywords:** Ancient Indian History, Notion of History, Itihasa, Puranic Texts, Interpretation of ancient text

**Bio Note**

Amartya Saha is a student of history honours at Scottish Church College.

**The Spectre and the Empire: Reading B. M. Croker's Ghost Stories**

**Debarghya Ganguli**

**Abstract**

B. M. Croker's stories primarily stem from her experiences in British India. In *To Let* (1893), she offers two stories, 'To Let' and 'The Dak Bungalow at Dakor' which present the spectral element. Along with Alice Perrin and Rudyard Kipling, she was writing about ghost sightings in a foreign land. However, these stories are not simple ghost stories where the hauntings of the dead take the centrality of significance, but the stories are replete with colonial overtones. Croker uses the technique of a female witness at a bungalow, initially believed to be a place of respite. The dynamics rapidly change as Croker's female narrator undergoes the spectral experience on four distinct levels.

Croker writes from the Victorian perspective of ghost sighting, and thus critiques the prevalent theories of spectral presences. Moreover, the ghost also becomes an occasion for her critique of the Empire, seen from a Britisher's perspective. Thirdly, it is a privileged female's critique of the British imperial presence. Moreover, it comments on the uncanny nature of the ghost as an experience of anxiety reflected in the coloniser and colonised relationship. This can explain why the ghost stories, involving fear, trauma, and an encounter with the "real"-ity of the ghost, lead to a foreclosure of language, and the ghost, like the empire, leads to a sort of disillusionment with the very symbolic and imaginary discourse of both.

**Keywords:** Ghost, Empire, Woman, Trauma.

### **Bio-Note**

Debarghya Ganguli pursued his M. Phil at the University of Calcutta and is a SACT at Acharya Jagadish Chandra Bose College, Kolkata. He has been a visiting lecturer at multiple UG and PG institutions including Bagbazar Women's College, Bhawanipore Educational Society College, Vidyasagar College and Acharya Prafulla Chandra College. His areas of interest are T. S. Eliot, Modern and Postmodern Theatre, Romantic Poetry, and Bengal Renaissance.

He has published several papers in notable publications nationally and internationally including "The Perso-Arabic influence in Samuel Taylor Coleridge's Poetry", "The Babble of Blabber: Understanding Shakespeare's Comic Relief", "That Which We Call Animal: A

Posthumanist Reading of George Orwell's Animal Farm". His poems have been published in various anthologies. His volume of poetry "Fables of Fibonacci" is under publication.

## **“out of the blue when Vishnu came to mind”: Treatment of Hindu Myths and Legends in A. K. Ramanujan’s Poetry**

**Yasmeen Galaria**

### **Abstract**

A K. Ramanujan, a postcolonial and expatriate poet writing in English is probably the most scholarly and difficult. He is difficult and incomprehensible chiefly because his poetry requires true literary and linguistic sensitivity in our approaches more than superficial appreciations. He displays in his poetry strong urge for going back to his roots. So, we come across numerous Indian myths and legends, various Hindu Gods and Goddesses, customs and rituals, fads and fashions, saints and seers in his poetry. His use of myths, legends, tales from epics-mostly Indian-not only affirms his instinctive access to the rich cultural heritage of his native land, but also to ascertain their contemporary relevance. In spite of scientific and material progress, myths remain central to a culture. By revoking myths in his poetry, Ramanujan tries to perpetuate the link between the past and the present. The tales from the Hindu mythology depicted in the Ramanujan’s poetry is dominated by the two Hindu Gods, Shiva and Vishnu. Born in a Shri Vaishnava family, there seems to be some impression upon his mind of the Vaishnavite cult also, though its form has become heterodox due to the impact of modernization on the mind of the poet.

The proposed paper will attempt at making a close scrutiny of A. K. Ramanujan’s poems, ‘Zoo Gardens Revisited’, ‘The Difference’ and ‘Mythologies II’ in the light of alluding Lord Vishnu as the theme of the poems. By using myths and legends he enriches the texture of his poetry. Myths help him contrast the ideal and the actual, and project the complexities of life. His knowledge of Indian myth and folklore is amazing and he shows his awareness of their symbolic value and meaning. This aspect of his poetry conforms to the norm of post-colonial literature.

**Keywords:** Mythology, postcolonial literature, Indian culture, Lord Vishnu, Hindu consciousness.

### **Bio Note**

Yasmeen Galaria is a post graduate teacher of English in Zila School, Ranchi. She is serving the school for the past eight years. Earlier, Yasmeen had worked in a private school. Her



main research focuses on Indo Anglican Poetry especially the poetry of A.K.Ramanujan. A literature enthusiast, she manages some time to write for journals.

## **Reviving the Essence of Nativeness among the Nagas: A Critical Study of Select Texts of Easterine Kire Iralu**

**Subhra Roy**

### **Abstract**

Place and time share an inherent relation with literature which is bound to carry with it the distinct features of land and culture. This lends authenticity to the work of creativity that aims to strengthen the native notion of identity which is being threatened by the undermining tendency of foreign intrusions. Nagaland, which has undergone the dual crises of colonization and identity crisis, has lost the sense of self due to severed connection with its cultural roots. Easterine Kire Iralu tries to revive the essence of nativeness among the Nagas through cultural affirmation; she retrieves the traditional story-telling method based on myths and people stories. She works as a griot for her people and safeguards the traditional knowledge that centres round the Naga ways of life. She incorporates the language based on the traditional call and response method; she details native ingredients required to make traditional Naga dishes; Christianity gets nativized, and myths find ample space in her novels. The forgotten art of weaving nettles and traditional body clothes gets the much required recognition in Kire. This article aims to analyse how the author provides an insider's perspective that resists the racist knowledge system and forms an autonomous identity for the Nagas who are being othered and gazed at by the outsiders.

**Keywords:** Nativeness, Naga, Identity, Colonization, Kire, Myths, People stories.

### **Bio Note**

Subhra Roy is a research scholar at the department of English, Tripura University. She also works as a Post-Graduate teacher at a higher secondary school in Tripura.

## **Rethinking Indian Family Patriarchy and Women's Empowerment**

**Tanya Puri**

### **Abstract**

Patriarchy is a social and ideological construct which considers men (or Patriarchs) as superior to women. Feminism not only involves the advocacy of woman rights at public sphere however it is an awareness of patriarchal control, exploitation, and oppression at the material and ideological levels of women's labour, fertility and sexuality, in the family as well, and at the place of work, in the society in general. Concerning to this taking conscious action to transform the present situation. The family structures are conceptualized as the configuration of role, power status and relationship in the family socio-economic background, family patterns and extent of urbanization. In Indian families are classified as Patrilineal (lineage by father). This structure of family clear influences the relationship inside a household. Any women's decision-making power is restricted by their low positions in the house. This study will primarily focus on the social arrangements of the patriarchal families and how these families as a society whole are holding back its women. Also it aims to check whether the unequal involvement in household chores between men and women is associated with increased work-family conflict in men and women. Control over women crucial in maintaining boundaries between castes. My study will also analyse the detailed exploration into the Brahminical Patriarchy-a distinctive structure to India- where caste, class, gender, sexuality and communalism interact and shape each other through endogamous marriage, wherein notions of chastity and inherent hierarchy and kinship exists.

**Keywords:** Patriarchy, Feminism, Brahminical Patriarchy, Endogamous marriages, Chastity.

### **Bio Note**

Tanya Puri is Research Scholar, Malaviya Centre for Peace Research, Banaras Hindu University.

## **Discussing Postcolonial Focus and Gender Identity in *The Bluest Eyes* by Toni Morrison**

**Poonam Rani**

### **Abstract**

The aim of present paper is to analyse-colonialism, imperialism, feminism, and postcolonialism. Imperialism and colonial practices dominated of representations, configuring ideological structures guided by supposed essentialism. The concept of colonialism is closely linked to that of imperialism, which is the policy or ethos of using power and influence to control another nation or people that underlies colonialism which, in turn, justified the oppression of female. Colonial literature has a presumed legitimacy and influence since it has been a primary form of registration and propagation of knowledge from colonised regions for centuries. *The Bluest Eyes* showed the elements of postcolonial feminism race, gender, and identity in this novel. The author is of the view that Pecola's wish to have Blue eyes is an escape from racism and to wipe out all ugliness not only from her community but also from the entire world. Here the narrative connects both the construction and deconstruction of Pecola's identity. Just as the fragment mentions Dick and Jane's house, the narrator goes on to describe Pecola's house. Cholly, Pauline inflicts a great deal of pain on her daughter but Morrison nevertheless renders her sympathetically. The description of the

Breedlove house's physical space reflects all the obscurantism and apathy of their lives. The paper focuses on a pluralistic understanding of the world. In the context of postcolonialism, the review of cultural criticism through the literature of prominent women of America proposes a critical reading about the continuity between colonial relations of domination and oppression, underscoring the dual colonisation of women. Beyond the simplicity and poverty described, its most impressive feature is the absence of life. It is as if the house were abandoned and as if no one had inhabited it for a long time.

**Keywords:** Colonialism, Imperialism, Feminism, Postcolonialism, Essentialism, Race, Gender, Identity Crisis.

### **Bio Note**

Dr. Poonam Rani is currently an Assistant Professor, Department of English, Harsh Vidya Mandir P.G College, (Govt. Aided) Affiliated to Hemwati Nandan Bahuguna, Garhwal University, Uttarakhand, India. She received her Graduation in the year 2002 and Post Graduation in English in the year 2004 from R.G.P.G College, Meerut. She received her M.Phil, Ph.D in English from Choudhary Charan Singh University, Meerut on the topic entitled "Caste, Class and Gender Consciousness in the selected stories of Mahasweta Devi". Her area of interest and specialization is gender issues.

## **(Un)Explaining Postcolonial Women: Decoding the Silences in the Narrative Structure of Sarvat Hasin's *This Wide Night***

**Ananya Ray**

### **Abstract**

Silence, as a postcolonial tool, has often been used by authors to resist oppression. In Pakistani author Sarvat Hasin's 2016 novel *This Wide Night*, the well-loved story of *Little Women* is retold in 1970's Karachi. But the narrator, in this text, is not the omniscient third person voice of Louisa May Alcott's book. The story is retold through the perspective of Jamal, the character who corresponds to Laurie. As a result, the narrative is twice removed and replete with a man's bias who has no lived experiences of womanhood whatsoever. It is a man appropriating, speaking for and telling the story of four women who are mostly silent throughout the narrative of the text. Critics have called this shift in perspective and narrative strategy "spineless" and have heavily criticised the fact that the women do not get to tell their own stories. This paper, however, shall try to read Sarvat Hasin's *This Wide Night* as a text which employs silence as a political tool against patriarchy and colonialism. This paper argues that by not letting her women speak for themselves, Hasin is trying to mirror the postcolonial truth where women do not get to tell their own stories. This paper shall also try to analyse and unravel the silences in the narrative technique of *This Wide Night* and read the text as an essentially postcolonial and feminist one. Finally, this paper, through a close reading of the text, shall try to establish "silence" as a valid form of protest against oppression of all forms.

**Keywords:** Silence, Postcolonial, Feminist, Oppression, Protest.

## **Bio-Note**

Ananya Ray is a second year undergraduate student of English at Jadavpur University, Kolkata, India. A published poet and academic author, she has a keen interest in gender and Postcolonialism. She has previously presented research papers on Popular Culture and Posthumanism, at international conferences.

## **Popularity of Social Media in Everyday Life: Perspective from the Women's Body Image**

**Suman Halder**

### **Abstract**

There is a relationship between body image and social media. The emergence of ICT is important contributor to transformation in 21<sup>st</sup> century. In the 21<sup>st</sup> century social media become a part of our everyday lives. In the contemporary era millions of women are constantly living with a dreadful feeling about how they look because they are not satisfied with their body image. The body image is the person's personal view about their body like their body size, body shape, weight and appearance, person can feel positive or negative about his/her body image. So, women are using the social media to enhance their body image. Although, social media like mobile phone, Facebook, What's app have emerged as the important platform to women to share attractiveness and impression of the body. At present, women are increasing the mass acceptability of social media to enhance their body image. As a result, social media is becoming more popular to people and becoming a part of everyday life. Social media is working as a front stage to women, where women can present their attractiveness and beauty in front of people as well as body satisfaction is on the rise among women.

**Keywords:** Body Image, Self, Social Media, Gender, Attractiveness.

### **Bio-Note**

Mr. Suman Halder serving as an Assistant Professor in Sociology, Malda Women's College, Malda, West Bengal. He completed his Graduation with Honours in sociology from Prof. Syed Nurul Hasan College, affiliated by the University of Kalyani in 2016. He got his Master Degree in sociology from Jadavpur University, Kolkata in 2018. In July 2018, he qualified NET. At present he is pursuing M.Phil. in sociology from Jadavpur University. His area of interest is Sociology of Crime and Deviance, Science, Technology and Society and Sociological Theory.

## **Emergency in the Neo-colonialist perspective: Rohinton Mistry's A Fine Balance**

**S Yasmin**

### **Abstract**

The state of emergency declared by the then Prime Minister of India Indira Gandhi during

June 1975 to March 1977 is widely recognized as the darkest episode in the nation's 70-year post-colonial history. The aim of the 21-month-long State of Emergency was to curb the internal disturbances. But for which the constitutional rights were suspended and freedom of the speech and press were withdrawn. The aftermath of the Emergency which is an ugly scar on the face of humanity and Nehruvian secularism questions and indifferently with the colonial oppression suffered by the colonized people in the hands of colonizers. The political disturbances and tribulations of 1970s India that provoked deep suspicions about Indian democracy were the replica of the colonial oppressions by the Indians during the colonial era. Neo-colonialism can be described as the controlled propagation of socio-economic and political activity aimed at reinforcing capitalism, neo-liberal globalization and cultural hegemony. In the context of Emergency in India, the rulers with the hidden agenda of democracy and secularism exercised the socio-economic oppression, political dominance, cultural hegemony and abuse of power. The state of Emergency is characterised by the oppression of poor people, casteism, abuse of power and autocracy. Rohinton Mistry's powerful novel *A Fine Balance* (1995) pervades to strip the autocratic rule in India and illustrates how the laymen were affected by the undesirable social realities of Emergency like beautification programme and the forcible family planning. The present submission endeavours to interpret the novel *A Fine Balance* in the neo-colonialist perspective formulated by the unpalatable episode of Emergency in India. Mistry's *A Fine Balance* beautifully and painfully depicts the political oppression exerted on laymen especially the poor.

