

Margins, Memoirs and the Postcolonial Northeast India: Discussing *Once Upon A Life: Burnt Curry and Bloody Rags* by Temsula Ao

Swati Baruah

Abstract

The *margin* and the *centre* are very crucial concepts when discussing postcolonial theory; this paper would try to dismantle these very concepts in terms of literature from the Northeast of India. This paper would investigate re-thinking post coloniality in the Indian context, where Northeast is at the margins. Bill Ashcroft in the Introduction to *The Empire Writes Back* writes, “The political and cultural monocentrism of the colonial enterprise was a natural result of the philosophical traditions of the European world and the systems of representation which this privileged.” The colonial aftermath is evident in the literatures emerging from Northeast India but at the same time, there is a “double marginalization” that is at work. The primary discussion of the paper would be centred around ‘Once Upon A Life: Burnt Curry and Bloody Rags’ by Temsula Ao. The repercussions to the colonial rule and its exploitations resulted in the retaliation literature which came to be widely known as the Postcolonial literature, but now in the 21st century the narrative of postcolonial is further changing through literatures from “margins of the marginals”.

Ao’s memoir is an account of her growing up as a Naga girl in Assam amidst adversities; the feminist undertone of the memoir and its form will be investigated further in the paper. The postcolonial discourse takes into account the voices of the marginalised, this paper would explore the nuances of the very postcolonial theory which often succumbs to the hegemonic ideologies of the “margin”. Ao’s memoir is an interesting site to further understand the politics of marginality in the Indian context, as a woman and as well as a writer from the northeast of India.

Keywords: Margins, Memoir, Monocentrism, Post Coloniality.

Bio-note

Swati Baruah, has done MA English postgraduate from Ambedkar University, Delhi (2020). She graduated from University of Delhi in BA English (2018).

Sexual Commodification and Psychological Trauma of Women in the Partition of India through the Short Stories of Sadat Hasan Manto

Ashish Prasad Gupta

Abstract

The 1946 Partition of India resulted in the creation of two different nation states, India and Pakistan. The decision to partition the country at independence resulted in a disaster, nearly one million people died and thousands of women got raped, and millions of people got displaced from their origin. After partition the people were divided along with their religious line, but it was close to social violence and victims were mostly women. The women's body became a sign through which men communicated with each other. The lives and dignity of women were framed by the notion that they were to bear permanent witness to the violence of Partition. This particular paper intends to study the sexual commodification and psychological trauma of women in the time of partition through one of the popular partition writer Sadat Hasan Manto's short stories—*Colder Than Ice*, *The Return* (Open It) and *The Dutiful Daughter*. In Manto's writings, women have been openly used as sex object and the method(s) used by the men always bordered on rape-instincts in the order to tarnish the pride of the opponent community and reinforce their superiority. In "Thanda Ghost" (*Colder Than Ice*), Manto shows the brutal and animal instinct of men who rapes the dead body of a woman. And another story of Manto "The Return" not shows only commodification of women but also the Psychological condition if woman as in the story when Sakina got hospitalized and doctor came to the Sakina and said to Sarajuddin, the father of Sakina to open the windows by saying "khol do" Sakina lowers her salwar and parts her legs. In "The Dutiful Daughter" Manto shows the women suffering from harsh psychological trauma as a result some had lost their mental balances and others has become alcoholics and retorted with abusive and vulgar language when spoken to.

Key words: Partition, women, violence, Trauma, Memory

Bio-note:

Ashish Prasad Gupta is a MA II Year Student, Department Of English Central University Of Jharkhand, Ranchi, India.

“Conceptualizing the Liminal in *All the Lives We Never Lived*”

Parvathi M.S.

Abstract

Homi K. Bhabha conceptualizes the liminal as temporal and spatial sites of generating new cultural formulations and of resisting methodological and political assumptions of pure cultures underlying Colonialism and Postcolonial Nationalisms. Colonial discourses structured the “Orient” as primitive and backward in order to reify the epistemological domination and the imperial conquest of the East. These discourses regulated Western representations of the East, where women are construed as victims of patriarchal oppression and therefore, awaiting their saviours (who are predominantly Western men). The nationalist discourses in India resisted the Orientalist representation of South Asia and positioned women in the structures of the religious concept of *shakti*. This refashioning symbolized women as the nation and glorified the sacrifice of women in the nationalist movement. However, these nationalist representations positioned their women within households as mothers and daughters and subscribed to the cult of domesticity. Consequently the women’s bodies were subjected to the patriarchal authority of the family, in particular, and to the masculinist underpinnings of the national movement, in general. The colonial imagining of colonized women as oppressed and the nationalist imagining of women as allegories of the nation-state continue to position women’s bodies as sites of patriarchal control. Self-representations of post-colonial women, as Chandra Talpade Mohanty suggests, subvert these representations of women as monolithic entities. These self-representations resist the positioning of women within the ideologies of the pure Orientalist and Nationalist cultures and privileges the liminal. The paper attempts to explore modes of privileging the liminal in Anuradha Roy’s *All the Lives We Never Lived* and of unleashing self-representations that resist masculinist representations of women’s bodies.

Keywords: Colonialism, Orient, Postcolonial Nationalism, Liminal.

Bionote

Parvathi M.S. is a Research Scholar, EFLU, Hyderabad, India.

A Post-colonial reading of Men and Masculinity in post -partitioned India: A study of Pinjar and Lajwanti

Stuti Kamal

Abstract

Partition of India was a cataclysmic event in the history of Asian sub-continent. It has left behind a huge legacy of trauma and loss of human faith in humanity. Vivisection of one cultural entity on the basis of communal foregrounding leaves us puzzled till date whether one should celebrate the birth of nations or mourn on the loss of a pan nation. Plethora of writers have written a lot on issue related to partition. Progressive writers like Manto, Faiz, Amrita Pritam and many to be named, has tried to recast the trauma of loss, violence through their works. In recent times too, there are eminent scholars who are trying to refurbish partition narrative from new perspectives, like Nina Sabnani, Vishwajyoti Ghosh and others. Partition cannot be seen in isolation. It's construction and implications are lauded when studied along with post-colonial perspective as a strong driving force behind partition or two nation theory of colonizers. Much of the study is done on relationship between nation and women. No doubt women 's construction in cultural as well as postcolonial set up has been much talked about as whole sole representatives of nation, culture and honor. Critics has always translated gender and nation to signify women and nation. This notion becomes quite complex and problematic as our narrative as well as psychological understanding limits our understanding of gender and nation. The discourse of nation and gender points out the vacuum created by absence of male voice from the narrative. The very idea of men and masculinity needs to be addressed while taking up serious issues like partition or postcolonial discourses. This paper attempts to study Pinjar by Amrita Pritam and Lajwanti by Rjinder Singh Bedi. Male characters in these partition text appears to be doubly marginalized. Deployment and recreation of artificial male identity creates a gap.

