

**NEW LITERARIA- An International Journal of Interdisciplinary Studies
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**Contemporary Trends and Development in Cultural Studies and the
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ABSTRACT VOLUME

Mundari Culture and Festivals: An Ecosophical Study of Ramdayal

Munda's Adi- Dharam

Hare Krishna Kuiry

Abstract

'Jharkhand' word comprises with two words, *jhar* and *khand*. *Jhar* means bush or forest and *khand* denotes some part of earth or land. Then Jharkhand means the land of forest. This eastern state of India, Jharkhand is famous for its natural resources and natural beauties. This treasure is protected by the *Adivasi* or tribal people of Jharkhand. *Adivasi* means the earliest or the first inhabitant of the land. It can be said that *Adivasi* and Nature are not separate entities. They are complement to each other. Their culture, tradition, food, festival and language are age old, rich and closely connected with nature. There are thirty two tribal groups in Jharkhand and Munda tribe is one of the major tribal communities in Jharkhand.

Adi- Dharam is a book written by Ram Dayal Munda who was an Anthropologist, Folklorist, Linguist and Academician. He was awarded Padmashri in 2010 for his immense contribution of Art in Jharkhand. This book *Adi- Dharam* is a documentation of religious beliefs of *Adivasi* of India especially in Munda tribal community of Jharkhand, published in 2000. Through this book, Ram Dayal Munda tried to make a collection of festivals rituals, narratives and prayers of Sarhul, Karma and Sohrai festivals. This paper would deal with Ram Dayal Munda's keen observations of festival prayers, rituals and festival narratives. This paper would also reflect on the questions like How does the tribal culture connect with mother nature? It would also examine the ecosophical aspects of Sarhul, Karma and Sohrai festivals of *adi dharam* or ancient religion of Munda tribe.

Keywords: Festival, Culture, Nature, Ecosophy, *Adi-Dharam*.

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Bio-note:

Hare Krishna Kuiry is an independent researcher. He has completed his master degree in English Studies in 2020 from Central University of Jharkhand, Ranchi, India. His area of interest is tribal Issues, culture and festivals. His topic of the dissertation is “Tribal Festival Celebrating Nature in Jharkhand: An Eco-Critical Study of the Rituals and Lok kathas of Tussu and Sarhul”. He has also presented paper “Life of *Adivasis* during Pandemic” at e-Co Exist 2020, two-day international conference on Coping with Covid-19: Sustainable Living in the Era of Pandemic, organized by IQAC, Belda College. He has also presented documentary on *Murma Mela* at Birsa Munda Language and Cultural Festival 2020.

The Painful Saga of Partition and Its Portrayal in Literature

Nasib Kumari & Dr. Divyajyoti Singh

Abstract

Among the most countable and memorable moments, ‘The Partition of India’ is one of them which speaks the story of its painful saga which is irreparable and unforgettable for those who got affected from this and who tells the story of this. So, this paper analyzes the Painful Saga of Partition from certain magnitude by its portrayal in the Literature. Though, it’s a complex phenomenon because no nation can think about partition in a day or night or it leaves a big impact on reader’s mind- it is tried to evaluate the situation or the dilemma of the great leaders of the nation and how did they take their decision. Somehow this dilemma as well as the decision-making power became the content of debate in the literary arena. Any historical moment like ‘Partition’ can never be evaluated from one’s perspective or one prospect; so, socio, economical, psychological and philosophical perspectives are must to use for the analysis. Here, it is tried to analyze that how the phase of transition became painful for the society in general and for families in particular in a humiliated environment. Literature

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from every era works as a reflection to signify the sufferings, miseries and difficulties faced by the people of a nation in the tragedy of partition. It is notably represented that-How partition established the separate colonies and religious communities according to the religion and how a human lost all the emotions in the fire of partition with the motive of exploitation. Literature plays a pivotal role in finding the answers to all these questions which puts a great impact on the human psyche of every era. Great tragedies or great events inspire the writers and dramatists to create great works of art in language and in other forms of art. So as the same is with 'The Partition' where several writers give an important place in their writing till today.

Keywords: Partition of India, Indian Literature, Indian History, Rehabilitation, Migration.

Bio-note:

Nasib Kumari is a doctoral candidate in Indian English Literature from the Faculty of Liberal Arts & Media Studies, J. C. Bose University of Science and Technology, YMCA, Faridabad, Haryana, India. Her thesis title is "Partition of India: Representative Narratives and Discursive Politics". Her research is focused on gender, caste, historical narratives, cultural materialist approaches and class dynamics in context of partition and the penultimate two decades period to Indian independence. She holds an M.A. in English and Masters in Education both from the Maharshi Dayanand University, Rohtak, Haryana. She published papers in UGC approved international journals and conferences.

Dr. Divyajyoti Singh is Associate Professor, Faculty of Liberal Arts & Media Studies, J. C. Bose University of Science and Technology, YMCA, Faridabad, Haryana, India.