**Keywords:** Emergency, Neo-colonialism, Colonial Oppression, Political Dominance.

#### **Bio-Note**

Ms. S Yasmin is a Research Scholar, Chikkiah Naicker College, Erode, Tamil Nadu, India.

### **Memoir, Identity, and Collective Trauma: An Analysis of Habiburrahman's *First They Erased Our Name: A Rohingya Speaks***

**Madhavi Krishna S**

#### **Abstract**

In recent years memoirs have become an important medium to narrate the life experiences of an individual or a community. This paper seeks to analyze how memoir functions as a testimonial narrative by giving expression to the collective trauma of the Rohingya community, with particular focus on Habiburrahman's *First They Erased Our Name: A Rohingya Speaks*. The paper attempts to do so by drawing connections between the way memoirs have been employed in the narratives of the Holocaust and also the testimonial narratives of Latin America and the slave narratives from Africa, highlighting its role in representing collective trauma. This analysis acquires immense significance in today's context of forced migration, the refugee crisis, and displacement, as the work under

consideration explores the roots of the genocide and forced displacement which began shortly after 1982 and resulted in the mass migration of the Rohingya community in Myanmar.

**Keywords:** Collective Trauma, Memoir, Testimony, Identity, Displacement, Genocide, Rohingya Community.

### **Bio-Note**

Ms. Madhavi Krishna S is an M.Phil Scholar at the Department of English, Presidency College, Chennai, Tamilnadu State, India.

## **Centering the Transnational Female Experience in *Americanah***

**Ramdinthari**

### **Abstract**

With the articulation of identity and reality continues to unfold in postcolonial writings, the New African writings have found a new identity in the global cities. The migrant experiences become a historical importance which Homi K. Bhaba called “A historical fact of singular importance.” Chimamanda Ngozi Adichie’s *Americanah* (2013) offers a good case study of identity formation and also transnational female experience. The main protagonist, Ifemelu becomes the speaker to global inequalities and the feeling of ‘otherness’. By centering the experience and perspectives of this transnational female character, Adichie is able to explore the intricate connections between individual identities and larger global politics and patriarchy, and ultimately shows how Ifemelu, because of her unique transnational personality, becomes the voice of conscience speaking back and forth across the borders. *Americanah* exemplifies the African migratory experience and the paper is an attempt to focus on the study of transnational female experience and how the art of blogging becomes an oppositional voicing for Ifemelu who finally awakes to her true identity as she undergoes her journey of shaping the narrative of her past and plans a new identity for her future. *Americanah* is a social commentary on how African immigrants seek to find their new identity in their new homeland and in that process of assimilation and experiencing the feeling of ‘otherness’, frame their true identity. Homi K. Bhabha in *The Location of Culture* argues that “the discourse of colonialism is a paradoxical mode of representation”. Otherness, therefore represents disorder and degeneration and the experiences portrayed in the narrative are traumatic and emotional.

**Keywords:** Migrant Experience, Otherness, Transnational, Identity.

### **Bio-Note**

Dr. Ramdinthari is an Assistant professor of English at Govt. Aizawl North College, Mizoram. She has taught at the Department of English, Mizoram University as a guest faculty for one year. She holds a Ph.D. from Mizoram University and her thesis examine the cultural aspects of violence in the works of Joyce Carol Oates. Her research interests include gender and cultural studies. She has several articles published in different international, national journals and local publications.

# **Woman, Womb and it's Owners: A Re-reading of Kamala Markandaya's *Nectar in a Sieve* in the Light of Post-colonial Feminism**

**Taraknath Das**

## **Abstract**

In Vedic Age women were paid respect, looked at an important part of society, gradually they gained social position as per some historians. As the society progressed, the social position of women had been diminished and denied. In the Middle Age with the inclusion of a new culture and traditional value in our country a new religion established it's dogma. Notably Razia Sultan's incident of dethroning from the sultanate is a prime instance of the thought of the society about women and installation of 'Harem System' in Indian society is another example of women's position there in the Middle Age that directly leads to the dark side of society, where Women were considered nothing but body to gratify male's greed. Women like Rasasundari Devi, Rokeya Sikhawat Hussain, in the beginning of Modern Age woke up most in numbers, decided to struggle to get basic rights in general, education in particular in colonial India. Most of the women forgot their entity as social being rather remained only anatomy of sex that quenches the thirst of sexual desire and are considered merely production hub that produces baby every year to populate the earth whereas way back in Europe especially in Britain Mary Wollstonecraft brought in Renaissance in women race by her book *A Vindication of the Rights of Women* (1792). Most importantly people thought the position of women would be changed as time rolls, but it has become limited to some field. Only the Constitution changed, change in the place of social order also occurred, but is the position of woman changed in society? There is a big question marks. The thought of the society about women have been exposed day by day by the incidents of rape, molestation, foeticide taking place in post colonial India. The entity of women now is limited to 'body' only. Their male counterparts find passionate pleasure seeing the women body though this is very hard to comment but it's true. In country like India, women are still forced to live in the outskirts of their villages during their menstrual period, they are considered untouchables. In Mulk Raj Anand's popular novel 'Untouchable' where Bakha's sister Sohini's social entity is denied and she is presented as woman, the body. I want to explore in this article how the idea of 'woman' shrinks into 'body' rather their social identity to the context of 'Woman, the Body'.

**Keywords:** Women, Body, Post-Colonialism, Emancipation, Colonialism.

## **Bio-Note**

Taraknath Das is a school teacher, presently working in DSK DAV Public School, Purulia, West Bengal. He passed B.A in English from Vivekananda Shatabarshilki Mahavidyalay, Vidyasagar University and M.A. from the same university. He has qualified WBSET in 2020.

## **Understanding Indian Marginality in the Post-Colonial Age: Analysing Jhumpa Lahiri's *Interpreter of Maladies***

**Anindita Sarker**

## **Abstract**

The quintessential problem related to understanding the politics of marginalization in India is mainly a two-fold one, the diversity of cultures and the lack of an objective view on the issue due to the presence of a “classical” tradition/culture based hierarchy that leads to many such kinds of marginalization. The presence of the commentator on this is never out of the culture itself that has propagated such a complex and highly detailed system, which on the basis of identifiable signifiers places an individual into a classified group, and if a comment is made from the outside– it either becomes tarnished with exotification of an alien culture much to the contempt of post- colonial theory, or it merely remains half-informed on the cultural nuances and the vastness of their effects across the pan-Indian cultures in their different variants.

So, when we talk of marginalization, what is it that we actually discuss? What are the limits that are drawn in the study of marginalization? Who are these sections of people whom we classify as “others” or as someone who does not belong to perhaps, say the civilized society? Following in the footsteps of Gayatri Chakravorty Spivak who in emphasizing on the history from below, looks at the marginalized and their lives collectively, forming the basis of a social history and brings into the discussion the conceptualization of the subalterns. Although the term has been fluid enough to include the unrepresented voiceless classes, a question regarding the identity of the subaltern; regarding modernity can be raised. When we proceed to answer these questions what we must remember is that the people who we marginalize are people who come from within our society itself. They are not aliens who the society thinks, need to be categorized separately. These are the people who do not or perhaps fail to conform to the customs of the society.

**Keywords:** Subaltern, Alien Culture, Diaspora, Identity, Marginalized.

### **Bio-Note**

Anindita Sarker is currently pursuing PhD in English from Raiganj University. She is an Academic Counselor for Post –Graduate students in IGNOU. She taught in Salesian College, Siliguri and North Bengal St. Xavier’s College, Siliguri.

## **Uncertainty of Existence in the wake of Independence: Exploring Siddhartha Deb’s *The Point of Return* and Khuswant Singh’s *Train to Pakistan***

**Ananya Bhowmick**

### **Abstract**



The aim of the paper is to examine the identity crisis of the migrants and the ethnic conflict among the people of the North Eastern region. North eastern region is stated as one of the prime conflict-ridden zone. The paper will try to relate the inner consciousness and dilemma of the people of North East India to the people of the mainland India during the partition of India. For this purpose, I shall explore two partition novels- Siddharta Deb's *The Point of Return* which gives an insight of the migrants living in the troubled region of North East who gets caught up in the vortex of ethnic conflicts and Khuswant Singh's *Train to Pakistan* where the migrants have to experience sadness and stigma of migrancy. The paper will further try to understand the problems faced by an individual in personal life and the uncertainty of existence as a result of division of borders.

**Keywords:** Identity, Ethnic, North East, Migrancy, Uncertainty

### **Bio-Note**

Ananya Bhowmick has completed Masters of Arts in English from Tezpur University, Assam in 2020. The areas of literature that she looks forward to do research on are LGBTQ studies and postcolonial studies in India. My specialization is Indian Writing in English.

### **Alienation, Assimilation and Identity Crisis of an illegal immigrant in Aravind Adiga's 2020 novel *Amnesty***

Aravind Adiga usually hands readers a socio-economic worldview. *Amnesty* is no exception but in this novel the macro politics of immigration laws and micro cosmos of private loss and dismay are at the forefront. Dhananjay Rajaratnam or Danny, an illegal Sri Lankan immigrant, who has overstayed in Sydney, witnesses a murder. He confronts a moral dilemma, whether to come forward and risk deportation or let the perpetrator go unpunished. The story unravels within a day and the reader gets a peek into not only Danny's history, anxieties and existential crisis; but also the colonial and postcolonial ethos of Sri Lanka.

The self is fragmented beyond recognition in the globalised world. It either offers inclusion or alienation. Danny's situation problematises the shadow lines of borders within countries and the fierce tension that a postcolonial society faces. While wrenching freedom from foreign claws what was glorified? The European ideal of nation. The idea of one nation, one language and one religion cannot hold. Danny was a persecuted Tamilian in a postcolonial country ravaged by war and tsunami. Having overstayed in Australia by four years he neither wants to be deported nor does his country embrace him back. Where does he belong? Everywhere and nowhere.

Leela Gandhi begins her book, *Postcolonial Theory*, by asking a pertinent question - on which soil did postcolonialism take to fruition? She argues that Marxism, postmodernism and poststructuralism provided the apt climate for the rise of postcolonialism, albeit they do so circuitously. She explains the chronology from Enlightenment to imperialism to European nationalism to anti-colonialism in colonies, and then asks where the future of postcolonialism lies. Gandhi has argued for internationalism and an enlightened postnationalism. Read in this light, this novel as several others make one introspect if this can ever be achieved.

**Keywords:** Postcolonialism, Tamilian, Existential Crisis, Imperialism, Enlightenment.

## **Bio-Note**

Anjali Dawa is a Ph.D. Scholar, Guru Gobind Singh Indraprastha University, Delhi, India.

# **Transnational Collocation: (Re) locating Postcolonial Theory as an Appropriative Act of Praxis**

**Siddhartha Mukherjee**

## **Abstract**

By engaging multiple viewpoints, this paper investigates how the synchronic tendency of postcolonial theory can be used to interrogate national literature that are metaphorically dislocated, placed into a hierarchy that showcase a construction of pre-colonial or post-colonial times. I have analyzed two primary texts, *The Buried Giant* by Kazuo Ishiguro and Tarasankar Bandyopadhyay's *Chaitali Ghurni*, to show how these two novels uniquely underpin the model of colonialist discourse as a more transnational form of communication that goes beyond the purely linguistic to embrace a much larger cultural framework. My article focuses on the idea of how historical and thematic convalescence offer similar perspectives to negotiate meaning in literary texts of two different periods written by two nationally, culturally different authors. Suggesting that culture itself is translation, Raoul Granqvist sees translation as an act of "metonymic cross-writing." However, it is difficult to understand politicized narratives without understanding the appropriative history of colonialism. It is interesting to note how the aforementioned novels are marked by an unpredictable mix of anti-, pre-, post-, and neo-colonial elements. This essay further explains the significance of colonial and postcolonial issues and their contextual variability in literature, theory and praxis.

**Keywords:** Postcolonial Theory, Cross-Writing, Transnational Form, Pre-Colonial, Post-colonial times

## **Bio Note**

Siddhartha Mukherjee has completed his Bachelor in English Literature from Bidhannagar College and Masters in English Literature from Maulana Azad College. He is currently a student of photography and computer science at Ramakrishna Mission Vidyamandira and National Institute of Electronics & Information Technology respectively. His areas of interest include Nobel laureates in literature and cultural studies.

## **Study of Memory and Identity in the Select Novel of Kim Thúy**

**Tanuja Yadav**

The novel *Ru* written by Kim Thuy, a migrant Canadian novelist and born in Vietnam, narrates the story of the life of the writer. It has been originally written in French and later on translated into English by Sheila Fischman in 2012. It is an autobiographical novel. The writer has given words to the memories of her past. She has narrated these memories and experiences of her life through the mouth of the protagonist, the narrator of the story. Kim Thuy has written this novel in order to show her gratitude to the people of Canada who welcomed, with deep affection, all the refugees who ran from Vietnam during the Tet Offensive and took the shelter in Canada. The novel oscillates between the tragic and the happiest moments of life. The novelist unveils her private and public memories through the story of the novel. The memory plays an important role in the search of her identity in the past at the place of her origin as well as in the present after the migration into the foreign land. Through her memories, Kim Thuy has tried to overcome the loss that she has suffered during her fled from Vietnam: the loss of the childhood innocent bondings with the place of her birth. Her narration of the memory of the experience of life with the Boat people during the flee, when there was no hope for the life ahead, is extremely commendable. The feeling of exile, displacement, and migration prevails in the dialogue and action of the novel. The loss of cultural identity of origin is represented through the memory of the past moments of life at the birth place. The feeling of otherness due to the difference of the culture between the two countries has been depicted through the life of the protagonist. The memory of the past experience of the life of the novelist helps to develop the understanding of the self identity. Reconstruction of the past through memories encouraged the novelist to face the reality in its own form and structure.