Key Terms: Postcolonial, Partition, Masculinity, Gender, Trauma, Pinjar, Lajwanti, Patriarchy.

Bio-note:

Stuti Kamal is an Independent Researcher. Her areas of interests are postcolonial studies, children studies, partition narratives and war literature. I have done my masters degree from BHU. She did my MA and MPhil from Guru Gobind Singh Indraprastha University, Delhi, At present She is teaching as a faculty at Rukmani Devi Jaipuria.

The Role of Polycoloniality and Townscapes in the Construction of Colonial Economy: Serampore's Strategic Importance in Bengal's Trade and Commerce

Souradip Bhattacharyya

Abstract

The aim of this paper is to study how 'polycolonial' situations of contestation and geopolitical relations for profitable commercial and industrial prospects between different European colonial powers in Bengal were intricately connected with the structural, economic

and socio-cultural constitution of townscapes in Bengal. Recent studies on ‘polycoloniality’, while acknowledging the critique of ‘the drain of wealth’ and exploitation made by postcolonial literature largely in the context of the British colonial power in India, have attempted to study how multiple colonial/imperial powers, instead of one and hence ‘poly’, were engaged in a process of contestation over trade routes and tracts of land that held strategic geographic and commercial importance (Bhaduri, 2020). They have shown how this process of contestation brought crests and troughs to many colonial powers (for instance, the Danes, Portuguese, Dutch etc.), and also produced nuanced forms of politics between such powers. Besides these, ‘polycolonial’ relations often proved hospitable, beneficial, profitable and productive in many ways for the colonised spaces and people (if not all then certainly for many sections). This paper argues for the importance of studying coloniser-colonised relations from such perspectives rather than just from a critical viewpoint of a coloniser/colonised binary. Focusing therefore on the socio-economic landscape of Serampore under Danish colonial rule in the late 18th and early 19th centuries, this paper, through the study of archival documents on ‘polycolonial’ commercial relations, shows how the town’s geopolitics and the contestations between the imperial powers of the Danes, British and French for mercantile trade along the riverine route of Hugli played operative roles in constructing colonial economies in Bengal.

Keywords: Polycoloniality, Geopolitics, Trade, Space, Contestation.

Bio-note:

Souradip Bhattacharyya is currently Assistant Professor in the department of English Studies and Research, Amity University Kolkata. He has completed his doctoral research from the Faculty of Arts and Social Sciences, National University of Singapore (NUS) and is waiting to be conferred with the PhD degree. His areas of research are focused on the fields of religious politics, politics of sanitation and hygiene, polycolonial relations, and heritage studies among others. He has published his works in national and international journals.

Conceptualizing African Diasporic and Indian Diasporic discourses in the novels of Toni Morrison and Jhumpa Lahiri

Dermeeg Pegu

Abstract

Diasporic literature consists of all literary works written by the authors, who have settled in the outside their native country and have written on the culture and tradition of their homeland. The paper will investigate the treatment of African Diasporic and Indian Diasporic discourses in the novels of Toni Morrison’s *Beloved* and Jhumpa Lahiri’s *The Namesake*. The study will reflect the characterization of diasporic sensibilities that negotiate cultural encounters in different manners in both the novels. Both the writers represent their community’s voice that deals with diasporic conflicts like identity crisis, displacement,

dislocation and socio-cultural degradation. It will attempt a comparative study of the African Diasporic and Indian Diasporic literature portraying both the African and Indian essentialist identities assimilating into America's multicultural ethos. There will be a theoretical presentation of postcolonial diasporic criticism and literary theory which will explore a ground to forge a new identity based on the concept of a postethnic transnational diasporic Space.

Keywords: Alienation, Diaspora, Migrants, Multiculturalism, Postcolonial.

Bio-note:

Dermee Pegu is an alumna of Dibrugarh University, Department of English with specialization in American Literature. She has participated and presented papers in one International Webinar on “*Construction of Orature in the Trilogy novels of Chinua Achebe and Ben Okri: Reinterpretation of Afro Diaspora*”, one National Seminar on “Representation of Subaltern Women in Indira Goswami’s Novels *The Moth Eaten Howdah of the Tusker* and *The Blue-Necked God*” and a National Webinar on “*Emancipation of Subaltern Discourses in the autobiographical works of Maya Angelou and Maria Campbell.*” At present two articles are in the process of publication for ISBN chapters.

A Posthumanist Critique of the Migrant Workers' Crisis in India During the Covid-19 Pandemic

Hira Naaz

Abstract

As the Indian government announced a nationwide lockdown on 24 March, 2020 to control the spread of Covid-19 cases, millions of migrant workers suddenly found themselves stranded in cities without a source of income. In the absence of any transport, they began walking back home and scores died on the way from road and rail accidents, exhaustion, starvation, suicides and unavailability of medical care. Amidst this ordeal, many faced police brutality and unwarranted arrests.

This paper studies the migrant workers' crisis in India during the Covid-19 pandemic from a Posthumanist perspective drawing on the works of Jacques Derrida¹ and Martin Heidegger². A posthumanist approach is helpful in deconstructing the binaries that humanism has created, thereby enabling marginalisation or elimination of certain groups from central political discourses on human rights and constitutional laws. With the creation of binaries begins the process of ‘othering’ and this othering is often encouraged by nation states to gain sovereignty and evade accountability. In the Indian context, the upper caste and upper class Hindu man is at the center of a Hindutva nation while the Dalit, Muslim, Christian or tribal person is defined in relation to this upper caste man who stands at the topmost level in the hierarchical scale. This upper caste Hindu man is treated as more ‘human’ than the others. Similarly, a lower class migrant worker, often coming from a backward, Dalit or tribal community, exists at the periphery of the nation-state because he is everything that an upper-class, upper-caste, urban male is not. In the political imagination of the state, the migrant worker becomes a non-human, a subhuman, or a diminished version of the ‘human’ with no claims to livelihood and security. This group of non-human migrant workers is then sprayed with disinfectants as if *they* are the virus that the nation needs to eradicate.³ My approach attempts to de-center the human subject at the centre of Indian political discourse, policies

and laws to interrogate the class and caste divisions that dehumanise the migrant workers. This approach is relevant to postcolonial studies in its own engagement with the problem of representation.