**Beyond Binaries: Gender and its Representation in Jeanette Winterson's
*Sexing the Cherry***

Reetika

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Abstract

Androgyny refers to the mixing of both masculine and feminine characteristics. An androgyne is a person who does not fit cleanly into the typical masculine or feminine gender roles of the society. Jeanette Winterson is one of the leading present-day British Writer. She questions the way in which sex/gender binary works to conceal rather than reveal differences and explore the border between masculine and feminine, and analyse the place where these terms overlap and intersect. Present Study Examine the marvellous novel by Jeanette Winterson *Sexing the Cherry* in terms of unconventional attributes attached with gender. The novel taken up for study exhibit transgressive and fabulous bodies. The fabulous body of Dog Woman and her monstrosity Shown towards some of the puritan men in sexing the cherry dominates the novel. The title of the novel *Sexing the Cherry* refers to the technique of grafting where by a plant is fused into a more strong and useful species of its strain to produce a hybrid one without seed or parent. So Jordan, Another important character of sexing the cherry wants to attain his mother's androgyny by using the technique of grafting. Dog woman on finding Jordan remarks her relationship with her son Jordan as blissful and literally a present from Mother Earth. Winterson insist on breaking the myths perpetuated by patriarchy regarding compulsory heterosexuality and the image of “the angel of the house” as created and presented in the language of patriarchy.

Keywords: Androgyny, Grafting, Patriarchy, Monstrosity, Mother- Earth.

Bio-note:

Reetika is in Ph.D. programme from January 2020 in Ranchi University, Jharkhand. The Topic of her Ph.D. research work is “Green Criticism and the Literary Ecology in the Select Novels of Jeanette Winterson and Margaret Atwood”. She passed her post-graduate from University of Lucknow in 2016. Currently, she is a Teaching Assistant in the Department of English, Ranchi University.

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**Unlocking the “Little Black Box”: A Case Study on Rabindranath Tagore and
Dwijendralal Roy in Translating Robert Burns into Bengali**

Soumi Mukherjee

Abstract

This research paper thoroughly scrutinizes the Bengali translations of Robert Burns’ English lyric poems made by Rabindranath Tagore (1861–1941) as well as by his contemporary literary artist, Dwijendralal Ray (1863–1913) with a stress on cognition as the creative culvert.

The translations of the same source texts were rendered into the same target language and culture within the same time frame and at the same socio-political juncture. Despite these foregrounded similarities, if two of the Bengali translations are rigorously compared, the underlying differences become prominent which can be termed as the deliberate stamps of their personalities. While Tagore largely “domesticated” the texts by deploying many modern Bengali poetic strains, Roy’s translations bear close resemblances to the source texts in terms of textual structure and aesthetics.

Thus, based on the particularities of these translators’ creative endeavours, this paper is a deliberate critique of the identities of the translators as a whole whose translational activities are traditionally restricted to the reconstruction of cultural voices. Moreover, the case study of these poeticized translations demonstrates how the stimulating impulses of the translators originate from cognitions and idiolects besides cultural environments and ideologies.

Keywords: Translation, Culture, Cognition, Modernity, Colonial India, Creativity.

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Bio-note:

Soumi Mukherjee is presently pursuing her PhD in English from Vidyasagar University, Midnapore, West Bengal. She has passed M.A in English Language and Literature from University of Calcutta, Kolkata. She has two Post Graduate Diplomas in Human Rights and Intellectual Property Rights Law respectively from The West Bengal National University of Juridical Sciences, Kolkata. She has completed her Diploma in Tagore Literature from Rabindra Bharati University, Kolkata. She has published critical research papers in Dialog and in many other national and international journals. Her area of interests are Tagore Studies, Translation Studies, Culture Studies, Gender Studies, Religion Studies and Psychoanalysis.

The *Cultural Turn* and the ‘Literary’: Theoretical Spaces in (/and) South Asian Studies

Rhitama Basak

Abstract

Taking note of the more popular theoretical practices in literary studies in the 21st century, the palpable presence of “theory” being invoked mostly (often, only) at points of intersectionality can be located, following the emergent elements of Cultural Studies taking the centre-stage. This phenomenon, as it is often traced for more disciplines than one (Including other Social Sciences and Translation Studies), can be re-visited to explore how Literary Theory today is enabling the study of texts in ways that expand the idea of the “literary”; and is inherently interdisciplinary in approach. The paper would like to explore what this “interdisciplinarity” entails (as reflected in the title) for spaces that might not

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(/cannot) be read using Literary and (/or) Cultural theoretical tools prevalent in European and North American discourses. Moments like the “death of the author” (Barthes 1967) contested by a feminist reading of autobiographical texts demanding the visibility of the systemically invisibilized woman writer (Autobiography, ed. Linda Anderson) can be revisited to extend the question of re-visibility through theoretical reading within contemporary South Asia marked by pluralities and layered marginalisation. The paper aims at exploring what a “Cultural Turn” in theoretical study would mean for the silenced, peripheral spaces within South Asia, with a focus on re-imagining the literary in this context. To conduct the study, the paper would analyse a particular case of reception via the reading of the verse “We Shall See” (“Hum Dekhengein”) by the Progressive South Asian poet Faiz Ahmed Faiz, spanning from the pre-modern moment of Sufi thought in the sub-continent resisting hegemonic forces to contemporary expressions of dissent under regressive State machineries. From Faiz receiving the 10th Century Sufi narrative of Hallaj as a thematic content and re-contextualising the same to resist imperialist, capitalist forces in the 20th century, to his verse being received by Agha Shahid Ali in his translations (from Urdu to English) and by Iqbal Bano in her performance during dictatorial regime in Pakistan; and in recent times, Faiz’ verse emerging as a memory-act to revitalise the collective commitment to secularism and freedom of expression in present-day India, will be referred to in this regard. The paper would interrogate the role of the “new” approaches to literary theory that acknowledges culture specificity in reading resistance poetry (turned to songs and slogans), and first-person narratives from the “margins” of South Asia that claim a certain re-readability as texts of this decade.