**Keywords:** Memory, Identity, Migration, Exile, Reconstruction.

### **Bio-Note**

Dr Tanuja Yadav is Head and Associate Professor in Department of Languages, Manipal University Jaipur. Her expertise is in Quebec Literature and French language and literature. She has good command of English, French and Spanish language. Her Ph.D. is on Quebec literature and has been written in French language. She has been teaching French language since 1995. She has been awarded the scholarship from French Embassy for several training programmes in France. Embassy of France has awarded her the scholarship for Masters specialisation in French from Université d'Orléans, France. She has also been selected from India and has been awarded the scholarship by High Commission of Canada under Indo - Shastri Canadian Research Fellowship in order to do the research on Quebec literature in University of Montreal, Canada. Recently, she is awarded with IMRF Alexandre Dumas Best Literary Award, 2020.

# Postcolonial Thoughts in Ashis Nandy's *The Intimate Enemy*

Soma Roy

## Abstract

In *The Intimate Enemy* Ashis Nandy focuses on colonialism and the legacy of colonialism. He speaks of the colonization of the body as well as the mind. Nandy challenges the conventional ideas of colonialism and focuses on the importance of hybridity in postcolonial theory. The book successfully explains the cause of long lasting reign of The British Raj and the mutual influence of the colonizer and the colonized on each other. According to Nandy there is no one sided relationship between the colonizers and the colonized. He opposes the identification of the colonizers as the permanent "victorious" and the colonized as the eternal "victims". The book is primarily an enquiry into the psychological structures and cultural forces which supported or resisted the culture of colonialism in British India. According to Nandy colonialism is first of all a matter of consciousness and needs to be defeated ultimately in the minds of men. The liberation had to begin from the colonized and end with the colonizers. The oppressed of the world are one and the oppressor too is caught in the culture of oppression. In this paper, I want to focus on how Nandy attempts to break the theory of relationship between colonizers and colonized; and reinterprets the concept of post-colonialism to open new dimensions of thought that leads towards universalism, humanism and self-realization.

**Keywords:** Postcolonialism, Colonizer- Colonized, Hybridity, Resistance, Psychology.

## Bio-Note

Ms. Soma Roy is an Assistant professor of English at Pingla Thana Mahavidyalaya, West Medinapore, India, where she teaches Indian English Novels, Shakespearean Drama, Blake and Browning. She has participated in various National/International seminars, workshops and webinars and presented papers in national seminars. Her Research Interest focus on Postcolonialism and Subaltern studies.

## Travels, Transnationalism and Borders: A Reading of Amitav Ghosh's *The Shadow Lines*

Anindita Shome

In an increasingly global and interconnected world, the memories, travels and histories of individuals, communities, and nation-states seem to have overlapped and criss-crossed due to

the movements, mobilities and settlements of individuals who cross the demarcated borders of the nation-states. The former imperial forces and the contemporary global forces have made borders fluid, even though the nation-states insist on drawing clearer and stringent boundaries. Postcolonial fiction reflects the present-day travels of the former colonial subjects to western nations, and also, to other former colonised parts of the world. This paper would try to understand the transnational experiences, travels, and shared histories of the postcolonial world through Amitav Ghosh's "The Shadow Lines" (1988). As Rituparna Roy writes, "Ghosh's novel traverses time and space far more extensively, its locales being spread over three continents and its events focused on three chunks of time – London during the Second World War Blitz; Calcutta and Dhaka in the 1960s and 1970s; and then again London of the 1980s" (112).

This paper would attempt to understand how "The Shadow Lines" brings out the idea of nation, borders, trauma, and travels in the South Asian contexts, and in the contemporary global sense of transnational beings. The novel traces historical events that have affected the South Asian region- the Partitions, the colonial rule, riots, etc. The place of memory in the larger narratives of the nation is an important aspect of the novel. This paper would, thus, look into the fictional representation of a postcolonial, transnational world, and the ways in which memory constructs alternate histories of this world.

**Keywords:** Postcolonial Fiction, Memory, Transnational, Travels.

### **Bio-Note**

Anindita Shome is a Ph.D. Research Scholar at the UGC Centre for the Study of Indian Diaspora, University of Hyderabad. She has worked on the non-fictional works of Amitav Ghosh and Scott C. Levi that deal with the pre-modern transnational trade routes between India and other nations. Her research interests lie in the literary and socio-cultural aspects of the Indian migration and diaspora, be it pre-modern times or the contemporary era.

## **Discourse on Gender Issues among Rural Women during Bodhgaya Land Struggle, Bihar, the late 1970s, and 1980s**

**Upendra Kumar**

## **Abstract**

Bodhgaya land struggle was a remarkable agrarian struggle in the contemporary history of Bihar. Landless agricultural labourers led it under the leadership of Chhatra Yuva Sangharsh Vahini (CYSV) in the late 1970s and 1980s in the Gaya district of Bihar. The labourers demanded the right to the land which they had been tilling for long, but the Mahanths of Bodhgaya Math controlled the land. Apart from being an agrarian struggle, it was significantly a struggle of landless rural women who sought to redefine gender relations at the grassroots. The women tremendously participated in the struggle; they seriously discussed the issues of women's right to land, gender division of housework, gender-based violence, and the institution of marriage during the period. The dialogues which happened among the women including the women activists of the CYSV on gender issues were very crucial to comprehend the life of the women. Thus, the paper aims to explore the discourse on gender issues in the context of the women's insistence on the redefinition of gender relations in rural areas. The paper equally highlights the women's issues that were raised, and notably, it limits itself to the gender dimension of the struggle. The significance of the paper is in the attempt to explore the voices for redefining the gender relations that were coming from a highly marginalised section of the society in Bihar. To be sure the women took the struggle as an opportunity to challenge the patriarchal attitude and unequal gender relations and to demand gender equality.

**Keywords:** Gender Relations, Agrarian Struggle, Agricultural Labourer, Gender Violence, Gender Equality.

## **Bio-Note**

Upendra Kumar is pursuing Ph.D. at Dr. K. R. Narayanan Centre for Dalit and Minorities Studies, Jamia Millia Islamia, New Delhi. He completed M.Phil. program in 2016 from the same university. Before joining the university, he had done M.A. in History subject with the specialisation of Modern Indian History from Banaras Hindu University, Varanasi. He has cleared UGC- NET and JRF, and my area of interest is agrarian struggles, caste, class, and gender. Additionally, he also taught undergraduate students as a guest faculty at the University of Delhi. Additionally, his five research papers got published in various international journals and also an article in a national magazine.

## **Quest for Self Discovery: A Doubly Marginalized Young Adult's Struggle to find Her Own Identity in Padma Venkatraman's *Climbing the Stairs***

**Tanusree Ghosh**

## **Abstract**

Literature mirrors the world and so reflects the predominant demeanour of the society. This society is not a woman friendly society. As we all know it is a patriarchal male dominated society where lots of rules, regulations, do's and don'ts are imposed upon women. They are

marginalized; they are represented as the weaker part of the society, the “other”. This sense of otherness provides a means of control over the weaker section and justifies the oppression and that’s why the society does not find the oppression any wrong. And if the point comes to the third world, colonized women, it is rightly stated that they are doubly, in some cases triply marginalized as they are women, colonized and poor.

Searching for identity is one of the most predominant features of every conscious human being. But in the colonial context, when the colonized people were made to think that they had no cultural heritage, no civilization, no education, they believed those as truths, they believed that they were uneducated and uncivilized people; they lost faith on their own originality; they had been suffering from identity crisis; were suffering from a loss of consciousness. In that context when the dominant males were enduring all those humiliation, the conditions of the women were unthinkable. First of all they were women and secondly, they were colonized. In Padma Venkatraman’s novel *Climbing the Stairs*, the author presents a young adult girl and her struggle to live her own dreams, to live according to her own choices in the male dominated colonized society, just before India got independent, at the middle of 1940s. One of the most important concerns for young adults is self discovery; that among the myriads of problems, the most crucial is that they suffer from identity crisis; but when the context is pre independent colonized India, and the focus is on the colonized young adult girls, I think the quest for their own identity needs special attention. In this paper I am trying to show the struggle a doubly marginalized young adult girl had to face to get her own identity and how finally she succeeded to know herself as well as know the prevalent society.

**Keywords:** Quest, Self Discovery, Identity, Marginalized, Colonized, Other, Patriarchal, Young Adults.

### **Bio-Note**

Tanusree Ghosh is a Ph.D Research Scholar at Department of English Literature, The English and Foreign Languages University, Hyderabad, India.

## **Colonized Women in Post- Colonized India: A Discourse on The Constraints of Women Through *Tara* And *Clear Light of the Day***

Ritwika Saha

Throughout history, women have always been treated as a ‘commodity’; as ‘others’ and ‘objects’. No matter how high they fly, they are never seen as a ‘different individual’. Women are reduced to mothers, wives, sisters and daughters only. With different feminist movement, starting from Mary Wollstonecraft who took the initiative of women’s right, Simone de Beauvoir and many more, women made a long journey to open up their voices. In the post-colonial context, the plight of women didn’t change much. Especially in post-colonial India, women are still in the same pit full of patriarchal oppression. With societal pressure, women are still hopeless and ashamed of their needs, identity, sexuality and desires. The post-colonial women in India, are the silent sufferers of gender discrimination and societal limitations imposed by patriarchy. This paper deals with two Indian authors’ texts- ‘Tara’ by Mahesh Dattani and ‘Clear Light of Day’ by Anita Desai. These texts explore the social prejudices against women and psychological tension among them in Indian society.

The paper discourses on the given texts from a feminist perspective. It extensively discusses the condition of women in the post-colonial modern time in India and their search for identity in the social realm. Certain-gender roles are expected in the androcentric society and one has to maintain this conformity (Tara). Their needs and satisfaction are always neglected and they

suffer from psychological trauma in the house and the outside world too (Clear Light of Day). The predicament of women areskilfully represented in these two texts and this paper sheds light on how women in post-colonial Indian society, though the transition from colonized to post- colonized has been possible, the women remained as the colonized or the subaltern part of the Indian society.

**Keywords:** Post-colonial India, Feminist, Patriarchy, Colonized.

### **Bio-Note**

Ritwika Saha is a final year student of Masters in English from IGNOU. She has done her graduation from West Bengal State University in Barrackpore Rashtraguru Surendranath College. She has an interest in the fields of oriental and occidental feminism, Existentialism and young adult fiction. She has made a short silent film in her graduation as a Film Studies project for which her team has been awarded as 1st runner up from JIS College. Her current interest for pursuing Ph.D is in the importance of the American Dream in the contemporary world.

## **Confrontation of Male Hegemony with Modernity in Private Sphere: A Study among Women**

**Afsana Amin Soma**

### **Abstract**

Post-colonialism may be referred to as the broad spectrum of discipline spanning from the end of colonization and the starting of independence of previously colonized nations. The term has complex and deep-rooted connotations not only exerting influence on economics but also in diverse areas of political, social, cultural milieu of colonized territory and upon its people. Facets of colonialism reinvents and manifests itself in the forms of oppression, subjugation, control, dominance, power as being inherently synonymous with the notion itself. Women being the 'subaltern' subject remain as prime object of neo-colonialism and as Gayatri Spivak rightly asserts for a totally different kind of literature imperative for the study of women and their relation with and in post-colonial societies. Though society in early colonies openly embraced the ideas of modernity and post-modernity, nonetheless the remnants of post-colonialism remain in force taking insidious shapes of patriarchy and male hegemony exerting control and power upon women. The study here seeks to investigate the multifaceted dimension of patriarchy working against women in domestic life. Case studies on more than twenty modern educated women are administered in order to express the kind of domination they are subjected to.

**Keywords:** Post-colonialism, Patriarchy, Women, Hegemony.

### **Bio-Note**



Dr. Afsana Amin Soma, a Ph.D from Department of Mass Communication, Assam University has worked in Aliah University, Kolkata as Assistant Professor at the Department of Journalism and Mass Communication. She has been working as Principal of K.N.B Women's College, Badarpur, an umbrella organization of Educational Research and Development Foundation (ERDF) based in Guwahati. She has published numerous research articles in prestigious journals across India and has also participated in various seminars and conferences. Her areas of interest are Women studies, Development, Cultural studies, Communication and Society.

## **Lolita as an Important Other: A Postcolonial Study of Vladimir Nabokov's *Lolita***

**Madhu Bala**

### **Abstract**

Vladimir Nabokov is a famous postmodern novelist who wrote about the multiple sufferings of the Russian émigrés. Nabokov was profoundly affected by the Russian exile. As he wrote about the exile of the Russian people, the theme of nostalgia, otherness, homelessness and isolation are prominent in his novels. He observed that postcolonial theory is a body of thought dealing with the political, social and historical impact on the mind and sensibility of the colonized ruled by the imperial rulers. The colonized have been exploited by the colonizer. They have been treated as an object. They are not considered human beings. But at the same time this other is important for the colonizers. Without the existence of the colonized other, the colonizer self is meaningless just as the color white is not visible or reflects its importance unless it gets black as base or background. Since the time immemorial, it has been observed that every colonizer greed for a colonized to show his power. Nabokov has depicted the same relation of colonizer and colonized in his many novels and *Lolita* is one of them. The entire novel *Lolita* was narrated from Humbert's point of view. *Lolita* has been treated as an object by Humbert. Her body as well as her soul is colonized by her step father Humbert. Although the entire novel revolves around *Lolita* but what she thinks, wants or do is none of Humbert's business. He just captured her body, used her, exploited her and ruined her life. Unfortunately, this is the fate of every colonized. The paper will explore diasporic issues through postcolonial perspective.