Keywords: Dalit, Othering, Posthumanis.

Bio-note:

Hira Naaz is a postgraduate in Gender Studies from Ambedkar University Delhi and is currently working as an independent researcher in the field of Urdu Literature and Postcolonial Studies.

A Critical analysis of Narrative Identity and Narrative Othering in the Select Autographics

Samreen Fatima

Abstract

The relationship between Self and Other has been a key route in the construction of one's identity. Identity formation becomes essentially political when one is placed in a long wrought conflict. Any conflict necessitates that there must be two performative identities in opposition and requires a clear demarcation between Self and Other. The paper aims to critically analyse Narrative Identity and Narrative Othering in the select autographics. Autographics, defined as the "I" of the comics, an autobiographical platform of coming in terms with who am I? Who is this enemy Other? What does the medium of storytelling has to offer in defining Identity and Othering? The paper aims to showcase a very interesting relationship between Self, Other and Other-Self in the select autographics. The aim of this paper is to study how the selected artists being diasporic and travellers themselves have used the platform of cartooning in order to reconstruct their identities. How the validation of each other's existence has been crucial in asserting their political standpoints. Their visual language gives a vital space to the enemy/other. Though writing against each other identity, their work is reflective how both of them had the same battered past and an uncertain future. The paper will compare the illustrators and their technicality in dealing with the concept of identity and otherness amidst the Arab-Israeli conflict.

Keywords: Autographics, Arab-Israeli Conflict, Narrative Identity, Narrative Othering.

Bio-note:

Samreen Fatima is Research Scholar, Department of English, Aligarh Muslim University, India.

Anthropocene and planetary Crisis

Soumili Das

Abstract

Will Steffen, Jacques Grinevald, Paul crutzen and John McNeill, in their paper ‘The Anthropocene: conceptual and historical perspectives’; consider the era of the Industrial Revolution (they suggest the year AD 1800) as the starting point of the Anthropocene, and therefore, of the human-prompted Climate Crisis. Further, they emphasise that the Anthropocene got accelerated since the 1950s. And, Amitav Ghosh shows in *The Great Derangement*, how the post-colonial developments in the hitherto colonial nations and territories have added to the rapid amplification of the Anthropocene, and the Climate Change : a post-colonial “universalist premise of industrial civilisation...would quickly become unsustainable and would lead...to the devouring of the planet” . Ghosh also mentions that the worst victims of the Climate Crises are the poorest people of the poor countries, impoverished by colonial exploitations. The other claim he does here is that “ours was a time when most forms of art and literature were drawn into the modes of concealment (regarding the Anthropocene) that prevented people from recognizing their plight”; hence, “the time of the Great Derangement”.

Following the growing (comparatively more than in the past) awareness and scholarships, and acknowledgements of the changing climate (since it is almost impossible not to detect the changes in climate patterns); there has arisen a fast expanding oeuvre of Climate Fiction. Amitav Ghosh’s latest novel *The Gun Island* (2019) itself is concerned with the contemporary Climate Crises and the Climate Refugee Crises, to be precise. The novel tells the story of two bangalee youth Tipu and Rafi, their journey from the fast destroying Sundarbans to Italy in order to find jobs, their links with a colonial-era religious architecture; the narrator’s attempt to decode the mystery of the architecture, its link with the others’ journeys, and ultimately Tipu’s rescue from the refugee boat on the Mediterranean Sea to Italy.

Using *The Gun Island* as the main text of the research, the three main issues that my paper will try to research, from postcolonial and eco-critical perspectives; are:

1. Since the novel is spread across the colonial and the contemporary post-colonial time, and across countries of hitherto colonising and colonised people; what kind of historical narrative does it offer regarding the increase in momentum of the Anthropocene and the Climate Crises related to it?
2. Does the rescue of the climate refugees from the third world (to Italy) make the ending of the novel a positive and hopeful one, so far as the problems of the Anthropocene and more specifically, of human-made climate crises (the contemporary planetary crises) are concerned?
3. How does *The Gun Island* help to mend the ‘great derangement’ in the genre of ‘modern novel’ (Ghosh’s term used in *The Great Derangement*)?

Keywords: The Gun Island, Anthropocene, Climate Crises.

Bio-note:

Soumili das is a Guest Lecturer at Department of English, Bethune College, West Bengal, India. Her research interests are Anthropocene fiction, Climate Fiction, Planetary Sci-Fi, relation between literature and science.

Motherhood and Motherland in *The Legends of Pensam*

Marami Sutradhar

Abstract

This paper aims at exploring and analysing the concept of motherhood and motherland as is depicted in the novel “The Legends of Pensam”(2006) by the writer from Arunachal Pradesh, Mamang Dai. Written by the writer from North-East India, this novel is a major part of post-colonial writing from the least explored region of India, the northeast region. It gives us an opportunity to know the past of the people of this land which remained untold and unknown to the world earlier. It portrays the simple ways of life of the people of the ‘Adi’ tribe of Arunachal Pradesh and the various aspects and angles of their lives.

Like many other places of the world and the nation of India, Arunachal Pradesh also had a past dominated by the colonial rule of Europe. In this novel, we get a glimpse of that period of this land when the colonial rulers were expanding their trade in the region.

This novel has four sections and each section has four to five different stories, whose characters and settings are somehow connected with each other. The novel portrays the hopes and aspirations as well as dilemma and anxieties of the Adi people who became the victims of imperialism and colonialism. The characters in the novel represents those thousands of other people of north-east India who suffered due to the strategic way of colonial domination. This paper aims at exploring the condition of mothers and of the motherland as is depicted in the novel. The journey and destination of Nenem's life highlights the distance between the colonizers and the colonized. So, this paper tries to analyse how motherhood and liberty are related to each other.

Keywords: Adi, colonialism, motherhood, motherland, liberty.