Keywords: South Asia, Resistance, Marginalization, Cultural Turn, Memory, Cultural Amnesia, Reception.

Bio-note:

Rhitama Basak is currently pursuing MPhil. in Comparative Indian Literature at the Department of Modern Indian Languages and Literary Studies, Delhi University. She has

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completed her Master's Degree from the Department of Comparative Literature, Jadavpur University (Kolkata, India). As a former Erasmus+ scholar at the Faculty of Letters, UBB (Cluj-Napoca, Romania), she has engaged with Cultural Studies and Area Studies as offered by UBB in 2017. Rhitama has received a Bachelor of Arts degree in Comparative Literature from Jadavpur University, India. She has studied Latin American Studies as her Area-Course for Masters. She has presented academic papers in national and international seminars at her home university and other institutions. Her recent presentations include a talk at the Dreams and Atrocities Symposium 2019 held in the University of Sheffield, England; a paper at the Constructions of Identity Conference at UBB in October, 2019; paper at the National Symposium held virtually by Sikkim University, India in 2020; a paper in South Asian and Perso-Arabic Literary Studies at the CLAI International Conference in 2021. She has presented in national and international webinars in 2020 and early 2021. Rhitama is currently working on her academic paper for a publication due in 2021. Her current research is in the field of South Asian Literary Studies.

Mahr in the Light of Talaq

Rapti Dhar

Abstract

Marriage is considered to be a universal social institution that is both established and nourished by human society to which the institution of family is closely associated. Marriage is influenced by numerous variants to perform various functions that come with it as rights towards each other and for children. All these rights include legal guardianship of an offspring, inheritance rights, rights to the joint fund of property for children, and establish relationships of affinity between relatives of spouses. Side by side persistence of a marriage depends on what form it takes as time advances. Though in Islam also, marriage is a much-celebrated custom attached to which is the practice of *Mahr* or token of respect, given to the

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bride by her husband but in instances where the marriage bond becomes difficult to maintain it has also ordered the separation of spouses called *Talaq*. So, what happens to the *Mahr* received by women in marriage when it comes to the point that a married couple reaches the verge of their marital relation? Whether it remains with the bride even after separation or reverts to the husband? Therefore, this paper tries to understand what *Mahr* is along with the scriptural provisions that are permitted in respect of *Talaq*. In India, recent advancements in laws and regulations have amended some of the provisions that made the conduction of *Talaq* beneficial for women who previously received various misbehaviour on the part of their husbands due to misinterpretations of the practice. Therefore, this study has taken a historical and analytical approach based on primary sources that include Islamic scriptures along with secondary sources regarding contemporary changes introduced by jurists. Thus, the research seeks to bridge the gap between theory and practice regarding *Mahr* and *Talaq* to offer knowledge of fundamental laws provided by canonical texts as well as the present manner of development.

Keywords: Islam, Law, Custom, Development, Woman, *Mahr*, *Talaq*.

Bio-note:

Rapti Dhar is a Ph.D. Scholar in the Department of Philosophy & Comparative Religion in Visva Bharati University at Santiniketan, West Bengal. She has worked with various NGOs as an intern and also participated in various national and international conferences and seminars. She has published her works in various conference proceedings, national and international journals. Her areas of interest are women in Hinduism and Islam, dowry practice, religious Studies, and rural Management.

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Can Individuals Determine their Sex and Gender, or, are They Socially Created?

Nisha. A

Abstract

The term *gender* refers to masculine, feminine, or neuter nouns, broadly used to denote the range of identities. Gender can be also used to describe the characteristics of male and female that are socially created. The difference between sex and gender is that 'sex' refers to characteristics that are biologically constructed while 'gender' is socially constructed. Biological aspects which determine sex include the chromosomes, hormones, and their interactions. Sex is assigned at the time of birth. The aspects of gender refer to the socially constructed characteristics related to behaviors and attributes based on labels of masculinity and femininity. Gender identity is a personal attribute that may vary from person to person and so the gender identities may not match the sex, they were assigned at birth. Sex determines whether a person is male or female and it is something assigned at the time of birth. Individuals experience themselves as a man, a woman, or having no gender, or as having binary gender- where people identify as somewhere on a spectrum between man and woman. Due to the difference between sex and gender, there are variations on how people experience gender, based upon self-perception and expression, and how they behave. In this world, almost all individuals are born with the physical characteristics of either male or female. Robert Jesse Stroller (1924-1991), American Professor of Psychiatry, in his work, *Sex and Gender* (1968), coined the terms sex and gender. He expressed the term gender identity to refer to an individual's concept about their gender and how they feel inside. Stroller argues that there are three components in the formation of core gender identity. They are biological and hormonal influences, sex assigned at the time of birth, and the environmental and physical aspects that are imprinted on the individual.

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Keywords: Gender, Sex, Culture, Identity.

Bio-note:

Nisha is a Ph.D scholar in English Literature from Sree Narayana Guru College, Chavadi, Coimbatore under Bharathiar University on Gender related issues. She has been working as Asst. Professor, Dept of English in Chinmaya Mission College, Thrissur, Kerala for the past twelve years. She has completed M.Phil from Bharathiar University and did a dissertation on the topic, 'Highlighting of Indian Values in Sudha Murthy's Novels'.