**Keywords:** Post colonialism, Colonizer, Colonized, Other, Exploitation

### **Bio-Note**

Madhu Bala is a Ph.D. scholar at Lovely Professional University. She worked as PGT English in various schools across Punjab. She has attended a number of international webinars. She got her papers published in UGC cared journals. She is a curious scholar and near completion of her Ph.D.

# **The Virtual Tempest, Digital Caliban and Robotic Ariel in the Trans-Created *Toufann*: A Mauritian Fantasy by Dev Virahsawmy**

**Mustabshira Siddiqui**

## **Abstract**

Shakespeare has always been the source of inspiration to the generations all over the world stage. *Toufann* by Dev Virahsawmy is one such piece of clone. The world has taken a drastic turn in the 21<sup>st</sup> century. Digitalisation is the only normal in abnormality of the millennials with the upsurge of ‘technology’ as the ‘spear’ of Shakespeare and ‘network’ a ‘villain’ as Prospero creating ‘magic’ and ‘illusion’ in our lives. ‘Virtual’ has become ‘real’ and real has taken a backseat in the heaven called ‘home’.

In this techno-savvy, digital, virtual world; it is imperative for the ‘Humanities’ to adapt the new normal. *Toufann* is one such child of this techno-renaissance playwright Dev Virahsawmy, a Mauritian playwright creating a ‘tempest’ by virtual slides on computer. Caliban is no more looked as black, beast, filthy or low born; he is a smart, handsome, creative, technical man with a heart already lost to cupid’s bow. Miranda is a feminist; reading Simone de Beauvoir’s *The Second Sex* pregnant with Caliban’s child. Ariel is a Robot; now emotionless, mechanical and artificial. Ferdinand is infertile, fickle minded and wants the companionship of Robot Ariel.

The present paper will discuss the techno aspect of the play in detail with the tinge of focus on the turns of events in the neo-millennials.

**Key words:** Techno-renaissance, Digital characters, Virtual actions, Technology.

## **Bio-Note**

Dr Mustabshira Siddiqui is an Assistant Professor in the Department of English, Taibah University, Saudi Arabia. Her specialization is in Postcolonialism, Feminism and Shakespearean Dramas and their adaptations. African Theatre is also one of the topics close to her heart. She has written more than thirty-five research papers until now on various topics related to her specialized areas and published her articles in various national and international journals of repute. She also runs a blog about Mental and Emotional Health.

She is also an oxford learner in the department of continuing education. She was selected at Taibah University in 2018 from India. She is constantly involved in community service during these trying times of Covid-19.

## **The Battles of the Mother Reflected in Emma Donoghue’s novel *Room***

**Hanna Mariam Benny**

## **Abstract**

This paper attempts to analyze the novel *Room* by Emma Donoghue, an Irish-Canadian playwright, literary historian, and novelist from the feminist perspective. The objectives of the research are to find out and explain the kinds of struggle experienced by Ma as the main female character and to uncover the huge significance of Ma's struggle. This study reveals insight into how Ma, the female character in Emma Donoghue's *Room* arranges her jobs as a mother of a five-year-old Jack while living inside a compelling room built by Nick, her kidnapper. Emma Donoghue's *Room* tells about a girl being seized and locked in a room. Nick, the male character in the novel captured Ma when she was 19 years of age. During her bondage, she gave birth to a boy named Jack. Together they live in this little space for seven years.

Feminist theory is one of the major sociological theories, which analyses the status of women and men in society. They do this with the aim of bettering women's lives. Feminist theory focuses on giving a voice to women and highlighting how women have contributed to society.

Ma's struggle which is represented into eight categories: 1) kidnapped and taken prisoner by Old Nick, 2) living in a small room, 3) trying to escape from room, 4) lost her baby, 5) giving birth alone, 6) teach Jack in a worst condition, 7) serving Old Nick, 8) trying to escape from *Room* for the second time with Jack. Second is the significant meanings of Ma's struggle are woman can gain their independence, intelligent and courageous attitude. Those are Ma was able to give a birth to her son by her own self without any help from others and her efforts to escape from the *Room*. The analysis of Ma's struggle intends to distinguish between analyses of feminist in literature study and feminist analysis in other research fields.

**Keywords:** Struggle, Ignorance, Feminist, Room, Courageous Attitude.

## **Bio-Note**

Hanna Mariam Benny, Student of 2<sup>nd</sup> Year PG, Department of English, Kristu Jayanti College Autonomous, Bengaluru, India

## **The Identity Crisis in Ying Chen's Novels: Chinese Letters**

**Deepak Sharma**

## **Abstract**

Migration plays a significant role in the demography of a country that influences the basic structure of the society that includes geography, economics, politics, and culture. However, the constant movement of human has a remarkable effect on literature. The emergence of a new kind of writing, "Mirant writing or Migrant literature" is the result of this constant migration. That is why, till the end of the 20th century, migrant literature is well recognized as one of the important genres of literature, particularly in Quebec, Canada. The writers of

this genre express their inner instinct with the help of various themes such as displacement, exile, conflict of memories, uprooting, quest for identity, cultural and traditional difference between the home and host country etc. These themes are the projection of their own personal experiences and also the narration of the real life experiences of others that represent the core of their writing. but the migration, either voluntary or forceful, always poses a question of identity in the host country of migrants and the ambiguity of identity raises again the question of their existence. This article focuses on the analysis of the identical problem in French-speaking literature, in particular in Quebec literature from the last two decades of the 20th century, through the novel *Les Lettres Chinoises* (1993) written by Ying Chen. She is a writer of different origin who chooses the French language as the medium of expression for her works. She portrays very beautifully the quest of identity in her novel “*Les Lettres Chinoises*” through its characters. In the era of globalization where literary themes are interconnected and the language chosen by writers to express them, provides them with a platform to recreate their identities and distinguish them from others.

**Keywords:** Migration, Displacement, Identity, Exile, Assimilation.

### **Bio-Note**

Deepak Sharma is a visiting faculty – French in Manipal University, Jaipur, India and currently pursuing Ph.D at Manipal University Jaipur, India.

## **Challenging the Colonial Writings' misrepresentations of the Africans through the lens of Postcolonialism through Chinua Achebe's *Things Fall Apart***

**Gideon Lalchhuanawma Faihriem**

### **Abstract**

Chinua Achebe (1930-2013) has been recognized as one of the most prominent figures in African and anti-colonial literature. He published his first novel *Things Fall Apart* in 1958. He wrote the novel in response to the misrepresentation of the Africans and Africa in the colonial writings by the Europeans. The colonial writings depicted Africans as savages who needed to be enlightened by the Europeans. He, therefore, wants to tell his readers through his novel that the pre-colonial societies were neither savage nor primitive at all as they were described in the writings of the colonial masters. Hence, this paper is an attempt to investigate how Achebe, uses his novel *Things Fall Apart* to redress and undo some of the damage European literary works have done in their portrayal of Africa and African tradition under the light of “Postcolonialism”.

**Keywords:** Discourse, Culture, Disintegration, Punishment, Conflict, Literature.

### **Bio Note**

Gideon Lalchhuanawma Faihriem is a student of MA (Eng), Cotton College State University, India.

# **Displacement: The Unveiling Truth of Jammu and Kashmir**

**Pradeep Adhikary**

## **Abstract**

Kashmir is an intractable part of between the two Asian countries: India and Pakistan. It had effect people of tiny nation badly. Every individual suffered here in the vale of paradise which has known as the beautiful region across the globe, but its irony that due to unrest, turmoil and cycle of violence people lost their kith and kin and became of all that state of the Jammu and Kashmir suffered a lot. This valley has seen plenty of untold story of massive violations of Human Rights committed by the Indian Army, police and by some of the militant group. Since 1989 the people of Kashmir were killed, tortured, humiliated and injured. Thousand of people were killed due to cycle of violence prevalent in Jammu and Kashmir. Thousand of people got injured and they became disabled to work. Due to turmoil situations thousand of the houses and shops were burns. This paper described how create a narrative that the human rights violation is was done by the security forces, it is pertinent to mention here that no democracy can be successful where draconian and inhuman laws are prevailing. The discussion brings into light the dimensions of displacement and plight of migrant Kashmiri pandits. Democracy can only survive when the dignity of every individual will be respect and safe guarded.

**Keywords:** Human Right, Terrorism, Internally Displaced Persons, Secularism.

## **Bio note**

Pradeep Adhikary, Assistant Professor, Department of Political Science, South Malda College, West Bengal, India.

# **Reflections and flavours of Indian Culture and Colloquial Humour in Advertisements created by Prasoon Joshi**

**Ravi Shanker Panicker**

## **Abstract**

Before a top poet-lyricist, author, and now the chairman of the board of censors, Prasoon Joshi belonged and still belonged to the world of advertisements. As a creative head and then the most sort after 'ad-man' the advertisements, their jingles and most importantly the tag lines created by Prasoon Joshi have a discrete aroma. Thirty seconds of commercial carries a whole story apart from the main message. And the message is delivered with such finesse and is wrapped and served in such a way that the audience savours the flavours of Indian Culture with a dash of colloquial humour. This paper accents the creativity applied by Prasoon Joshi in the taglines of the advertisement using humour as a primary tool and blending it with the typical Indian context. The paper will highlight the use of succinct style and the typical Indian idioms and phrases to create effective jingles that were and are very popular among

the public Marketing strategies require making attractive advertisements which are persuasive enough to lead the potential customers to buy their product and in return benefit the sales of the company. The open market policies and the mass access to entertainment through television; made advertisements to become more musical and creative..

**Keywords:** Advertisement, Taglines, Jingles, Marketing strategy, Creativity, Flavour.

### **Bio note**

Ravi Shanker Panicker, Research Scholar, Department of English, School of Arts & Humanities, MATS University, Raipur (CG), India.

## **Otherring the Other: A Reading of Mahesh Dattani's Tara**

**Madhulina Choudhury**

### **Abstract**

Sartre in *Being and Nothingness*, claims that 'to be in the world is to have a body or to be a body'. The body is the possessor's (of the body) territory, she or he is the owner of her or his body. For existential philosophers human existence depends on their bodies and there is nothing called soul. Human beings are in full control of their bodies. But this is the crux of the problem as it is not the same with the female body. Throughout history it can be witnessed that there is an over emphasis on the female body, which both attracts and intimidates men. Female body is considered impure, her role of procreation underplayed and her strengths are described as domestic. Female body has always been subjected to objectification. Existential philosophy believes that the body is the subject which is in constant effort to recover its own Being by making other's objects. But woman and her body have always been objects against man's subjectivity. It is assumed that the fact that woman lacks the symbol of power and authority, that man owns—the phallus—makes them lesser than men, the other of man. In the play *Tara*, the physical deformity of the protagonist magnifies the problem for her as she is not only marginalized by virtue of her 'gender', but also because of her physical disability. Tara's 'disability' doubles not only because of her physical malformation but because of her 'gender', which makes her twice handicapped and thus renders her to be the 'other' of the other.

**Keywords:** Body, Marginalization, Objectification, Disability, Gender.

### **Bio Note**

Dr. Madhulina Choudhury is a resident of Guwahati, Assam. She has a Masters Degree in English Literature from Gauhati University, Assam. She also has an M.Phil and Doctorate degree in Women's Studies from the same university. She is presently working at Mahapurusha Srimanta Sankaradeva Viswavidyalaya as an Assistant Professor of English. Her areas of interest include Gender Studies, Indian English Literature, Indian English Theatre, Feminism, and Post- colonial theories.

# Rootlessness in Jhumpa Lahiri's *Unaccustomed Earth*

Anikali Kiba

## Abstract

Bill Ashcroft et al. stated "A major feature of post-colonial literature is the concern with the place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place." The diasporic literature characters deals with variety of trauma after acquiring their place in the multicultural host society. In her works, Jhumpa Lahiri incorporates these themes. Living in Europe with her roots as a Bengali Indian immigrant, it is obvious that her life journey is expressed in her writings of postcolonial subject. The eight stories in *Unaccustomed Earth* have been highly appreciated for highlighting sophisticated lifestyle of the immigrant's children. Lahiri foreground characters with adaptable nature. The first story "Unaccustomed Earth" is about the Indian-American woman, Ruma. And despite Lahiri's positive portrayal and attitude of the immigrant children, Lahiri also gives deeper landscape of the characters. Ruma is unable to root herself emotionally and physically. In this sense her story becomes the diasporic subject's search for the lost past and the lost home even when they cannot reclaim it. My presentation argues that Ruma is saturated by rootlessness. By reflecting on Salman Rushdie's *Imaginary Homelands* as a theoretical basis, my presentation attempt to examine that despite Lahiri's portrayal of the better opportunities and freedom the children of diasporic community achieve in the host society, they are conflicted about the past and roots in their inner self.

**Keywords:** Diaspora, Displacement, Jhumpa Lahiri, Rootlessness, Imaginary Homeland.

## Bio note

Anikali Kiba is a first-year research scholar in Humanities subject at the ICFAI University Dimapur, Nagaland. She received her master's degree in English Literature from Meriema Campus, Nagaland University. Her current research field is with the second generation Indian-American Diaspora Literature. She is interested in exploring the immigrant subject, hybrid identity, multicultural communities, and postcolonial studies.

## Locating Culture, Identity and Space: A Study of the Postcolonial Transformation of Oman in Jokha Alharthi's *Celestial Bodies*

Gowri Gopal

The history of Oman conceives the identity of both coloniser and the colonised beginning from the powerful invasions of different Arab tribes, Portugal and Britain to possessing the island of Zanzibar, on the east coast of Africa as a colony. In addition to the colonial history, the impacts of globalisation along with the discovery of oil led to the country's expansion as a dominant world power which also brought a paradigm shift in the culture and identity of Oman. Foregrounding the lives of three women from the Omani village of Al Awafi, the 2019 Man Booker International Prize Winner novel *Celestial Bodies* written by Jokha Alharthi portrays the transformation of a nation with its history of tradition, colonialism and slave trade intersecting with the present postcolonial identity. The novel also provides

glimpses of another generation's inability to cope with the liberal modern ideas and contemplates on the master-slave relationships of a colonial Omani society.