Bio-note:

Marami Sutradhar is an M.A. in English from Tezpur University, Assam, India; at present working as an assistant professor of English at Alfred Nobel Junior College, Goalpara, Assam. She had received the Dr. Ambedkar Scholarship for merit from the Ministry of Social Justice and Empowerment, India in 2011. Recently, she had presented a paper entitled *A comparison and Deconstructive Reading of the “Heart of Darkness” and “Things Fall Apart”*, adding up the Gandhian Philosophy in an International webinar on African literature, orature and culture organised by the RBC college of West Bengal, India. North-Eastern literature in English, Indian writing in English, post-colonial literature and diaspora writings of India are the area of her interest.

Covering The Female Body

Priyadarshini Chatterjee

Abstract

For ages, 'uncovered' female body parts have raised controversies to such an extent that even in the 21st century, a woman's short dress becomes the subject of 'gossip' among people across age groups and genders.

Certain contradictions exist in the society's idea regarding how a 'decent woman' (binary opposite of a 'whore') should dress. Specifically in India, there are plenty of such instances. For example, the visible tummy of a woman wearing a lehenga is never questioned whereas a

woman wearing a crop top is branded as 'shameless'. A woman has to maintain the delicate balance between looking 'decent' and 'feminine'.

The problem lies in the fact that it is not always the other people who are forcing women to wear what they wear; - it is the women themselves who are conscious about their own body. From a young age, girls are taught shame, - “*Sit with your legs together, and cover yourself*”. Women are taught to hide their bodies, to be afraid of their own sexuality. However, while women are often told to live by standards of norms that dictate how to 'cover' themselves, they are also made to wear dresses which highlight their feminine physical attributes. Noteworthy is the fact that male fashion trends adapt to the physical and societal needs of men unlike female fashion trends. It appears that the main issue is women, their bodies, occupying the public space.

My paper intends to bring into light the following matters:

1. How women are taught 'shame' from a young age,
2. What makes a woman conscious about her own dressing and body, and,
3. The existing contradictions in the idea of 'decent' female fashion with special emphasis on Indian female dressing trends.

Keywords: Uncovered, Female, Decent, Shame, Dress, India.

Bio-note

Ms. Priyadarshini Chatterjee is currently an English Communication Faculty of Guru Nanak Institute of Hotel Management and Guest Lecturer at Bethune College, West Bengal, India.

Literature of Marginalized and subaltern studies : A Survey

Saira Siddiqui

Abstract

The aim of this paper to discuss the 'subaltern' groups that are 'marginalized', oppressed and exploited on the basis of social, cultural, religious and political grounds. Subaltern literature reflects various themes such as oppression, marginalization, subjugation of lower and working classes, gender discrimination, disregarded women, deprived classes, racial and caste discrimination etc. It is one of the subdivisions of post colonialism. It describes the social group who is socially, politically and geographically outside of the hegemonic power structure. It is regularly used in various disciplines such as history, psychology, sociology, anthropology and literature. This paper explains how a group of Cambridge based South-Asian scholars in Britain, started to revisit the history of postcolonial societies of India and South Asian countries with different perspective. These subaltern scholars, who are very much keen in the postcolonial societies of South Asia in particular and the third world countries in general, are called Subaltern studies group (SSG) are Guha, Partha Chatterjee, Dipesh Chakrabarty, Gayatri Chakrabarty Spivak, Edward Said, Gyan Pandey, Gautam. The concerning scholars of Subaltern Studies Group tries to fill the gaps of history which is written by elites or the west, by recuperating, distinguishing, streamlining and identifying the stories of non-elite, subjugated and marginalized people. They make their approach to look “history from below” and their philosophy is to construct a greater historical

picture of the society by looking at the history not from the centre but from the periphery.

Keywords: Subjugated And Marginalized People, History, Society, Subaltern Groups, South Asia

Bionote:

Saira Siddiqui is an Asst. Prof., Sarojini Naidu Vanita Maha Vidyalaya, India.

**The Subaltern Body as a Site of Protest in *The Moth-Eaten Howdah* by
Indira Goswami**

Pallavi Bokotial

Abstract

Indira Goswami's emblematic novel *The Moth-Eaten Howdah of the Tusker* is reflective of own experiences as a part of a *Sattra* monastery in lower Assam that followed an orthodox sub-sect of Vaishnavism, pre-dominated by Brahmanical doctrines. The text traces the slow transition of the Vaishnava *Sattra* from a cultural-religious powerhouse in the Assamese society to facing the onslaught of time and reformation just after India gains its independence. With vast arrays of land and numerous bonded labourers attached to each *Sattra* granted to them from the time of the Ahom rulers, it had a feudal as well as spiritual hold on the people adjacent and their lives. Similarly the same people who put the *Sattra* and its *Satraadhikar* on the pedestal of the divine for generations also hold the inhabitants of the *Sattra* accountable to leading exemplary lives of 'piousness' and 'purity' that is thought exclusive to their caste and which eventually lead to tragic outcomes in the novel. This paper will specifically critically examine the lives of the people in the periphery of the society in the novel and argue that these characters are not mere embellishment to the narrative and its apparent protagonist(s) but an insightful critique into the nuances of layers of Assamese social and caste structure beset with social evils and ravaged by both feudal and colonial forces.

Keywords: Indira Goswami, Monastery, Brahmanical Doctrines.

Bionote:

Pallavi Bokotial is an Ex-Faculty, Arunachal University of Studies, Namsai, Arunachal Pradesh, India.

Racism In Nadine Gordimer's Selected Short-Stories

Mariya Sheema

Abstract

Racism is still one of the major threats in maintaining the peace and major obstacle in the unification of the world. It is the most widely discussed theme in the literature of the world. The presence of race or racial discrimination in literary works can be traced back to the 18th century when novels were in the stage of infancy. This theme became the fundamental tool for the majority of authors of the 20th century across the world.

Nadine Gordimer is one the luminary among the galaxy of writers who denounce racism which was extensively practised in South Africa. In her writings, she publicly advocated the abolition of apartheid which is a substitute for racism. This paper aims to discuss the concept and portrayal of racism in her short stories. Six Feet of the Country follows the story of a white couple who owns farmland. A black man's dead body was found on their property who is the brother of their employee. To carry traditional funeral Petrus has to wrestle several racist obstacles. The Train from Rhodesia is a short piece which explores the impoverished African village and racial segregation. Gordimer explores the attitude of whites towards the blacks and their livelihood which is dependent on whites.