**Understanding Our Culture of Panic: Historical Parallels in the Witch
Craze and Early Treatment of Disabilities**

Emma Brenner

Abstract

Panic, whether the pandemic struck the flame or kindled it, is a driving force in our current age. We can examine this new definition of culture and what it means for our future by looking to the past. My focus of research in my Honors Thesis—folklore, literature, and history- all present startling enlightenment into our understanding of what culture has been and is now. I captured these elements into a short story, translating the historical contexts in ways that readers can comprehend their relevance. For example, our panic culture holds striking parallels with the culture that drove the 400 Year European Witch Craze. I explore this phenomenon in a short story titled "The Shetland Saint," in which a woman who is independent, unmarried, and a midwife is accused of witchcraft because of her nonconformity to societal norms. Her story, which ends in death, represents how culture destroys what it does not understand. Another figure in the story is a man with hypertrichosis, a condition we understand as congenital and harmless but back then was an evil omen and

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course. While not persecuted physically, he is exiled from society because of the culture's inability to comprehend his identity. How do these themes bear relevance to our panic over a pandemic and sudden cultural shift? How did that panic evolve to condemn and persecute those who refused to conform to popular beliefs? With the development of the vaccine, how has vacci-nationalism united a portion of our culture violently against another? I theorize that an analysis of literature can help define our culture and help us understand the precarious and uncertain future our panic-driven culture is taking us. The shift we see today is not new but rather a recurrence of something the world has already seen.

Keywords: Panic, Culture, History, Literature, Uncertainty.

Bio-note:

Emma Brenner is a senior at Kutztown University who graduates with her bachelor's degree in Professional Writing in Winter 2021. Her experience in the literary field stretches from articles in the university's periodical, *The Keystone Newspaper*, to publication of poems in the on-campus literary magazine, *Shoofly Literary Magazine*. She also regularly publishes work through digital networks on her website, emmabrenner.com, and her growing social media platform in the Instagram writing community, @emmabrenner_author. Her current field of study for her graduating Honors Thesis is European folktales in literature and adapting the lore to stories today.

Dialectics of Power and Bio-power: A Study of Kerala and Lakshadweep during Covid-19

Muhsina Najeeb

Abstract

The pestilence Covid -19 has brought in turbulent lock-downs, apprehensive isolation of quarantines and reverse-quarantines, controlled territorial borders by the division of

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containment zones, restricted mobilization and implementation of many more mechanisms of crises governance through the organic composition of bio-power and bio-politics. Social distancing, wearing masks and using sanitizers became the daily routine while a general sense of despair and confusion crept over the lives of people. Kerala and Lakshadweep were known for their handling of Covid using effective strategies in the control of an outbreak by implementing screening measures, containment and mitigation. But, later, this pandemic plan was criticized as a “spectacular failure” due to the surge in number of Covid cases. In Lakshadweep, the pandemic crisis has revealed public mistrust towards the administration of the archipelago. At the same time, the pandemic has given rise to new practices of social solidarity, self-help, novel educational and professional experiences, lifestyles and consumption during the forced lockdown. This bio-politics of emergency hovers from the natural fear of death, which is introjected and used to legitimate various forms of control over life in the name of health security and bio-political securitization. Society itself could adjust to the new instruments of control and legitimize them through the acceptance of immunization and resilience. Many institutions like hospitals and clinics along with the governmental instruments permeate the daily lives of people and these institutions surveyed to such an extent where people watch themselves as a part of self-surveillance. The exertion of power over bodies exemplifies a different kind of power than the one people find with like the Pan-opticon, the power over life, Bio-power. This proposed paper studies the debates of power and bio-power in the neoliberal milieu of Kerala and Lakshadweep during Covid-19. The paper will closely examine the ways in which the governments imposed homogenized power over all the bodies by planning and executing epidemic control and the resistance put forth by people against these bio-political regimes. The study will use the ideas of Michel Foucault, Giorgio Agamben, Roberto Esposito, Slavoj Zizek, Michael Hardt and Antonio Negri.

Keywords: Bio-power, Bio-politics, Pan-opticon, Crisis governance, Kerala, Lakshadweep.

Bio-note:

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Muhsina Najeeb is currently working as a Research Assistant at the Department of Communication Arts, University of Wisconsin-Madison, USA. She has completed her M.Phil and M.A in English Language and Literature from the Institute of English, University of Kerala. She has presented several papers at national and international conferences. Her writings got published as poems, journal articles and book chapters. She worked as an assistant professor at National College, Trivandrum and as a guest faculty at University Institute of Technology, Trivandrum. She is the director of Centre for English Language and Literature (CELL) and has a YouTube channel exclusively for English Language and Literature titled "Love English with CELL".

Female Subjectivity in Chetan Bhagat's *One Night @ the Call Center*

Dr. Divya. P

Abstract

The 21st century feminist movement has greatest impact on women's life by bringing changes on various aspects such as looking of manners and morals, an emancipation of young middle class girls and so on. They were entangled in a narrow world of morality that restricted their life within the four walls of patriarchy. The concept 'new woman' is significant in the modern era that enhances her achievement in education, job, equal opportunity, life status, desires to travel around the world and so on. New woman is a woman who has awareness of her low position in the family or society and tries to improve it.