This paper examines how culture and imperialism impact upon one another changing the identity of a nation in every sphere including language, education, gender roles, profession, class hierarchies, migration and spaces as well as the concept of hybridity and mimicry propounded by Homi K. Bhabha in transforming them. The evolution of a society from colonial rule and slave trade to cultural plurality and modernity is explored through the idea of ambivalence and multiculturalism.

**Keywords:**

Ambivalence, Hybridity, Transformation, Identity, Mimicry, Culture, Space, Gender, Neo-colonialism, Neo-imperialism.

**Bio Note**

Gowri Gopal is a second-year Post Graduation student of English Studies at Central University of Tamil Nadu, Thiruvarur. She has done a dissertation focusing on the subjective position and perspective of 'a child narrator' by juxtaposing classic and contemporary novels, *To Kill a Mockingbird* and *The Night Rainbow* respectively, during her Under Graduation. She has also participated in various National and International conferences on Memory Studies, Comparative Cultural Studies, Partition literature, Existential Philosophy, Gender Studies and so on. Her areas of interest are Narratology, Gender Studies, Refugee Literature, Partition Literature and Philosophy.

**Languages of Resistance: Women in the Print Cultures of 19<sup>th</sup> Century  
Punjab**

**Arti Minocha**

**Abstract**

Print Culture Studies as a new field of enquiry has facilitated the reassessment of the 'postcolonial' by taking into account power relationships between 'publics' and the State through the use of print technology. Scholars have expressed the need for revisionary histories of South Asian print cultures "viewed through critical, postcolonial eyes", that contest narratives of unilinear flow of European modernity to the colonies, disruption in oral and scriptural traditions, and vernacular languages caused by colonial interventions. My paper is an attempt in this direction.

This paper attempts to look at women in public and print spheres of late 19<sup>th</sup> century Punjab, especially through the question of language politics. While Urdu (not spoken and widely understood in Punjab) was the State-designated official language, Punjabi, Hindi and Urdu were identified as languages of Sikhs, Hindus, and Muslims by reform organisations. Languages were used in Punjab to mediate gender and religious identities, and demarcate them from each other. The reform organisations advocated the one-language, one-community formula, especially in so far as prescribed languages for women were concerned. Despite the tight surveillance over the print sphere by the colonial authorities and the reform



organisations, it was inhabited and constituted by women in a variety of ways that defied this control. My paper addresses this question of women's agency and resistance of the postcolonial subject through their choice of languages and genres of expression. I use official publication records of translation activity and multilingual publishing to suggest an intertextuality that contradicts the linkage of language with religion and script and that had much to do with women's reading, writing, and oral practices.

**Keywords:** Print Cultures, Women's Histories, Punjab Print

### **Bio note**

Dr. Arti Minocha is an Associate Professor at the Department of English, Lady Shri Ram College, Delhi University. Her research on gender and print cultures in colonial Punjab seeks to re-inscribe women into histories of print publics, literary cultures and language debates in colonial Punjab. She has published in the areas of Indian Theatre, print cultures in colonial Punjab and South Asian women's histories.

## **Voice for the Voiceless: Contextualizing Mahasweta Devi's *Draupadi* and Toni Morrison's *Beloved***

**Shyamal Mondal**

### **Abstract**

For some Marxists, issues of culture, identity and representation are secondary. In this paper, I analytically want to reflect on tribal and black women's identity, culture, and their condition of being voiceless in Indian and American English texts with the reference to Stuart Hall's canonical essay, "Cultural Identity and Diaspora" which states identity and identification can be seen as a process never completed, thus always changing. In the definition of cultural identity, he popularizes a term called an essentialist identity which emphasizes the similarities among a group of people. Interestingly the said definition can and does inspire feminist, anti-colonial and anti-racist art and activism. Some prominent Indian and American fiction writers like Mahasweta Devi and Toni Morrison highlight the activism on behalf of indigenous tribal and black women and lead us to think about the voice for the voiceless tribal and black women's identity, existence and resistance.

**Keywords:** Cultural Identity, Representation, Activism and Resistance.

### **Bio Note**

Shyamal Mondal is an assistant professor of English at Mahishdal Raj College where he teaches courses. His research interests focus on the postcolonial writings and literary theory. He teaches courses in undergraduate and postgraduate composition and literary studies.

# Locating the Citizen in Contemporary Assam: Introspection from the Colonial Praxis

Rumi Roy

## Abstract

The socio-cultural context of Assam, a state in the North-east India impacted the way notion of exclusion around the notion of citizenship and sense of belonging were framed by the British. The reification of differences as imposed by the colonial rulers have led to fixed categories of what Mamdani delineates as “natives” and “settler.” Such categorisation has been instrumental in precipitating contested notion of belonging and non-belonging and imbalance in power sharing among the diverse groups in the region in the post-colonial period. Persistence of such feeling origination in the colonial discourse has found resonance in the contests for citizenship rights and sub-nationalist movements consolidating the indigenous-outsider binary divide in the region. Assam have seen the contests for citizenship between the indigenous groups as opposed to the settler migrants. Forms of direct and indirect colonial rule have impacted postcolonial Assam after independence. The bifurcation partially excluded areas as distinct from excluded areas for the purpose of administration has persisted into the practices of citizenship in the region. Colonial logic of governing has led to regional claims to autonomy and demand for separate statehood. It is within this context of the colonial bifurcation; the contests over citizenship claims in post-colonial Assam must be understood. The colonial history of Assam is particularly important to understand the discourse of migration which has seeped deep into the debate around the citizenship in particular to the legitimacy of the Bengali Muslim inhabitants. Further, the existing faultiness in the citizenship issue in Assam in context of the migrants deepened with the implementation of the Citizenship (Amendment) Act, 2019 laying the focus on the issue of ethnicity and a new Hindu right-wing politics. The proposition has sparked the renewed debate on citizenship which took place during the historic Assam movement days, organising rallies on the roads, and protests across the state. The paper focuses on the practices of citizenship that has been central axis along which politics of identity in Assam is framed drawing on the colonial approach. It seeks to probe and introspect why the question of ethnicity has become apparently irrevocable in context of the crisis of citizenship in contemporary Assam. It seeks to underpin the contemporary tensions and the colonial dimension.

**Keywords:** Citizenship (Amendment) Act, 2019, Assam, Colonial rule, Migrants, Indigenous.

## Bio note

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**Stevens Trapped In English Rigidity and American Flexibility:  
A Post-Colonial Reading of Kazuo Ishiguro's *The Remains of The Day*  
Pratyush Ranjan Padhee**

**Abstract**

The contemporary world encounters many social and psychological stress that stem out of professional hazards. A person's social status is defined by his professional glitz. But the cliché lies in the psychological anxiety a person has to undergo to fit in this professional box amidst one's personal space. The Nobel Laureate Kazuo Ishiguro's novel, *The Remains of the Day* very beautifully portrays this double end pull between professional rigidity and personal flexibility through the character of the English butler Stevens. This paper looks into the area where the character of Stevens is trapped inside inheriting the English idea of a perfect butler and adapting the American idea of bantering when a new American called Mr. Faraday takes over the Darlington house. Hence this novel centers on Stevens' retrospection of his battling days spent under Lord Darlington during the Second World War. Lord Darlington is a purely English gentleman who represents the English etiquettes and attitude of English imperialism during the war. In order to maintain his English dignity he starts defending the German Nazi party who fought against the English during the war. In defending one's dignity Lord Darlington becomes sympathetic towards the Nazi's which raises a controversy. And it is Stevens the gentle and classic English butler who keeps on defending his master's actions while working under Mr. Faraday an American employer who recently takes over the Darlington House. Thus this paper aims at a postcolonial reading of the novel in lieu of the imperial perspective, where Stevens becomes an 'other', an outsider in the contemporary Americanized England broods over the previous English dignity. Amidst maintaining his loyalty to Lord Darlington, Stevens fails to adapt new American culture and perspective what ultimately makes him an *other*. Thus in this paper I shall explore these certain areas of the power struggle between the colonizer America and Colonized England.

**Keywords:** Post-colonialism, The Other, Imperialism, English Dignity, Butler, Colonizer, Colonized

**Bio note**

Pratyush Ranjan Padhee is a Ph.D Research Scholar, Department of English, Sambalpur University, India.

**Patriarchy, Performativity and Indian Women: A Reading of Manju  
Kapur's *Difficult Daughters***

**Rimjim Boruah**

**Abstract**

Gender performativity is the concept that links gender and roles, thereby under laying the conception of ‘man/masculine’ and ‘woman/feminine’. Gender is identified and labelled by society’s reaction to performances of man and woman. People gendered as ‘woman’ are supposed to be feminine i.e. submissive, silent, gentle, meek, weak, caring, soft spoken etc whereas men enjoy the privilege of being strong, angry, wise, outspoken etc. The othering of women or rather exclusion of women from the outside activities is because women are positioned to be socially weak and thus to be treated as an object less than human. In Indian scenario, patriarchy acts as one of the prominent agents of degrading women to a position of mere puppet in the hands of male authority. Till 20<sup>th</sup> century in a middle or lower middle class Indian household, women were assigned the tasks inside the house. Because they are believed to be destined only for the domestic sphere, women are thought to be incapable of performing tasks outside the household. Education, employment, socio-political participation were not regarded to be the areas where women can tread. Manu, the famous law giver of India stated in *Manusmriti* that “a woman must never be free from subjugation”. Since patriarchy has been the ruling force in Indian household from ages, women have been attributed only the roles inside household and are never allowed to break the threshold. Many Post-Independence Indian women writers have demonstrated in their works the struggles and fate of the women who desires to step out of the four walls of domesticity and break the performativity rules assigned to them. This paper aims to study 20<sup>th</sup> century Indian women writer Manju kapur’s novel *Difficult Daughters* in the light of response of modern women towards gender performativity and the author’s take on feminist representation of female characters breaking the societal gender norms.

**Keywords:** Gender Roles, Women Education, Employment, Political Participation.

### **Bio note**

Rimjim Boruah is a faculty member of Mahapurusha Srimanta Sankaradeva Viswavidyalaya, Nagaon. She is a post graduate from Department of English, Gauhati University. Her areas of interest are Gender Studies, Indian Writing in English, North East Writings.

## **Sex and Female Anatomy in the Urban Context in Reference to the Works of Chetan Bhagat**

**Sourav Dey**

### **Abstract**

Post colonialism suggests the studies comprising wide and vast era both at the local level of ex-colonial society and at the level of more general global development thought. In the post-colonial period one emerging issue, which becomes ubiquitous in almost every genre, is feminism. Feminism has left its impact on every literary genres, be it poems, dramas, short stories and novels. In post-colonial era a natural phenomenon which takes place, is the mobilization of people towards the urban places. Urban world itself symbolizes development, industrialization, jobs in the one side, but in the other side represents deception, betrayal and obviously contraption of sex. Sex and the female anatomy are burning and the most discussed motif in many contemporary works. Chetan Bhagat works address the prevailing social

condition and he portrays how the youth deal with the situation. Youth are very susceptible to sex. From the psychological perspective, youth suppress many of their emotions externally but all are reflected in their dreams. The high intensity of the sexual instinct is one reason why the adolescent is more prone to react to love than to any other emotion. This emotion finds expression in the form of excessive and almost obsessional attraction to the individuals of other sex. When it comes to other sex, female anatomy surfaces to prominence. Sex, sexualism and female body are very vividly depicted in the works of Chetan Bhagat. In his novels, male and female both take the role of indulging in sexual escapades. The present paper will investigate and assess whether the female, their bodies, sexualism form a major conception in the post-colonial era as observed in the works of Chetan Bhagat.

**Keywords: Post colonialism, Feminism, Sexualism, Female Anatomy.**

### **Bio note**

Mr. Sourav Dey (M.A., B.Ed., and Research Scholar), presently works as an assistant teacher in English department in Kanthalberia Harakumar Vidyaniketan Higher Secondary School, Nadia (West Bengal). He has attended and presented research papers in numerous National and International level forums. He has completed his graduation with English honors from Surendranath College, under the affiliation of Calcutta University and his masters from I.G.N.O.U. He is pursuing his Ph.D. in English literature from Seacom Skills University, Bolpur (West Bengal). His areas of interest are Cultural studies, feminism and Indian Writing in English.

## **Recuperating Mythology from the Margins: Commodity Fetishism and Postcolonial Consciousness in *Karna's Wife***

**Swasti Sharma**

### **Abstract**

sūto vā sūtaputro vā yo vā ko vā bhavāmyaham  
daivāyattaṃ kule janma madāyattaṃ tu pauruṣam

-Veni Sanhaar 3.37

Reification of the individual is a central concern in the orientalist translations of *Mahabharata*. Post-independence intertextual studies anent the epic, hinge on themes such as the fragmented psyche (Dharamvir Bharati's *Andha Yug*), plight of an upper caste daughter-in-law ( Chitra Banerjee Divakaruni's *The Palace of Illusions*) etc. The venture of storytelling has been primarily phallogocentric and the perspectives are predominantly purist. Marginalized anecdotes are disregarded to accommodate provincialism of heteroglossia culminating in aporia. The research paper attempts to deconstruct the ontological quest for discerning one's identity in a complex hierarchical order of 'graded inequality'. Through close-textual analysis of *Karna's Wife: The Outcast's Queen* (2013) by Kavita Kane, the paper will examine the triumphant amalgamation of the genre of magic-realism and the Indian folklore.