Keywords: Racism, Apartheid, Abolition, South Africa, Short-stories.

Bio-note:

Mariya Sheema is a lecturer in English in Sarojini Naidu Vanita Maha Vidyalaya Exhibition Grounds affiliated to Osmania University.

The Rise of the Planet of Humanoids:A Critique of Digital Colonisation of the Global South

Sneha M

Abstract

If history's colonisers came by ships to plunder and profit in their new world of opportunity, in the age of internet, however, it is the giant tech companies such as Amazon, Facebook, Google, Apple, Microsoft among others, who engage in a perpetual competition to not only penetrate but also transform into socio-political and cultural agency in the Global South – Latin America, Asia, and Africa. The peoples of such a digital society are all the more conforming in the 'prosumption' of data relations, as forged by Tech Empires, and also data extraction, without the slightest manifestation of resistance. That being so, violence is taken off the table. Data harvesting or appropriation of resources – human experiences and actions

– are, then, exploited towards self-indulgent exercises or extended to assist governmental surveillance. As capitalism becomes embedded in every sector of daily life, there is, nevertheless, a misunderstanding that data harvesting too seems natural. This is not the case so. Taking on new contours, the equation that capitalism and colonialism had had shared over the past 500 years has severed too. It is within the scope of this paper to bring clarity into these misconceptions in addition to critically analyse the expanding sphere of influence of these Tech Empires in the Global South. If the end result is a US centric internet, what would be the future of digital colonies in the new capitalist age?

Keywords: Digital Colonialism, Cyber Cultures, Techno-Capitalism, Glocalization.

Bio-Note:

Sneha M is currently pursuing Masters in English and Comparative Literature at Pondicherry Central University. She is a poet, blogger and magazine editor. Her research interests primarily lie in Cultural Studies, Post Colonialism, Diaspora, Gender and Digital Humanities. Being an awardee of Junior Research Fellowship (JRF), she looks forward to pursuing her Ph.D in Postcolonial Cultural Studies.

An Outcry against Systemic Sexism in Indian Families: A Feminist Analysis of Neeraj Ghaywan's Hindi Shortfilm *Juice* (2017)

Dr. Prathibha P.

Abstract

In the millennial era, short films have emerged as an easily accessible and influential medium of representation. They present socially significant themes and hold a mirror to society. This paper attempts a feminist analysis of Neeraj Ghaywan's Hindi short film *Juice* (2017), which resists the gendered geography of a house and presents a protagonist who challenges the normative. Patriarchy is the result of societal constructions that are passed down generations. In India these constructions are most pronounced in societies with traditional cultures and less economic background. However, gender messages conveyed by family, mass media and other patriarchal institutions largely advocate a dominant status for males. The film has as its theme the gender difference in a middle-class background. *Juice* provides us an understanding of women's oppression and how the nature of the family has essentially never changed historically by emphasizing the family as the site of women's oppression. The continuation of patriarchal society and a patriarchal family set up is seen even in the twenty first century acting as a big block to women's liberation.

Keywords: Gender, resistance, patriarchy, rebellion, Indian society, family, culture

Bio-note:

Dr Prathibha Padmanabhakurup is an Assistant Professor, Centre for Research, Department of English, Providence Women's College, Affiliated to University of Calicut, Kerala, India.

The Perception of Transnational Nationalism in Bapsi Sidhwa's *Ice-Candy Man*

Pradip Kumar Bera

Abstract

The eminent Pakistani born South Asian Diasporic writer Bapsi Sidhwa's *Ice-Candy Man* (1988) deals with the theme of partition through the transnational eyes of a young girl narrator Lenny belonging to the Parsi community in colonial Lahore, Pakistan. It explores the historical, social, religious and national chaotic circumstances of the people of Indo-Pak during the most unforgettable moments of the partition of the sub-continent. Usually, it is taken as a mirror to observe the commotion and deplorable past of the two countries at the time of their separation. By suggesting a holistic approach towards Partition, which is inclusive of analysis, immigration, and integration, at multiple levels, excerpts from survivor accounts and critical evaluation of partition novels like Sidhwa's *Ice-Candy Man*, the study approaches the enormity of the experience of Partition with immediacy and sensitivity. Many South Asian Diasporic writers engage with the overall quest for survival, which can be affiliated with all the themes expressed in this novel - trauma, diaspora, injustice, resistance, place, space, language, and national as well as transnational identity. The paper highlights the contribution of the ongoing discourse related to the themes of postcolonial studies and literature, and could be used in courses on South Asian literature, women's writing, postcolonial studies and literature, and world or transnational literature.

Key Notes: Diaspora, partition, trauma, immigration, national and transnational identity.

Bio-note:

Pradip Kumar Bera is an Assistant Professor in English, Pingla Thana Mahavidyalaya, West Bengal, India.

Representation of Trauma in South Asian Diaspora Cinema on the Web:

A critical study of identity and trauma in "What will people Say" by Iram Haq

Tanushri Banerjee

Abstract

Cinema representing migration and trauma has inherently discussed the play of memory. In the recent boom of the digital space and content, Cinema, and the way it is received and consumed has also evolved. Today, the web provides a space for cinema which would not be available in a traditional big screen set up, due to budget constraints. The web then becomes an alternate mode of media production.

Where does the representation of South Asian Diaspora Trauma hold, in such an alternative set up? How does the web provide a movie like “What will People Say”, a space to critique the patriarchal notions of a south Asian household? With movies being available on web platforms all around the world, what is the age group of audience who identifies and seeks to view similar relatable experiences on the small-small-screen? How is this audience connected to the production of web cinema?

This study delves into the 2nd generation traumatic experience of the teenage protagonist ‘Nisha’, as she journeys not only geographically from Norway to Pakistan and back but also internally in to the realm of self-discovery. The study uses psychoanalysts like Eric Erikson, who categorically point at the need for conflict in the teenage stage for the development of Identity. It takes into account theories of trauma and memory through the lens of Janet Walker and Cathy Caruth. Using Jigna Desai’s theorization on south Asian diaspora cinema, and Arjun Appadurai’s idea of mediascape, it would try to assess the standing of a movie on south Asian diaspora in the west, as produced on the web.

Keywords: South Asian Diaspora, Trauma, Cinema, Web, Popular Culture.