Women are considered as marginalized category that makes them separate from the rest of their social surroundings. They are marginalized under patriarchy and social systems of the male dominated society. Therefore, the voice of marginalized delineates the facts about feminine issues such as love, sexuality, frustrations and so on from a female perspective. Chetan Bhagat's female characters in *One Night @ the Call Center* are struggling to live in-

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between tradition and modernity and searching for their feminine self in the metropolitan background. They want to be new women who break the shackles of exclusion from their male dominated patriarchal frustrations. As a male writer Chetan Bhagat vividly portrayed the frustrations and the aspirations of femininity which is familiar to feminist thinkers.

Keywords: New Woman, Feminism, Marginalize, Tradition, Modernity, Patriarchy.

Bio-note:

Dr. Divya. P obtained her Ph. D in Indian Diasporic Literature. She was educated at various Colleges under the universities in Kerala. Her area of interest includes Indian Diaspora, Feminism and Indian Writing in English. She has presented papers in different seminars including international/national/state level. A large number of scholarly papers have been published in reputed national and international refereed journals and e-journals. She has contributed book chapter too. Currently she is pursuing her teaching profession in English.

**Dystopia, Climate Fiction, and Globalisation: Reading Rajat Chaudhuri's
*The Butterfly Effect***

Anindita Shome

Abstract

The Covid-19 pandemic has been little short of a dystopian novel becoming a reality. The warnings of climate crisis and devastations have been present around us through various studies as well as through unexpected climatic changes and disasters. The increasingly interconnected and global world has been witnessing climate migrations, global diseases, along with global solidarities and support. This paper would attempt a reading of Rajat Chaudhuri's "The Butterfly Effect" (2018) as a literary narrative on climate changes, global forces, and dystopian futures. The pandemic has highlighted the inequalities that have existed

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in our societies in multiple forms. The power structures are magnified in any ecological crisis and unprecedented crisis such as the pandemic. This paper would attempt to read Chaudhuri's text to understand how fiction represents the global, interconnected world, the uneven class structures, and the impending disasters. Rajat Chaudhuri's text will be read and analysed as a dystopian climate fiction in this paper. Hughes and Wheeler contend that, "In the last few years, literary responses to climate change have proliferated, to the extent that a new term – 'cli-fi' - has been coined to identify this new body of work that centrally addresses the issue of climate change and its associated environmental consequences (2013: 2)." This paper would try to understand the role of climate fiction in contesting and deliberating present and future catastrophes and the impact of these catastrophes on the uneven power structures.

Keywords: Fiction, Climate Change, Dystopia, Globalisation.

Bio-note:

Anindita Shome is a Ph.D. Research Scholar at the UGC Centre for the Study of Indian Diaspora, University of Hyderabad, India. Her research interests lie in the literary and socio-cultural aspects of the South Asian migration and diaspora. She takes a keen interest in the areas of Environmental Humanities and Transnational Studies.

Magical Immunization: Occult and the Pandemic in Nora Roberts' *Year*

One

Isha Biswas

Abstract

With the world in topsy-turvy strained under the tides of a pandemic that shows no sign of ebbing, there has been a massive surge in consumption- no pun intended- of supernatural fiction and fantasy literature. Either as a means of escape from reality, or as a deep-dive into

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an allegorized society in crisis (or a world directly and terrifyingly reflective of the 2020s), fantasy with a dystopian, apocalyptic setting has always found a large readership. Concomitantly, there has been a re-popularization of the occult in real life as well: and this paper shall investigate Nora Roberts' *Year One* keeping that in mind in the context of the author's creation of the supernaturally-aided and supernaturally-quelled pandemic in her novel. Alarmingly predictive of the Covid-19 horror, Roberts' narrative follows the life of the survivors of a disastrous, self-mutative airborne virus that levels more than half of the world population in weeks. I shall investigate socio-literary implications of how most of the unaffected are revealed to possess magical abilities which are shown to be genetically and generationally coded, thus causing a divide between them and the non-magical victims, culminating into an eugenicist drive of culling which turns into an actual "witch"-hunt. Taking into account the cultural connotations of choosing Scotland as Roberts' preferred setting for the genesis of the plague coupled with her use of Scottish legends about dark forces, the paper will further delve into possible evocation of Celtic pagan mythologies, occult medical lore, and the inspiration drawn from the accusation and persecution of marginalized "white witch"/ "witch doctor"/ "wise women" healers during Black Death and witch trials in early modern Scotland.

Keywords: Magic, Witch Hunt, Celtic, Plague Literature, Fantasy, Healers, Selectivity.

Bio-note:

Isha Biswas is a Ph.D. scholar in the Department of English at Vidyasagar University, Midnapore. She is a faculty member of the Department of English at Prasanta Chandra Mahalanobis Mahavidyalaya, Kolkata. Her doctoral research investigates the representation of the figure of the witch in American literature. She holds a Master's degree in English from Jadavpur University, Kolkata, and has been awarded the Bachelor's Gold Medal for academic excellence (first class first) in English at Presidency University, Kolkata. She has been published in DUJES, Rupkatha journal, Socrates journal, Golden Line et al.

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‘Nangeli’: Framing the Image of a Fading Rebel

Alex. K.O

Abstract

The voice of rebellion can't be defined in isolation without referring to the courageous dissent of the oppressed and cruel demands of the master. An analysis of the monumental sacrifice of a forgotten rebel named Nangeli emerges in such a complex trajectory of the slave-master relationship of an early 19th century colonial India. She was an Ezhava, woman from Cherthala, now a small town in Alappuzha district, Kerala. Nangeli registered her protest against the breast tax system in Travancore princely state by cutting of her breast and paid it as 'tax' to the tax collector on a plantain leaf. Thus, she embraced the courageous death of an irresistible rebel.