The paper will encompass the labyrinthine intersection of caste and gender . Uma Chakravarti in *Gendering Caste Through a Feminist Lens* noted, "The imperatives of separation within the ideology of pure and impure have meant that since each jati is a bounded group ,it must be reproduced as a bounded group in order to preserve it as a discrete social unit. Endogamous marriages have been the primary means by which this separation is achieved(28)." The precarious position of the Kshatriya princess Urvi, who falls for the

Sutputra-Karna is an epitome of socio-religious complication ensuing from her act of defiance. The focal point of the research paper shall remain an intensive study of *Castes of Mind* by Nicholas Dirks to comprehend the ramifications of colonial experience on the positioning of caste and gender binaries. The altering spatio-temporal power nexus in the Indian social hierarchy, the trajectory of contemporary Dalit feminist manoeuvre in India and the fear of succumbing to the spiral of silence are also some of the ancillary concerns that would contour the discourse.

**Keywords:** Reification, Heteroglossia, Endogamous, Subaltern, Spiral of Silence.

### **Bio-Note**

Swasti Sharma is an Assistant Professor (ad-hoc) in the Department of English, Satyawati College, University of Delhi. She has presented research papers at multiple national and international seminars/conferences. Her area of research interest is African American literature and Classical Indian writings.

## **Possibilities of Conversation between Post-Humanism and Post-Colonialism: A Case Study of Public Bus Names**

**Saikat Chakraborty**

### **Abstract**

From the title it is very clear that the paper is not going to be bibliocentric but based on cultural artefacts, precisely bus names. Now, what is so post-human in them? Why do I associate them to post-colonialism? Well, humanism and its Eurocentric dogmas have been under the critical lenses of post-humanists and anti-humanists for long. The western model of the “ideal man” (vitruvian model) has gained its universal stature depending on the hegemonic insertion of 'otherization'. In other words, the universal idea of the human and humanism is essentially a western construct and is replete with the crime of domination, demonisation and othering. In this paper, I attempt to show human not as something concrete (a noun), but as a process, precisely, humanizing (a verb), that is based on the idea of privileging a particular race. It is here, post-humanism paves the way for a more emancipatory approach that critiques this idea of Europeans or the colonial masters as the moral guardians of the world. It is in this juncture I would like to bring out the conversation between post-colonialism and post-humanism to show how the insurrection of native voices works as a posthumanist approach. So, why bus names? As the argument unfolds, I would show how these bus names question the subjugation of native ‘quirks’ or instantiations of locally rooted belief by colonial modernity or its accompanying logic(s) of rationalistic knowledge perpetrated by Eurocentric humanism. Here by native ‘quirks’ I mean those so called naive, inadequate, disqualified and low-ranked knowledges that Foucault calls ‘popular knowledge’. In other words, in the paper, I would try to show the re-emergence of the ‘popular knowledge’ that is far from being common sense, but is actually a local form of knowledge that ruptures systematized power structures ordered by colonial rationality.

**Keywords:** Humanism, Eurocentrism, Post-humanism, Post-colonialism, Popular Knowledge.

### **Bio Note**

Saikat Chakraborty is an Integrated MPhil-PhD Scholar, in the department of English, Kazi Nazrul University, Asansol. He completed his M.A from Kazi Nazrul University in the year 2018 and stood first class first with a consolidated grade point of 7.65. He qualified NET (LS) June, 2019. He is currently working on cultural anthropology and post-humanism. His area of interests is post humanism, cultural studies, post colonialism, absurd drama with special reference to Harold Pinter and literary theory.

## **Talking Life/ Writing Life: Reclaiming Aborigine Identity in Sally Morgan's *My Place***

**Neha Arora**

### **Abstract**

The emergence of Minority discourse in the postcolonial wave paved the way for the subalterns to enter debates on identity politics. The colonial era provided a fertile ground to the hegemonic social forces to perpetrate 'othering' the minorities in the political domain. The erasure of their stories became a norm during colonization. Postcolonialism re-examines history of colonization from the perspective of the colonized for a clear understanding of the goals of political liberation. Such counter-narratives, on one hand, critically engage with a history of oppression, colonialism (both external and internal), racism, and injustice, and on the other hand, retrieve local and native histories, freed from Euro-American versions. Anti-colonial sentiments, cultural amnesia, linguistic imperialism, cultural assertion, cultural nationalism, are some of the recurring themes in the new narratives.

Indigenous writings resist the process of homogenization and celebrate the native cultures/ traditions. The writers come as representatives of their community and foreground the native knowledge system. The Australian Aboriginal resistance brings the indigenous people of Australia into the mainstream, politically and culturally. The Aboriginal literature 'begins as a cry for justice and for a better deal, a cry for understanding and an asking to be understood.' (Mudrooroo Narogin) Autobiography is the most preferred genre as it enabled 'indigenous people to position themselves as subjects and not as objects of other people's discourse.' (Susan Barrett)

Morgan's *My Place* is a powerful social/political/cultural manifesto, and can be read as autobiography/ history/ oral history/ counter history/ political intervention. She has dovetailed her own story, with her mother Gladys', her grandmother Nan's, her maternal grand uncle Arthur's and in a way, with the entire community. It is a strong attempt by the Aborigines to place them on the political and literary map. Morgan also succeeds in bringing forth the secret domains of indigenous knowledge (like oral culture, Dreamtime etc). The book enables the Aborigines to accept and celebrate their long-denied identity.

**Keywords:** Minority Discourse, Othering, Counter Narratives, Indigenous Writings, Aborigines.

## **Bio-Note**

Dr. Neha Arora is an assistant Professor, Department of English, Central University of Rajasthan.

## **Skeleton Existence: Gendered Violence against Women in Amrita Pritam's *Pinjar***

**Irene Samuel**

### **Abstract**

This paper titled 'Skeleton Existence: Gendered Violence Against Women in Amrita Pritam's *Pinjar*' is an attempt to identify the gendered violence faced by women who are seen as secondary or 'others' during partition through feminist perspective. Amrita Pritam in her novel *Pinjar*(1950) has narrated the gendered experience of the trauma and sufferings of partition. The novel is an accurate picture of violence against women during and after the partition of India in 1947. It portrays the plight of women, their struggle and the suffering of the perpetrators of violence, either in the name of culture, religion or the norm of society. It's a saga of Puro's journey of transformation from Puro to Hamida, her loss of identity and agony. The novel can also be seen as a tale of women's helplessness and the individual's fight for survival. *Pinjar* thus is an attempt to give a voice to this 'other' and their concerns of displacement, marginalization, dual identity and powerlessness in a male oriented patriarchal society. The novel is relevant even in the present times because the condition of women and their status of being perpetual 'others' has not changed drastically in the Post Partition India. Their bodies still remain as sites of gendered violence.

The objective of this paper is to revisit the wounds of partition in the form of gendered violence on women in the novel *Pinjar* (1950). The partition of India in towards the end of the British colonial rule not only led to a geographical division but also the division of the consciousness of its people.

**Keywords:** Partition, Violence, Gendered Mutilation, Tradition, Feminism.

### **Bio note**

Irene Samuel is a 2nd Year PG Student, Department of English, Kristu Jayanti College Autonomous, Bengaluru, India.

## **Mimicry as the tool of the Colonised Other to disrupt the Colonising Self in *Wide Sargasso Sea***

**Debadrita Saha**

### **Abstract**



Jean Rhys's postcolonial reimagining of Charlotte Brontë's *Jane Eyre* as *Wide Sargasso Sea* differs from its predecessor in the timeline as well as in some of the major themes. Set as a prequel to *Jane Eyre*, *Wide Sargasso Sea* narrates the history of the Rochester figure and his cloistered wife whom he posited as dead to Jane, Bertha Mason. Rhys sets her text in the Caribbean's, which brings forth a significant change in the perspective of the reader. Rhys's Bertha is not Brontë's Bertha, but Antoinette Cosway upon whom a British name had been imposed by her husband, as a gesture of his control over her racial and sexual identity. Antoinette cannot, however, forego her Creole (mixed-race) identity, and she repeatedly asserts it concerning her childhood, her adolescence and her marriage. Her identity and passionate desire is a threat to the Rochester figure's self, who takes up the role of the coloniser and attempts to subdue Antoinette, the colonised figure. Her Creole ancestry and affinity to her Black peers, Christophine and Tia, places her at an ambivalent position as she gets torn between her desire to mimic the coloniser (embodied by her stepfather Mr Mason, her stepbrother and the Rochester figure), and her yearning to identify with Tia, whom she sees as a mirror image of herself. Her ambiguity of identity is examined concerning Homi K. Bhabha's seminal essay "Of Mimicry and Man: The Ambivalence of Colonial Discourse." The paper will show how Antoinette's mimicry of her European family as the colonised Other will ultimately become a weapon for her to thwart the confines of patriarchy, as she finally embraces her Otherised feminine identity, and makes it evident that without her, the Rochester figure's existence as a colonial patriarch is insubstantial.

**Keywords:** Ambivalent, Mimicry, Coloniser, Colonised Other, Feminine Identity

### **Bio-Note**

Debadrita Saha completed her graduation in July 2020 from Presidency University in Kolkata and intends to pursue a career in academic research. Her field of interests includes (but are not limited to) postcolonial and postmodern studies, racial, ethnic and gender minority, ecofeminism, contemporary politics, art and cinema. An avid reader, she never loses the chance to pick a paperback or hardcover that captivates her attention. Always one to protest against injustice, Debadrita believes education is the key to eradicating poverty and other forms of discrimination. Her dream is to spread awareness and vindicate minorities through the power of her pen.

## **Between Motherland and Fatherland: Rootlessness and the Indian Jewish Identity in a Post-Colonial Context**

**Smita Singh**

### **Abstract**

Minorities in any country face the threat of being marginalized and pushed to the periphery. Marginality for the members of minority groups remains an involuntary position ascribed to them. As seen in most minority discourses, the question of identity is central and is subject to several aspects related to the situation of the particular minority group in the context of its position of existence in the said country or culture. Minorities can be defined on the basis of culture, language, religion, ethnicity, colour, caste or any other virtue attributed to a particular group. This paper is an attempt to explore the Post-Colonial identity of members of a miniscule minority, the Bene Israel Jews, who have lived and survived and also managed to

maintain their distinct identity in the multi-cultural canvass of India. It tries to explore the crisis faced by this community especially in the context of bridging a gap between their Motherland which is India and their Fatherland which is Israel. It looks into the divided identity of this Jewish community which is Indian by citizenship and Israelite by religion. The primary text in question and the major point of reference for this paper shall remain Meera Mahadevan's fictional work *Shulamith*. This paper shall additionally look into the fictional works of other Indian Jewish writers as well. As the titular character of the novel *Shulamith* searches for a homeland in India, this paper will evaluate her struggles as a voice from a religious minority in India. When the State of Israel came into being in 1948, Jews started migrating to Israel in search of better opportunities. Mahadevan's character struggles in the midst of an alien culture to stick to her own identity as an Indian Jew. Though her roots remain in Israel she is completely committed to a homeland which she finds in India.

**Key Words:** Motherland, Fatherland, Rootlessness, Identity, Indian Jew, Post-Colonial

### **Bio-Note**

Ms. Smita Singh, is working as an Assistant Professor in the Department of English of the Lucknow Christian (Degree) College, a reputed institution in the City of Lucknow, Uttar Pradesh. She is currently pursuing her PhD from the Department of English and Modern European Languages, University of Lucknow. Her research work explores the lives of the Bene Israel Jews, a miniscule religious minority concentrated in the State of Maharashtra and in the city of Ahmedabad in Gujarat. Being a student of literature, her research centres around fictional works of several writers coming from this minority community.

## **The Spatial and Posthumanist Literature of Ruskin Bond**

**Satvik Gupta**

### **Abstract**

Spatial literature implies the association of the place with the author and his writing. It paves way towards a more posthuman interpretation of ecology, which places the needs of the environment ahead of human selfishness. This sense of place is intrinsic in the writing of Ruskin Bond who shares an unparalleled love for Mussoorie, where he has spent the majority of his days. Be it his stories, poems, or memoirs, Bond prefers the natural landscape as the primary protagonist of his storytelling. The human characters and their motivations are secondary and merely serve the larger narrative of nature. Not only does he write about the idyllic hillocks of Mussoorie, but he incessantly disseminates universal awareness and responsibility towards an endangered ecology. Through the rhythm of his prose he manages to reflect his benign relationship with nature in which he rejoices in its presence and mourns its absence as one would mourn a loved one. His resplendent literary garden has yielded some remarkable experiences which have transcended Bond as an undisputed romantic advocate for the love of all that is natural. His work is neither didactic nor inaccessibly erudite. Bond's prolific literature is the hopeful musing of a lover lost in the thoughts of his beloved. His simple prose paired with his geographical and temporal proximity with the reader make him one of the most accessible mouthpieces of ecocriticism in India.

**Keywords:** Ruskin Bond, Ecocriticism, Nature, Spatial Literature, Posthumanism

### **Bio-Note**

Satvik Gupta is nearing the end of his Master of Arts in English from University of Jammu (J&K). During the course of his Bachelor of Architecture from National Institute of Technology, Hamirpur (H.P.), he worked as an editorial intern for the reputed magazine Architectural Digest India. He has also undertaken the course titled 'Introduction to Creative Writing' organized by the British Council India.