Bio Note:

Tanushri Banerjee is an Assistant Professor at School of Humanities and Social Sciences, Sharda University (currently on a sabbatical). Her areas of interest are Children’s Fiction, Diaspora Fiction, Television and Media Studies as well as Popular Fiction and Culture Studies.

Postcolonial Life and its Materialist Alterity in Jivan Krishna Goswami’s *Remains of Spring*

Anshuman Bora

Abstract

The very concept of ‘life’ in literature has been a discourse of sustaining projects of Western Humanism whereby the idea of a superlative ‘Human’ life is exorcised as a dominant epistemology subjugating other life forms. These other forms, however, can include certain other modes of Human existence itself that have hardly found legitimacy. Given the epistemic violence unleashed on postcolonial collectivities by the anthropocentric Western Humanistic textual practices, certain literary texts have been able to solidify a resistant mode of epistemology that undermines the celebrated forms of (Human) life. Jivan Krishna Goswami’s *Remains of Spring* (2016) which is a translation of the author’s Assamese novel *Aolingor Jui* (2007) empathetically explicates certain embodied notions of life-forms that are hardly incorporated in the Western Humanistic discourse. Life, in the novel is an estranged contingency for peoples of the Konyak tribe continually faced with its absolute other, placed in the “no man’s land” lying between Postcolonial Indian and Burmese states that is ever in the state of war and militancy. The narrative posits a formidable counterpoint to the very concept of life as a universalized construct envisaged by Humanism and negotiates its alterity through a materialist examination of the postcolonial lived experiences. This paper, thus, aims to problematize life against or through its very materialist alterity to situate an alternative postcolonial humanistic paradigm in Northeast Indian English Literature.

Keywords: Anthropocentrism, Life- forms, Postcolonial Epistemology, *Remains of Spring*, Alterity, India's Northeast

Bio Note

Anshuman Bora is an Assistant Professor in the Department of English, Debraj Roy College, Golaghat, Assam (India). He specializes in Literary Theory. He did his M.A. in English from Cotton College, Guwahati (now Cotton University) under Gauhati University in 2009 and qualified UGC NET in English in 2011. His current areas of interest are: New Materialism, Rebel Writing, and Critical Life Studies.

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 a comparative analysis of hegemony of British cultural paradigms in both Nigeria and India through their select 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 presented. 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 is a Research Scholar, Patna University, Patna, India.

Racial Tensions and Conflicts in Postcolonial London Society: A Reading Of Hanif Kureishi's *My Beautiful Laundrette* in terms of Race, Class, and Queer Identity

Izaz Hussain

Abstract

The term Postcolonialism does not only refer to the time period after colonialism, rather it also refers to indicate a tendency toward literary criticism and the analysis of various discourses at the intersection of race, gender and diaspora, among others. It studies the experience of colonialism, its past and its present effects, at both the local and global levels. It involves the discussion of terms such as slavery, migration, diaspora, hybridity, mimicry, racism among others. A growing concern among Postcolonial critics has also been with racial minorities in the West. The present synopsis proposes to analyse Hanif Kureishi's *My Beautiful Laundrette* as a postcolonial text which tries to address the social, political, and racial tensions that the racial minorities faced in the 1980s London society. It will also address the shifting power dynamics in the 1980s London, as the once colonised challenge the colonisers in terms of class. It will also address the fact that, the native Londoners reaction to this class supremacy is given in racist terms. The newly rich migrant is always seen as the Other in a postcolonial London society, where he/she oscillates between his former and his new identities. Homi K. Bhaba's concept of Third Space will be used to further analyse this ambiguity prevalent within the mind of the immigrant. The paper will also address how identities in a postcolonial context are always in a flux, as no identity remains constant in a postcolonial society; Omar and Johnny are two good examples in this instance who challenge the heteronormative sexual discourse through their homosexuality.

Keywords: Race, Migrants, Ambiguity, Class, Colonialism, Identity, Space, Homosexuality.

Bio-Note:

Izaz Hussain is a Student, M.A. 4th Semester, Department of English, Dibrugarh University, India.

Heterotopia in Anjan Dutt's *Bow Barracks Forever*

Susanna Correya

Abstract

Heterotopia is a key concept in Foucauldian spatial criticism that can be applied to cultural spaces that are contiguous as well as in conflict with the circumferential territory. Through Anjan Dutt's film *Bow Barracks Forever*, the present paper proposes to study Calcutta's Bow Barracks as a heterotopia that functions both as a milieu effect and a cultural archive for the Anglo-Indian community.

Keywords: Anglo-Indian, Bow Barracks, Ethnic Space, Heterotopia.

Bio-Note:

Susanna Correya is a Student, M.A. English, Stella Maris College (Autonomous), Tamil Nadu, India.

Revisiting Postcolonial India: A Case Study of Migrant Labour during Pandemic

Dr. Shagufta Anjum

Abstract

India got freedom from Britishers in 1947 but this Covid 19 pandemic proved Indians the carrier of Colonial rule. Mahatma Gandhi, our father of Nation has rightly said about the postcolonial India that mere transfer of power from British hands to Indian hands would not lead to true Swaraj. It may not be called 'Hindustan' rather would remain "Englishtan". Swaraj is self rule of individual with equal rights and opportunities for all. But on 24th of March 2020 the sudden announcement of the largest lock-down In India, changed the destiny of millions of people who used to be the backbone of Indian economy now became homeless and jobless. Their families are being evicted as they could not pay their rent. No one can figure out where will they be next? Far from their homeland living a life of dignity now uprooted from their life. Deeply problematic fallout of this virus and the resulting lockdowns had the great impact on migrant labour. They were dying of hunger. This is the situation like 'Third World War' when the humanity was at risk. This Pandemic changed their status from migrants to refugees who were streaming out on feet to their home land. Their life turned worse than an animal. The biggest humanitarian crisis was seen in India during Pandemic which has brought new challenges by reshaping the human civilization. It motivated me to write this paper tracing out the facts and ground realities of postcolonial India.

Keywords: Uprooted, Swaraj, destiny, Humanitarian Crisis, Human civilization,

Bio-Note:

Dr. Shagufta Anjum is presently working as Assistant Professor (English Literature) in Women's College, Aligarh Muslim University, India. She has been a faculty of the University since 2011. She had 13 years experience of teaching. Her interest lies in Fiction, Feminism and Post Colonialism. She has various publications in International and National journals and presented a number of papers in International and National conferences and seminars. She is teaching both UG and PG level batches and supervising research in Indian Fiction, British literature and American Literature. She is also Co – convener of College Societies' and Fest and member of various committees.