Therefore, my paper titled as 'Nangeli: Framing the Image of a Fading Rebel' will analyze the defiant determination of Nangeli from three different perspectives. The first part of the paper will elucidate why she is being termed as a 'Rebel', in accordance with the philosophical concepts from the influential work 'The Rebel' written by Albert Camus. And in the second part I will make an attempt to theorize the life of Nangeli with certain cultural and historical aspects of colonial and post-colonial India. For instance, 'Cloth' during the colonial time was not just something to cover the body but it was a sign of 'power'. The reading of Nangeli's life in relation with the British rule and modern India can point out the fact that her resilient act was thrown into oblivion by 'sanctioned ignorance' (Gayathri Spivak) of few influential men, as Prof. Ajay Sekhar observes in his blogpost.

Therefore, the last part of this paper will elucidate why Nangeli was faded from the mainstream historical narratives of modern India by analysing the relevance of the message

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of such a turbulent sacrifice among the oppressed and marginalized men in the contemporary world.

Keywords: Sacrifice, Breast Tax, Women, Marginalized, Rebel.

Bio-note:

Alex. K.O, hails from Alappuzh, a costal district in Kerala. After completing schoolings from his native village, he earned both BA (Hons) in English and MA in English Literature degrees from the prestigious The English and Foreign Languages University, Hyderabad. Soon after completing his graduation, he began to work as a Guest Lecturer in the Department of English at St. Michael's College, Cherthala. A year later, he joined as an Assistant Professor at Naipunnya School of Management, another college in the same town. He has been continuously presenting papers both in national and international conferences across India. He has published his creative works in various online journals like Delhi Poetry Slam and Indian Ruminations etc. Along with this, he also worked as an Online Volunteer with United Nations Development Programme, World Wildlife Fund India etc.

Narrative of Displaced and Fragmented Identity in Chinua Achebe's *No Longer At Ease*

Dr. Rajkumari Ashalata Devi

Abstract

The postcolonial predicament of African society depicted in Chinua Achebe's novel *No Longer at Ease* (1960) foregrounds the dislocation of self and denigration of culture which eventually lead to the birth of the displaced and fragmented identity in the post-independence African society. The traumatic impact of the historical encounter between European coloniser and Africa leads to the de-Africanisation and self-alienation of the western educated elite

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from reality and needs of their environment. Through the protagonist of the novel, Obi Okonkwo, the grandson of Okonkwo of Achebe's archetypal African novel, *Things Fall Apart* (1958), Achebe explores the psyche of the uprooted and dispossessed intellectuals who live in a hybridised postcolonial society. The modern Nigeria depicted in the novel is caught up in a historical situation where both the western and the indigenous traditions are strong. This period is a time of chaos marked with a profound cultural, historical and psychological hiatus as the Africans are left in a perplexing situation where old values are abandoned and new ones have not yet been established properly. The "slave mentality" encouraged by the colonial system produced the neo-colonial elite who have double heritage and a hybrid culture. Consequently, the postcolonial elite suffers from an abnormal complex and identity deception. The plight of Obi Okonkwo and his relationship with his family and his girlfriend, Clara symbolise the eroded morality that brought the African nation to a crisis in the 1960s. The present paper is an attempt to examine the moral dilemma of the alienated educated African youth from the perspective of postcolonialism.

Keywords: Dislocation of Self, Fragmented Identity, De-Africanisation, Hybrid, Postcolonialism, Double Heritage.

Bio-note:

Dr. Rajkumari Ashalata Devi is an Assistant Professor (S-3), Department of English and Cultural Studies, Manipur University, Manipur, India. Her specialisation is Postcolonialism and her area of research interest includes Women's Literature, Dalit Writing, North-East Literature etc. She has published many research articles in peer-reviewed and UGC listed journals. She has also presented papers in National and International Seminars and Conferences on different topics.

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**Elevation of Cross-Cultural and Hybrid Identity: A Postcolonial Reading
of Kipling's "His Chance in Life"**

Dr Beetoshok Singha

Abstract

Rudyard Kipling, usually held as the spokesperson of the Empire, penned a number of longer and shorter works of fiction which represent the colonial subjects and in a few instances the people of 'in-between' places as equal and sometimes even better than their colonial masters. Cultural studies, which necessarily blurs the boundaries of race and culture of the subjects/representatives of diverse racial and cultural entities, can serve as an appropriate yardstick to analyze Kipling's story "His Chance in Life" (1887), an apparently simple colonial narrative portraying the success of the protagonist of mixed racial origin in quelling a riot in the absence of the European administrator. For Stuart Hall the exploration of the participation and role of the marginalized groups in state power is of paramount importance and beckons to a cultural change in future. While this explanation of Hall is perfectly in keeping with the ethos of the late twentieth and early twenty-first centuries, the readers of Kipling have to keep in mind that back in the 1880s even the very act of recognizing the merit and bright prospect of people belonging to the 'liminal space' required a great amount of progressive thinking on the part of the author. The visible success of the hero effectively mirrors the probable action of any White administrator thereby making the hero a 'recognizable Other' in the terminology of Bhabha. The subsequent transfer and promotion of the hero firmly places him in the colonial fold strengthening his emotional attachment with the ruling class. This is perfectly in sync with the later developments of postcolonial discourse which seeks to understand the complicated relationship of the colonizer and the colonized beyond the binaries of 'Self' and 'Other'.