## **Challenges of Women in Indian Diaspora: Unheard Stories**

**Ananda Majumdar**

### **Abstract**

Women in India from the medieval period to the present has seen inequality in Indian society. The intersectionality is in full swing while the ancient Indian Vedic period mentioned women the divine mother. The rule of the Muslim dynasty was one of the contributors to change Indian society and to look at women as slaves or personal objectives. The Hindu prejudice such as Sahamaram, Sati, Purdah (veil) destroyed the section of women and thus created rules for them to become quiet, and to accept their path as a fate of life. While in ancient India, in Indus civilization, Vedic India the status of women was a mother of everyone. It is about a form of masculinity, a society where women are under control by her intimate partner, by her husband. The social reformation process since independence is a great impact of India's diaspora but is contradictory as well due to continuous practices of abuse. The objective of the paper is to find out their struggle from the midlevel to the present, government action to re-establish their rights in a legitimate way. The outcome of the paper is to get success to know women's history of struggle not only in India but as universally. The feature question of the paper is, how the meaning of women properly understandable through society? Are there possibilities to eliminate challenges of womenfolk in India? The future activity of this paper is to share communities for ensuring that women are not objective but institute, nations that depend on future citizens and they come from the womb of women. Therefore, inelegancy must be eliminated. It is therefore an effort through this paper to understand women and their entity in Indian diaspora included global society.

**Keywords:** Intersectionality, Social Justice, Social Transformation, Social Feminism, Class-Caste-Pervasive Nature of Violence.

### **Bio-Note**

Ananda Majumdar, Child Care Educator at Brander Garden After School Parents Association, and Brander Garden School, and a student at the University of Alberta in after degree education program currently. I am also pursuing my early education certification program (CEEL) at the Harvard Graduate School of Professional Education through an online module. I have finished my studies in multidisciplinary fields. I am passionate about education, in-depth studies, academic travelling for summer school, conferences, reading,

writing, teaching, social work, and professional development. My one hundred and seventy certificates, references are an area that has demonstrated my passion for education.

## **Diaspora and Globalization: Implications for Culture and Identity**

**Ab Hamid Sheikh**

### **Abstract**

Globalization has a profound effect on our culture and habits of eating, wearing, music and language. However, tension emerges on cultural homogenization as scholars talk about global integration and global village, results of cultural integration across borders, but there have been apprehensions about cultural marginalization or cultural exclusion as well. The flows of goods, ideas and people and capital can be seen as a threat to the national culture in many ways. The displacement of millions of migrant labourers, refugees and professionals from the postcolonial 'third world' to the 'first world' and the formation of numerous migrant 'ethnic enclaves' is now one of the most important defining features of the present age.

The transformation of identity in the transnational Diasporic communities is important for reconstruction of knowledge about culture, identity and practice. Modern Diaspora is a transnational community as transnational identity of diasporas, presents the transformative, transcultural and multilingual individual. Deterritorialized Diaspora is called by F.B. Anderson as the 'Cultural Diaspora'. The assumptions about the uprootedness of migrants are changed since globalization. The homelands of Diaspora are now accepting their immigrants as population of their country. The immigrants live their lives across national borders and respond to their constraints and demands of two or more states. They have developed social, cultural, economic and political ties that are expected across borders. The Diaspora bridge the gap 'between individual and society, the local and global, syncretising the diverse cultures in a complex way.' Diasporas can be dynamic as members of a Diaspora are self-identified. This means that events affecting their countries of origin can cause persons of a given ethnic descent living in another country to self-identify themselves as members of their home country's Diaspora when they hadn't formerly considered themselves as such. They might then become politically active in support of some cause affecting the homeland.

**Keywords:** Diaspora, Migration, Globalization, Culture and Transnational identity.

### **Bio-Note**

Dr. Ab Hamid Sheikh completed Masters and Doctorate in the discipline of History from the University of Kashmir and qualified National Eligibility Test in 2013 and State Eligibility Test in 2017 in history. The Research Scholar has seven International Publications to his credit and is co-author of two books entitled '*Trade and Commerce between Kashmir and Central Asia through Ladakh Himalaya*' and '*Women in Afghanistan: A Socio-Political Study 1994-2010.*' The scholar has been an active of number national and international conferences.

## **Plantationocene and Environmental Crisis: Discussing Cultivation and Neo-Colonialism in the Global South**

**Abstract**

Postcolonial interpretation of violence inflicted on colonial subjects for plant or crop production has shifted to a neocolonial interpretation because colonization now takes place in a disguised form of neo-ism. Such transfer of subject domination and power relation between subject and the master should be interpreted according to modern day disguised labor coercion. Here the transfer of inspection is thus from colonial exploitation for cultivation of crops to Plantationocene culture. Plantation technique requires harsh policies which has a historical tendency of labour coercion. Such coercions were categorical during colonial era however modern day labour coercion uses techniques of soft power and maneuver. This concept as defined by Donna J. Haraway is called Plantationocene which serves as a voice to all exploitation narratives regarding minority people related to extracted practices, degradation of the environment and climate change. To discuss labour coercion and environmental degradation requires parallel discussion of the politics behind creating vulnerable environment for existence of indigenous people leading to quiet erasure of such minority communities, indigenous people being part of the minority communities. Dividing plantationocene into three types of cultivation namely Banana, Rubber and Indigo cultivation we shall discuss the culture of forced plantation which is a megalomaniac anthropocentric phenomenon. Such as the United Fruit Company and Banana plantation in Honduras and Guatemala, British Empire and Indigo plantation in India and Rubber plantation in Peruvia, Vietnam and India. Each plantation had or has its own unique technique of labour exploitation which most definitely has led to wiping out of indigenous communities and has brought massive environmental crisis around the area and to the people working in the plantations.

**Keywords:** Global South, Environmental Crisis, Plantationocene, Post Colonialism, Neocolonialism

**Bio-Note**

Sindhura Dutta is currently an M. Phil Research Scholar at Vidyasagar University, India. She is currently researching on Eco-spiritualism. She has done her Masters in English from University of North Bengal. Her other research interests are in modernism, post-modernism, gothic literature, psychoanalysis, post-humanism and eco-criticism.

**John Oliver Killens' *Sippi* as a Site of Witness to the Human Rights  
Violations  
Kavita Dhillon**

**Abstract**

The narratives by African American authors, like John Oliver Killens, an author and activist, who considered literature has a “social function, not a private therapeutic”, help in understanding the development of the human rights regime, and how the rights of Blacks continue to be contested even today. Such stories about human rights violations have a powerful psychic function as they voice the experiences of the marginalized and reveal that there is always a gap between the theory and practice of human rights. The stories like these serve as a catalyst for societal change and political transformation. So, with that aim, Killens

wrote the novel, *Sippi* (1967), which depicts the civil rights struggle of African Americans through the story of Chuck Othello Chaney in racially segregated Mississippi during a time of staggering unrest as African Americans throughout the country risk their lives in the struggle for justice, freedom, and equality. So, this paper aims to examine how the human rights of African Americans are systematically being violated by whites as they want to preserve their power structure. Besides, the paper will also look at the role of police, media, and other organizations in the protection of rights of Blacks in the white-supremacist country. The paper will also focus on how *Sippi*'s characters work to seize political power through the ballot (Voting Rights Act of 1964) and eliminate the African American casualties at the hands of white supremacists. Thus, this narrative of the past stands relevant even in the present times, as to how the deaths of Black men in the past few months, and particularly of George Floyd, has stimulated the Black Lives Matter protests back into action, against police brutality and unfair justice system. So, years later, African Americans are still dealing with the same thing, to end the state-sanctioned racial violence and racial discrimination.

**Keywords:** African Americans, Civil Rights Movement, Human Rights Violations, Power Politics.

### **Bio-Note**

Kavita Dhillon is a Ph.D. Research Scholar, Department of English, Central University of Punjab, Bathinda.

## **Postcolonial, Post National and Refuge and Migrant Crisis**

**Depanjana Halder Majumder**

### **Abstract**

Postcolonial refugee literature has seen the emergence of human rights issues addressed by stateless individuals. The growing body of postcolonial literature that represents the experiences of refugees around the postcolonial world after World War II. Postcolonial refugee accounts by refugees from countries from the history of European colonialism are available as prose accounts (novels, short stories, memoirs). The migration process has created controversy between states in international politics centered on both legal and illegal. Migration can be caused by exploitation and discrimination, uprooted people, urbanization, loss of livelihood in rural and forested areas, natural disasters, communal divisions, political reasons, search for better living and security, better environment and dream of living in healthy cultural environment. There are differences between migrants and refugees under international law and regulations. Therefore, in accordance with international law and the United Nations Declaration of Human Rights, the host government will treat refugees as humanely as possible until this issue is resolved. The COVID-19 epidemic has claimed lives everywhere, but the ones that have hit the hardest are those who are least affected, refugees and displaced persons. For them, the danger has been mixed. Half of the world's refugees are women and girls who have been forcibly displaced have been displaced worldwide. The water, sanitation and health add to the risk of having to face limited. Hunger, unemployment and homelessness, mostly on foot, in a seemingly endless journey of the unfortunate deaths of many migrant workers are available.

**Keywords:** Postcolonial refuge, International politics, Exploitation and discrimination, Differences between migrants and refugees, Unemployment and homelessness.

### **Bio-Note**

Deepanjana Halder Majumder is a PhD Research Scholar, Department of International Relations, Jadavpur University, West Bengal, India.

## **Nationalist Context and Alternative Modernity in Upendrakishore Raychaudhuri's Popular Science Writings**

**Sutista Ghosh**

### **Abstract**

This paper attempts to explore the traits of alternative modernity in Upendrakishore Raychaudhuri's popular science writings by focusing on how he incorporates indigenous elements in the evidently derivative space of popular science writing for children in the juvenile periodicals of the late nineteenth and early twentieth century colonial Bengal. Upendrakishore's attempts of indigenization is seen to be in keeping with the burgeoning nationalist spirit, especially that of the nationalist Brahmo leaders who aimed, firstly, at identifying with the indigenous culture and then revitalizing it from within with the ideals of western modernity which thereby revealed their ambivalent responses to modernity, situated between the pulls of sameness and difference. Dilip Parameshwar Gaonkar aptly observes, "Everywhere, at every national or cultural site, the struggle with modernity is old and familiar" (*Alternative Modernities* 22). Therefore, while Upendrakishore accepted the modern ideals of rationality in reforming the traditional cultural epistemologies and thereby creating a modern scientific temperament among the children through his popular science articles, he at the same time was engaged in finding the indigenous, culturally informed "functional equivalents" of the western modernity in his own tradition, exhibiting the spirit of "creative adaptation." The 'particular' form of modernity for Upendrakishore, then, constituted in combining and negotiating the reformed Indian cultural tradition with the apparently western corpus of science and thereby making a 'difference' therein that then came to manifest the essence of alternative or national modernity in him.

**Keywords:** Alternative modernity, nationalist spirit, popular science, indigenous culture, western epistemology, creative adaptation.

### **Bio-note**

Sutista Ghosh is presently working as an Assistant Professor of English in WBES at Kabi Jagadram Roy Government General Degree College, Mejia (Bankura), West Bengal. She has done her post-graduation and M. Phil from The University of Burdwan. She is currently pursuing her PhD in The University of Burdwan on the popular science writings of the famous children's writer of nineteenth century Bengal, Upendrakishore Raychaudhuri (1863-1915). Her area of research interest includes Children's Literature, Indian English Literature and Literary Gerontological Studies.

# **Received Post-anthropocentric Study of Perumal Murugan's *Poonachi*: A Critique of Perpetual Human Violence**

**Aparupa Das**

## **Abstract**

Anthropocene is the age where the humanistic exploitative desires are eulogised and its impact is visible on the environment and other species (non-humans). It posits the human beings as the fulcrum of the planet and creates a sense of exclusion for the other existing species. Living in the era of anthropocene, humans consider themselves as superior than the biological, racial other, put simply the non-humans. Thus, the harmony between the self evident binaries such as nature-culture, humans-non humans is lost and the planetary ecology is destroyed. In this paper I attempt to decipher Murugan's novella *Poonachi* from the post-anthropocentric lens and show how Poonachi becomes a victim of hegemonic centrism and speciesism. The novella is a depiction of human violence to the biological others, precisely non-humans. Here, Poonachi the eponymous protagonist, is the manifestation of the biological other of the human race and throughout the novella it is the she-goat Poonachi who through her sufferings brings into limelight the vehement exploitative nature of human beings. Thus what is the way out? Is it post-dualism? Post anthropocentrism? Or Gaia hypothesis? To find it out, I would look at the whole prospect from a critical gaze and try to locate the violences perpetuated by humans on non-humans in a post-anthropocentric/post-humanistic world in order to attain emancipation.

**Keywords:** Post-anthropocentrism, Hegemonic centrism, Speciesism, Post-humanities.

## **Bio note**

Aparupa Das completed her master's in English from Kazi Nazrul University, West Bengal, India in the year 2018. She is currently pursuing NET. She is looking forward to get into research in near future. Her area of interests is cultural studies, postcolonial ecocriticism, borders and partition, Indian diaspora and gothic fiction.

# **Gender in a Transnationalist Space: A Study of Fauzia Rafique's *Skeena***

**Mehak Bhola**

## **Abstract**

Gender as a phenomenon appears to be in a constant state of negotiation with body, language as well as with embodiment. Throughout the extensive course of history,



gendered constructions have been depicted amidst literature against certain cultural constructions. As every literary text is produced out of crucial cultural conditions, the notion stands purely true in the case of gender studies. The binary which runs between the masculine and the feminine and its various nuances hereby contribute in problematizing the literary field. Various texts lay out similar concerns of depicting the internalization of certain codes. The very term “code” becomes a key issue whilst engaging with gender studies as it is imperative in any study of gender. The idea of masculinity and femininity is more or less a construction and replication of certain codes of behavior. Such codes can be recognized in conduct, dressing, language, embodiment etc. Essentially, they are a critical feature of a relatively defined coded system. The codes along with a few other latent features, combine together in order to problematize the male-female essentialist ideologies besides concealing their constructed quality. Thus, it becomes critical to identify the gendered identities as not natural givens but a notion which is artificially constructed. Only, it is so endlessly ritualized, internalized and replicated, that after a certain period their constructed quality precedes any interrogation. In other words, their construction is consumed inarguably. However, upon placing it under scrutinization, an entire series of questions arise to surface. For instance, one begins to think to what extent is gender biologically determined and to what extent it is culturally determined. This in turn, leads one onto contemplating if there is a cultural component to gender or is it entirely a cultural construction or a balancing point between the two. The present paper attempts to examine such differences from a transnationalist perspective where these identities become more complex as the racial, sexual and class identities also conflate with gendered antithesis.