What it Means to be “Alive”: Re-discovering Empathy

Through Androids and Shapeshifters in

Do Androids Dream of Electric Sheep? and Love, Death & Robots

Ranjana Sarkar

Abstract

The question posed throughout Philip K. Dick’s *Do Androids Dream of Electric Sheep?* is how one determines what deserves human empathy. Should it be reserved for endangered animals and genetically fit people capable of empathising in return? This is same question that puts the novel’s protagonist, Rick Deckard in a moral-ethical dilemma when he finds himself sporadically “feeling for” the very androids he is supposed to exterminate. Deckard’s incapability to distinguish between androids and human beings, alongside his discovery of the grey areas connecting the two overturns the socio-intellectual hierarchy the sanctimonious man is shown so desperate to maintain, even in the post-apocalyptic world – a time where he is no longer at the center of existence.

While this speciesism is seen extending beyond conventional living organisms onto “quasi-alive” electronic beings in Dick’s novel, one episode of Netflix’s animated web-series, *Love, Death & Robots*, called *Good Hunting*’s portrayal of the otherized magical creatures reveals an innate tendency within mankind to mistreat entities that don’t conform to its notion of being acceptable. After Yan, a shapeshifter, fails to defend herself against men who use her body as a site of experimentation, she asks Liang to help her return to her true form, a fox, and transform into a shapeshifting cyborg, so she can hunt down anyone wronging a woman, perpetrating evil in the name of progress. Interestingly, this friendship between Yan and Liang transcending the boundaries of society is what remains the plot’s focus, reversing every human-non-human equations that might prevent one to empathise with another.

Since the novel and the series play with theme of what makes one worthy enough to live, this paper aims to explore it, re-examine spaces and lines that claim to segregate a human from a non-human in today’s world.

Keywords: post-humanism, women’s autonomy, empathy, human-android dichotomy

Bio-Note:

Ranjana Sarkar is currently a 2nd year English Honours student at Presidency University, Kolkata. She dabbles in various art forms like painting and music. Ranjanaalso plays violin in Kolkata Symphony Orchestra. She loves to acquaint herself with different languages and is currently learning French and German. Ranjana is an avid reader of graphic novels and is also working on one of her own.

Exploring post-colonial resistance in M.R. Anand's *Two Leaves and a Bud* and Birinchi Kr. Barua's *Seuji Pator Kahini*

Dr. Pabitra Bharali

Abstract

Writers of the 'once-colonized' nations often produce texts concerned with colonial issues including misuse of imperial power, exploitation and domination on the natives as well as the diverse resistance measures adopted by the colonized and exploited natives. Indian authors of the colonial and post-colonial period are no exception to it. Mulk Raj Anand's novel *Two Leaves and a Bud* (1937) and Birinchi Kumar Barua's *The Partings/Seuji Pator Kahini* (1959) are two such texts that engagingly brings out the exploitation and domination on the tea garden workers by the British raj. While in the text produced in the colonial period, Ananda depicts the appallingly unhygienic conditions of a tea estate in Assam through the relentless tale of woe of Gangu who is systematically starved before being shot dead by a British officer, who also tries to seduce his daughter, in the text produced in the postcolonial period, Barua presented both the administration and exploitation of the British over the labourers. The concerns of the novels point out the larger and severely painful issues associated of exploitation in diverse ways – economic, political, physical, biological, social, religious, linguistic and on the whole cultural. The proposed paper is an attempt to critique the novels from these diverse perspectives and point out the resistance measures adopted by the exploited and the dominated against the exploiters and the dominators.

Keywords: Colonialism, Exploitation, Domination, Violence, Post-colonial Resistance,

Bio-Note:

Dr Pabitra Bharali Assistant Professor, Dept. of English,, Digboi College, Digboi, India.

Interpretation of Achebe's *Things Fall Apart*: A Tragedy Reclaiming the Voice for Effeminate Refugees and Alarming Reorientations

Dr. Apeksha

Abstract

Things Fall Apart is a debut novel by Albert Chinualumogu Achebe which embraces a new paradigm in African literature and commemorates the adolescence of Okonkwo in Umuofia, his seven-year exodus in Mbanta, and his inevitable journey of coming back to home. This socially constructed narrative structure operates in rebuttal with the continuing fascination with Okonkwo's own misogyny and patriarchal physiognomies. The action of *Things Fall Apart* focuses on the fictitious town of Umuofia, which is part of a wider political body made up of the so-called 'nine villages.' In Igbo land, geography takes on gendered implications based on where a person's parents were born. Umuofia, for example, is the native village of Okonkwo's father, which tends to make it the fatherland of Okonkwo. When Okonkwo is expelled for manslaughter, he and his parents relocated to another of the nine villages, Mbanta, which is Okonkwo's motherland — that is, the village where his mother was raised. The perpetuation of geography serves an essential symbolic significance in the book, as Okonkwo sees his seven-year exile in the motherland as a misogynistic challenge to his legitimacy. This document focuses on building on discourse by exploring the groundbreaking transcript of Achebe and the symbolic element of Okonkwo's exploration in the Framework of Refugee Studies. By analyzing Okonkwo 's pre-exile and post-exile life as directly related

to his isolation, it forefronts the unavoidable psycho-traumatic detrimental effect of exile on the refugee's psyche, which is carried out in the type of assault towards himself and the perpetrator's human and social environment. Okonkwo's quest to win respect constantly brings him into confrontation with his community, ultimately leading both to his own demise and to that of Umuofia and the nine villages.

Keywords: Exile, Masculinity, Themes, Refugee literature, Cultural Difference.

Bio-note

Apeksha is a doctoral in English from the Department of Humanities & Social Science, Malaviya National Institute of Technology, Jaipur (MNIT Jaipur). Her areas of interest includes British Drama, Theatre , (Comparative Analysis), Gender Studies including the major concepts, empirical findings, and social thought, Postcolonial Literatures, Literary and Culture Theory, and Indian Literature in English , Developing core competencies for English Language .She is fascinated by how literature intersects and interacts with the milieu of identity politics and also interested in mapping how university spaces grapple with the emerging questions of 'difference' and participates in feminist campus politics. Her research interests are based on her fascination for how language and reality shape each other. She has been exploring this phenomenon from different perspectives in both her research and other practices. She is interested in the ruptures and residues of modernity such as the continued legacy of caste in modern India. She leisurely pursues a variety of ironic and subversive interests such as reading and writing poetry and fiction. She has also worked on creative, pedagogic, and research related projects with the ICSSR, Co –Editor of Panorama Magazine at Poornima Institute of Engineering & Technology Jaipur and presently associated with Department of English, School of Liberal Education ,Galgotias University, Greater Noida. She has successfully contributed a number of articles in UGC recognised journals and peer-reviewed book chapters and currently working on her upcoming book on Theatre of the Absurd elucidating on the theatrical elements in the novels of John Whiting.