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Keywords: Cultural Interaction, Colonial and Postcolonial Perspective.

Bio-note:

Dr Beetoshok Singha, is an Assistant Professor of English, Debra Thana Sahid Kshudiram Smriti Mahavidyalaya, Paschim Medinipur, West Bengal. He took his M.A. and M. Phil. from Calcutta University. He has completed his Ph. D. from Vidyasagar University in 2020. He is primarily interested in Colonial and Postcolonial Studies. He has published several articles in a number of peer-reviewed national and international journals. He has also presented papers in several seminars and webinars.

Penal Geographies: Andaman Narratives and the Question of the Indian Nation

Susmita Sarangi

Abstract

During 1912-1939, the Andaman penal settlement witnessed severe agitations in the form of hunger strikes by the political prisoners. While colonial records present the convict body as a site of control, early Indian thought under the influence of colonial education saw the necessity as well as the advantage of penal transportation. Since the hunger strikes by political prisoners incarcerated in the Cellular Jail generated a lot of curiosity and public opinion among the masses, the convict body in the Andamans- a site of resistance- is deliberated upon in the Indian national landscape. This site gives rise to curious silences of the liberal thinkers where it elaborately contributed to the making of a national voice accommodated in cultural and nationalist sites. Highlighting petitions of political prisoners, repatriation speeches in India in favour of political prisoners as well as contemporary dialogues on prison reformation, this paper highlights the politics of postcolonial

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appropriations of the Admaman chapter and argues in favour of an inclusive consciousness that integrated the Andamans with the Indian national landscape.

Keywords: Andamans, Political Prisoners, Cellular Jail, Hunger Strikes, Gandhi, Repatriation.

Bio-note:

Susmita Sarangi is an Institute Ph.D. Scholar at the Department of Humanities and Social Sciences, National Institute of Technology Rourkela.

**Self-Representation of Identity: Critique of Fawcett's Article in Indian
Antiquary**

Dr. Abubakkar K.K.

Abstract

The Eurocentric perspectives of indigenous ethnic communities have been debated by the post colonial critics over the years. The nineteenth century bilingual literati of Bengal have brought innumerable pieces of literature and cultural texts to unsettle perceptions of the western universalism and enlightenment paradigm. However, down to south in the western coast of Arabian sea- Malabar had faced similar or much aggressive response to the western hegemony through multi-lingual strategy to address the challenges of colonialism which 'does tend to define the contact between cultures in terms of power relationships and thus limit and distort its potentialities'. (Tapan Ray Chaudhury, 1988) F. Fawcett's articulations in

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Indian Antiquary could be analyzed as it looks at the ethnic self-representations of the leading writer of the region –Moyin Kutty Vaidyar (1851-1890) through the colonizer’s mindset.

This paper intends to examine his observations by throwing some brightened overview of such literary constructs of the indigenous writers of nineteenth century Malabar who had double edged task of resisting the imperial designs of the west and Sanskritic hegemony prevalent in the homeland too. Despite being written in the hybrid language of Arabi-Malayalam script, his poetic works, unfortunately, have not been much noticed even after publication of Fawcett’s observations in Indian Antiquary. The paper examines the possibilities of studying such obscure authors whose unexplored works bring out the native resistance against the colonial perspectives of the Indian literature and its offshoots. Since globalization has posed perpetuating threat to the growth of aboriginal literature and cultural practices, this kind of enquiry brings out certain renowned bilingual or multi lingual literati from Malabar too.

Keywords: Eurocentric, Universalism, Bilingual Literati, Enlightenment Paradigm and Ethnic Self- Representation.

Dr. Abubakkar K.K is an Assistant Professor, PG and Research Department of English, Govt. Victoria Colege, Palakkad, Kerala. He has ublished research papers on Indigenous writings, cultural studies and travel writings etc. He has ompleted graduation and post-graduation from Aligarh Muslim University and teaching English language and Literature for the last 22 years. He has undertaken two Minor UGC Projects from UGC North Eastern and South Eastern Regions. Working also as a Research Guide under the sub Centre of University of Calicut.

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Shifting Morality and Geographies Anti-nautch Movement in the Nineteenth Century

Nibedita Kuiry

Abstract

During the last decades of the nineteenth century the institution of Nautch suffered a massive set back. The joint venture of the Christian missionaries and the Western educated Indians initiated the Anti-nautch Movement during the 1890s in the Madras Province forbidding educated Indians and colonial officials from participating in and patronisation of Nautch. Additionally, the Movement was against the engagement of nautch girls in social, religious and political events as a source of entertainment. The intention of the social reformers was to wipe out “immorality” from the institution of Nautch but a counter-narrative against the idea of Nautch as “immoral practice” emerged from vernacular newspapers, Government reports and official correspondences, memoirs, travelogues etc. This paper focuses how, against the dominant narrative found in the writings of sahibs and memsahibs that denied the presence of depravity in the performance of the nautch girls, the upholders of social reform brought in the personal lives of the nautch girls involving deviant sexual role to evaluate their performance and to denounce Nautch as social evil. The present paper debates that the question of morality as raised in the Anti-nautch Movement was to limit the authority and affluence of nautch girls in a patriarchal society. It also contends that the Anti-nautch Movement created a spatial shift by displacing the original place of the nautch girls from the centres of the cities to the out-of-the-way places. It reads how the Movement occasioned the forceful conversion of the profession of nautch girls from dancers to either mere singers or prostitutes.