**Keywords:** Transnationalism, Gender, Transnational Feminism, Diaspora.

### **Bio Note**

Ms. Mehak Bhola is a Research Scholar, School of Humanities and Social Sciences, Guru Gobind Singh Indraprastha University, Delhi, India.

## **Transfiguration: Mapping the Female Body in Bessie Head’s Novel *Maru***

**Manisha Barman**

Until the lion learns how to write;  
Every story will glorify the hunter.

These words of Nozipo Maraire, stresses the necessity and significance of Postcolonial Literature in the 21st century globalised World. The term "Postcolonial Literature", refers mainly to “the body of works by the colonised people to annihilate the influences exerted by the colonizers in their lives”. This particular term “Postcolonial” has become a convenient term to describe any kind of resistance against class, race and gender oppression. The

Australian critics Bill Ashcroft, Helen Tiffins enlist the purpose of the term “Postcolonial” as, “..to cover all the cultures affected by the imperial process from the moment of colonisation to the present day.” In the process of postcolonial rewriting the trope of the dumb, oppressed body undergoes significant translations. This paper will look at some aspects of the process of transfiguration or translation with special reference to the novel 'Maru' by the South African writer Bessie Head. In her book ' *Politics of the Female Body*', the Indian born US critic Katu Katrak, through her careful analysis of Postcolonial literary texts, uncovers the ways that the female body becomes a site of both oppression and resistance. Therefore, this paper mainly seeks to explore issues connected with women's bodies and women's identities which have their points of reference in the colonial past and find expression in the reformulation of these issues in contemporary literature. This paper is an attempt to discuss the history and culture of colonial and Postcolonial women, having their bodies at the centre of debate, both as sites of abuse, discrimination and violence on one hand, and of knowledge and cultural production on the other.

**Keywords:** Postcolonial Literature, Transfiguration, Discrimination, Abuse, Violence.

### **Bio Note**

Manisha Barman is a student of MA 4th Semester, Department of English, Gauhati University, India.

## **Psychoanalytic Perspective in Sorayya Khan’s Noor**

**Priyanka Chaudhary**

### **Abstract**

The paper aims to analyse the psychoanalytical dimensions and retrieval of traumatized memories of war of the major characters in Sorayya Khan’s Noor (2003). It analyses how the drawings of an autistic girl force the individual to retrieve the repressed memories of unconscious mind in the novel. The essay is based on the critical study and psychological approach of the novel. The results suggest that the experience of traumatic memories significantly affect a person's mental health and he cannot live a normal life until he purifies his memories. These unforgettable memories completely distract his instinct and that is why he starts suppressing them in his unconscious mind, but these memories come out unknowingly in his life and offer him the peace of mind likewise in case of Ali and Sajida. The findings from this study can contribute to analysing the traumatized memories on account of the war that has a very severe mark on the personalities of the people that is impossible to overcome. In this way, the war is not the solution to the problems rather it demolishes the humanity and it makes humans worse than animals.

**Keywords:** Episodic Memory, Liberation War, Retrieval of holocaust memories, Trauma, Sorayya Khan, Noor.

## **Bio-Note**

Dr Priyanka Chaudhary is an assistant Professor, Department of Languages, Manipal University Jaipur, Rajasthan, India.

## **Dark Web and the manipulation of Space in Free Fire and PUBG**

**Manodip Chakraborty**

### **Abstract**

If the desire to confront the unknown is an inherent characteristics of the animal known as Human, then this desire also the root cause of subjugating one against another. The evolution of colonialism from materialistic and physical subjugation to the ideological one has been a challenging issue to rule out. The concept of Colonization in the age of Globalization does not simply mean categorization of the East by the standard of the West; but to rule out the competition to the micro individual level. From the time of Macaulay's Minute to the recent introduction of Online Gaming- the basic aim was that to control the workforce and to drive the youth into predetermined destination; often for the benefit of the People in Power. Analysing the Virtual Gaming World from this viewpoint has also made clear the functions of the Dark Web, which lay beneath the Deep Web- instrumental in controlling the workforce through ideological upgradation of human consciousness. The result of Free Fire being declared as number one gaming platform during the pandemic situation is the result of that. By simply controlling the workforce or the adolescents who are prone to confront the unknown and rewriting their tabula rasa with pre- conceived hypertextuality of Cyberspace; the individual is lost and baffled at the same time in the Surface Web or the Virtual Gaming World and the Physical World in which he lives as is evident with the loss of lives resulted from the banning of PUBG.

**Keywords:** Dark Web, Hypertext, Free Fire, PUBG, Call of Duty, Ideology, ISA, Neocolonialism, Globalization.

### **Bio-note**

Manodip Chakraborty is a student of English Literature. He has completed his BA from Nani Bhattacharya Smarak Mahavidyala, Jaigaon and MA from Coochbehar Panchanan Barma University, Coochbehar. He has also cleared NTA UGC NET (June 2019).

## **Feminine Consciousness in the select works of Sudha Murthy and Anita Desai**

**Reema Jacob**

This paper highlights that women are more vulnerable to domestic violence. Women have been described as being doubly marginalised on account of their disability and their gender. Women with disabilities may also be at greater risk of sexual and physical violence and abuse and a healthy and normal girl can undergo mental illness due to certain norms of the society. The feminine gender experience oppression, antipathy, and depression are the key terms of their works.

To support the above argument I have taken the fictional work *Mahashweta* by Sudha Murthy and *Cry, the Peacock* by Anita Desai. In *Mahashweta* the fictional character Anupama has never been exempted from her household chores, ill treatment by the in laws and her husband because of Luekoderma. Life is not a paradise, especially to a middle-class woman. Anupama is shattered when she discovers that she is affected with leukoderma which is still treated in India as a curse. The protagonist of “*Cry, the Peacock*” is Maya. She is presented as a rebellious female who fails to identify herself with her husband Gautama’s world and finds herself alienated from the affection she got from her father and her total economic dependence on her husband makes her feel rather insecure and powerless. Rebuffed by her husband, Maya is torn between her lonely life and her fear of death. Both Anupama and Maya represents a class of women who silently suffered at the hands of men, they both were isolated and longed for the love of their husbands. Anupama manages to break through the struggles and manages to live a peaceful life but Maya gets eaten by her illness and the norms of the society makes her commit suicide. The values and issues discussed in these novels by Sudha Murthy and Anita Desai are relevant in today’s world too. The afflicted people are subjected to taunts, jeers, and prejudices that are practice ally shunned by the society.

**Keywords:** Feminine Gender, Doubly Marginalised, Gender Inequality, Antipathy.

### **Bio-Note**

Reema Jacob, pursuing her post-graduation from Girideepam Institute of Advanced Learning (GIAL), Kottayam, is a final year student of Masters of Arts in English Language and Literature and have graduated from Marthoma College of Science and Technology, Ayur. She is interested in drawing, listening to music and reading. Her fields of interest include Gender Studies, Postcolonial Literature, and Linguistics. Her UG Research was titled, “Devolution of English Language due to Increased Usage of Electronic Communication”. Along with post-graduation she aims to appear for UPSC and SSC Examinations, and is preparing for the same to appear for Civil Service Exam, 2020.

## **Materialism of Woman Body: A Loss of Spiritual Values**

### **in Kamala Markandaya’s *Nectar in A Sieve***

**Arolin Varghese**

### **Abstract**

The aim of this paper is to focus on why women are being objectified, materialized and exploited in terms of bodily manner. I will be dealing with the text “Nectar in a Sieve” by

Kamala Markandaya, an Indian novelist and the objectification theory. This paper focus to introduce readers to objectification theory and related research, extend objectification theory to our understanding of women's substance use and/or abuse and immersed forms of sexual objectification via sexually objectifying environments, and provide an overview of this major contribution on sexual objectification of women in a well advanced scientific world.

Though the novel primarily focuses on a poverty stricken family and their struggle to strive through, it is equally important to look into the aspects where women are exploited. The problem statement relies on understanding of the subjugation of women. Kamala Markandaya probes into the real social, moral and emotional tie-ups that entraps and enslaves women and which ultimately, erupt the very structure of the family. Though written in 1954, the novel finds its relevance in the present world.

It's been ages since women are materialized, which ultimately leads to the degrading of womanhood and loss of spiritual values in people. We witness the ongoing objectification and misrepresentation of women in media, advertising, modeling etc. Even with the pretext of post-colonialism and equality, the scenario hasn't changed a bit. If this doesn't change, people would rather see women as an object. Hence, I would like to look deeper into the exploitation of women in post-colonial period.

**Keywords:** Sexual Objectification, Misrepresentation, Exploitation and Materialism

### **Bio-Note**

Arolin Varghese is currently pursuing my master's in MA English Literature from Kristu Jayanti Autonomous College, Bangalore, India. She has done her graduation in Mass Communication and Journalism from Amity Univeristy, Mumbai.

## **Post Colonial Strain: A Re-Thinking in Bhabani Bhattacharya's *Music For Mohini***

**Ratna Prabha Kalyan**

### **Abstract**

A brief introduction to postcolonial literature is to be given at the outset. Then the indication of word post colonialism along with the origin and development of these postcolonial studies have to be examined. Postcolonial has many common motifs and themes like 'cultural', 'dominance', 'racism', 'quest' for identity', 'inequality', along with some peculiar presentation styles. Most of the postcolonial writers reflected and demonstrated many thematic concepts which are quite connected with both 'colonizer and colonized'. But here going to introduce about women body about women struggle. Postcolonial feminist theory is primarily concerned with the representation of women in once colonized countries and in western locations. Bhabani Bhattacharya's second novel 'Music for MOHINI', It was published in 1953. It was set against the background of the pos-independence India. This novel deals with two levels the psychic mind of the husband and the body of the wife and between East and west, village and town, tradition and modernity, astrology and rationalism and daughter-in-law and mother-in-law. Ultimately there is a solution at the end to reduce all kinds of tensions. Here also these tensions are resolved through the harmony of music. It is story of Mohini. It resides on the intellectual development of her mind. Postcolonial feminism argues that by using the term "woman 'as a universal group, women are then only defined by their gender and not by social class, race, ethnicity, or sexual preference. Postcolonial feminism,

which argues that postcolonial feminism, weakens the wider feminist movement by dividing it. It is also often criticized for its western bias which will be discussed further below. Various representative authors presented their work on the women and they well suffered their life as a mother, sister, wife and as well as writer like Audre Lorde, Urvashi Butatia and many more who wrote about women life and their sacrifice with a well smile on their face. Bhabani Bhattacharya re-thinks about women in his novel Music for Mohini. Bhabani Bhattacharya's second novel *MUSIC For MOHINI* is a study of the conflict of ideas between the older generation and the younger generation. This novel contains references to some superstitious beliefs among the people of Bengal. He has a sensitive understanding of the problems of contemporary India. IN Music for Mohini, the harmonious blending of tradition and modernity, village and city is the predominant theme.

**Keywords:** Postcolonial, Various, Critique, Mainstream, Music.

### **Bio-Note**

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## **Gender Violence: A Philosophical Critique**

**Md Mujahidul Hoque**

### **Abstract**

Violence is the illegitimate or unauthorised use of force to change decisions against the will or desire of others. It is the activity that injures persons or damages properties for personal or group ends. We would recognise that violence or the threat of violence is an expectable aspect of human reality. The Feminist philosophers, in this regards, are creative to discuss and criticise gender violence which creates a major problem in our day today lives. The gender violence is used for both masculine or feminine which can be social or cultural; however, the term 'gender violence' is usually exercised against female gender. Gender violence in the Middle East, is incredibly focused towards females. Violence against females is a significant concerned in the Asian countries. The exercise of gender violence appears as early marriage, sexual harassment and abusive behaviour at home and other places are subjected to gender violence. Women who are married also face the risk of domestic violence within family, especially experienced by women is attributed to primordial socioeconomic conditions that shape social norms about marriage patterns, living arrangements and the only productive role of women. In many countries, laws have been passed that restrict and punish groups that support work on sexual orientation and gender identity issues. In this regards, gender violence has created a major problem in today's society that I am going to critically examine in this paper.

**Keywords:** Gender Violence, Early Marriage, Gender Identity, Feminist Philosophers.

### **Bio-Note**

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## **Neo-Colonialism and Neo-Imperialism (South Asian Context)**

**Arpita Paul**

### **Abstract**

#### **Neo-colonialism**

The term “neo-colonialism” generally represents the actions and effects of certain remnant features and agents of the colonial era in a given society. Post-colonial studies have shown extensively that despite achieving independence, the influences of colonialism and its agents are still very much present in the lives of most former colonies. Practically, every aspect of the ex-colonized society still harbours colonial influences. These influences, their agents and effects constitute the subject matter of neo-colonialism.

Neocolonialism can be described as the subtle propagation of socio-economic and political activity by former colonial rulers aimed at reinforcing capitalism, neo-liberal globalization, and cultural subjugation of their former colonies. In a neocolonial state, the former colonial masters ensure that the newly independent colonies remain dependent on them for economic and political direction. The dependency and exploitation of the socio-economic and political lives of the now independent colonies are carried out for the economic, political, ideological, cultural, and military benefits of the colonial masters’ home states. This is usually carried out through indirect control of the economic and political practices of the newly independent states instead of through direct military control as was the case in the colonial era.

#### **Neo-imperialism**

Whereas imperialism is typically characterized by conquest and rule, and colonialism by migration and residence in the conquered territory, neo-imperialism is domination and sometimes even hegemony over others primarily by way of formally free legal agreements, economic power, and cultural influence.

Neo-imperialism became a significant topic of discussion after the end of the cold war. Journalists and opinion-makers, poets and scholars, made efforts to measure and evaluate neoimperialis.

**Keywords:****Bio-Note**

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