The Power of Fear: A Postcolonial Analysis of the Migrant Crisis during the Covid-19 Pandemic through the Lens of the Partition of India

Injela Zaini

Abstract

As the most powerful and primitive human emotion, fear has the power to sway and manipulate the conventions of the human psyche. All fears are said to be related to the fear of death which drives the humankind to strive for longevity and safety. The Partition migration was triggered by a newly drawn line between two nations whereas the present exodus of migrant workers brings in light the divide within the country i.e., the divide between the privileged and the underprivileged. The scenes of mass migration from cities were intensely reminiscent of the Partition of India. Since the partition of India in 1947, when 14.5 million people migrated, people have faced the 'greatest manmade tragedy' only during the unprecedented lockdown in India, creating the subaltern 'Covid-19 refugees'. The panic related to job, income and food insecurity, fear psychosis and uncertainty about return to normalcy, the migrant workers desperately rushed to the home states. A postcolonial analysis provides a theoretical framework for undoing epistemic structures. This paper seeks to

identify the postcolonial dimensions of the 'crisis' and its consequences, by examining how the crisis is affirming existing postcolonial norms and also how the crisis has destabilised the existing order, and in doing so has created new postcolonial landscapes. It does so by closely analysing the migrant crisis from a historical perspective, studying the similar driving forces that lead to mass exodus twice. Looking back to partition literature shall create a better understanding of the psyche of the migrant workers in India. The migrant crisis has created a mirror by which India is forced to look back on itself and its past colonial pursuits which is apparent through the general fearfulness in rural India.

Keywords: Covid-19, fear, migrant crisis, partition, postcolonial

Bio-note:

Injela Zaini is a research scholar at Jaipur National University, Jaipur and has authored various research articles for a number of journals and magazines. She has been teaching English for 5 years and is also a poet, blogger and short story writer. She is fond of psychological thrillers, science fiction and drama and is currently working on her novel based on mental illness and trauma.

**“For the Dispossessed”, a Poem Hinting at Multiple Realities on
Absolutism and Vulnerability**

Nidhee Meshram

Abstract

With several expectations associated with 2020, the year that the entire world was so eager to enter into, a sudden and unanticipated antithesis from the beginning was experienced worldwide. The assorted issues that cropped up, especially, owing to the Pandemic, has compelled us to contemplate the very existence of human life on earth. The multitude of existing problems that humans have been facing in new versions can be associated with all the set theories that have exemplified the thought process of each individual in some fashion or the other. Few are able to express it skilfully and connect with the masses instantly. The poem, “For the Dispossessed” written by Prof. S. Joseph originally titled '*Edom*' in Malayalam, showcases the exclusiveness of land, its natural environment, the culture, the customs, the traditions, the behavioural patten of all living creatures and its understanding with the human psyche. The amalgamation of these associations proficiently relates itself with the human context, in this case with an unknown region from Kerala, a southern state that could (and has) experienced the aftermath of Globalisation, which postulates shrinking the globe into a village!

But are the locals ready to accept or mould into the new cultivated civilisation that is endorsed in the form of advancement or better future, will be attempted and deliberated as the focal point through this paper with context to Mother, Motherhood and Motherland that is so absolute yet vulnerable.

Keywords: Civilisation, Pandemic, Thought Process.

Bio-Note:

Nidhee Meshram is a Faculty Member, Department of English, L.A.D and Smt. R. P. College for Women, Nagpur, India.

A Semiotic Study of Postcolonial Voices in the Digital Space Visualised Through Wordcloud

J. Mariyam Nancy, Dr. V. David Arputha Raj

Abstract

Postcolonial Digital humanities aims to locate the shift by decolonizing the digital and write alternative genealogies of the digital humanities. Poetry is the elixir of literature. In the present times, poetry that is remediated through social media is written on many themes ranging from a slice of life to insights on serious issues such as trauma and mental health. The digital turn has not only raised questions on the existing canons for literature but has also offered means of a wider readership. Poets like Nikita Gill, Rupi Kaur, Leang Leav and Nayirrah Waheed are poets who have dealt with the themes of existentialism, their experience as women of color and love. Poets like Atticus, Cleo Wade and Jessica Katoff have dealt with themes of race and gender in addition to the above. Postcolonial discourse through verse might be a common factor but the primary difference lies in the language and the symbolism they use. This paper aims to attempt a semiotic study on the difference in the symbolism used by the two groups of poets, and visualize them using a word cloud.

Keywords: Word Cloud, Postcolonial Digital Humanities, Semiotics.

Bio-note:

J. Mariyam Nancy is a PhD Research Scholar (NET-JRF), Dept. of English and Foreign Languages, Bharathiar University, India.

Dr. V. David Arputha Raj is an Assistant Professor of English, Dept. of English and Foreign Languages, Bharathiar University, India.

Education during Contagion: Digital Divide and Social Stratification: Some Reflections

Amartya Sen

Abstract

The current Pandemic has reduced education to a software endeavour. This hasn't only impacted lives of those students who don't have access to gadgets and internet but also of those students and teachers who had to shift from a relatively democratic classroom setup to online mode of interaction without proper training and preparation of it. It resurfaces the concept of Hegemony, as proposed by Antonio Gramsci, where a 'consensus' is enforced for e-learning to all group of students & teachers, just because it suits a dominant few and "an unforeseen situation". The paper shall endeavour to raise the emerging issue of digital imperialism processed by capital power. This paper seeks to explore the expansion of 'economic territory', while the burden of aggrandizement is shifted to a class of people who stands at the bottom of the social hierarchy.

Keywords: Digital Divide, Haves and Have-Nots, 'Hegemony', Digital Imperialism.

Bio-note:

Amartya Sen is a Student, Shyam Lal College (M), Delhi University