Keywords: Morality, Sexuality, Anti-nautch, Missionaries, Dance, Entertainment, Art, Prostitution.

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Bio-note:

Nibedita Kuiry is a PhD Scholar of English in the Department of Humanities and Social Sciences, National Institute of Technology Rourkela. Her areas of interest include dance and erotica of the colonial period. “James Baldwin” published in *The Encyclopedia of African American Culture* (Ed. Omari Dyson, ABC CLIO, 2020) is her most recent work.

**Stereotyped or Authentic? A Comparative Analysis of the Portrayal of
African-American Lead Male Characters in Zora Neale Hurston’s *Their
Eyes Were Watching God* and Toni Morrison’s *Love***

Pritha Mukherjee Sanyal

Abstract

African American writings by female authors have frequently been criticized for promoting stereotypical images of their male counterparts. Such portrayals have been accused of being misleading and has allegedly been responsible for the negativity associated with African American men.

It cannot be denied that the negative stereotypical images have often led to simplistic generalization of African American men. However, it is an unfortunate reality that African American men of power and position have often practised domestic and sexual violence to assert their superiority over the more vulnerable like women and children. Heavily inspired by the patriarchal politics of the whites, such black men choose to exercise their dominance through questionable behaviours.

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The paper proposes to analyze and critique such mindset and practices by the African American men through a close study of Joe Starks in Zora Neale Hurston's *Their Eyes were Watching God* and Bill Cooney in Toni Morrison's *Love*. Both these male leads are rich, successful in their community and come with a sense of entitlement. While the former was seeking for a trophy wife in Janie Crawford, the latter sexually exploited a minor named Heed and enticed her into a marriage of inequality. Joe Starks and Bill Cooney use their privileged positions respectively to indulge in domestic violence and sexual violation.

The research intends to validate that the conduct of both these men are authentic portrayals of African American men of power. At the cost of appearing to be indulging in negative stereotypes, Hurston and Morrison chose to show the actual behaviour and practices of such men of entitlement. The women still remain the punching bag for such successful African American men. Avoiding the authentic portrayal of such men, in fear of being accused of promoting stereotypes would be doing injustice to the victims.

Keywords: African- American, Stereotypical, Patriarchal, Power, Authentic.

Bio-note:

Ms. Pritha Mukherjee Sanyal is a very committed, dedicated and a diligent research scholar pursuing her PhD in African American studies from Presidency University Bangalore She is currently working as an Assistant Professor in Presidency College Bangalore. She teaches British Literature, American Literature, Indian Literature in English, Linguistics, Phonetics, Journalism and Mass Communication. Her areas of interest include African American Literature, Victorian Literature, Cultural Studies, Phonetics, Journalism and Media Studies. She has been in the teaching profession since a decade. She has been bestowed with Best Teacher's Award and is a life-time member in various literary and academic committees. She also has research publications to her credit.

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Uncanny Role of Canines in Boylan's Life: A Thematic Study on *Good Boy*

Monisha M.

Abstract

Jennifer Finney Boylan is an American trans woman, activist, television personality, author of several books and also a professor. She came out as trans in her 40's when she felt being estranged in the wrong body. The identity of trans people is always a crucial one. They constantly face many obstacles and they are pushed outside the margins, prejudiced not just in their family, society, but everywhere they go. Boylan transitioned after getting married and becoming father of two children. She managed to be both dad and mother to her children. She says, "When you come out with the truth, no matter how humiliating its revelation might be, you couldn't be punished for it". Boylan's *Good Boy: My Life in Seven Dogs* is a memoir about seven different dogs she loved during the seven phases of her life. Being a trans has been a burden and a gift in her life. Even when she wanted to transition to live in her true self, she was forced to think thrice because she didn't want her family and close ones to suffer because of her. The canines she owned were a mixed bunch both in appearance and personality, and Jennifer tells about their dispositions, behavior, and thoughts. This present paper deals with how Boylan's love for her dogs she owned, helped shape her life and allowed her to accept herself. It also explains how these dogs became part of her during her crucial moments of growth and transformation from young boy Jimmy Boylan to a middle-aged woman Jennifer Finney Boylan.

Keywords: Trans Woman, Wrong body, Prejudice, Identity, Transition.

Bio-note:

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Monisha M., Research Scholar of Sree Ayyappa College for Women, Chunkankadai, Kanya Kumari, Tamil Nadu. She has won the Best Paper Award in the National Conference on Contemporary Perspectives in English Language, Literature & Cultural Studies, 2021 organized by Chandigarh University.

Indian Cinema and the Evolution of the National Imagination

Abdul Gafoor P

Abstract

This paper aims at a historical analysis of Indian cinema in terms of its changing forms of nationalism. In cinema, a nation state and the national identity of an individual are imagined in terms of the dominant discourse of nationalism prevalent in a given period and territory. The paper studies how the anti-colonial nationalism of the freedom movement, the ethnic and cultural nationalism, secular and inclusive civic-liberal nationalism, the right wing Hindutwa nationalism etc manifest in the *puranic* stories, war films, history films, partition films, sports films and biopics. The paper considers Hindi, Bengali, Tamil, and Malayalam language films that deal with the topics of nationalism.

Keywords: Nationalism, Indian Cinema, Political Cinema.

Bio-note:

Abdul Gafoor P is a senior research scholar in the Department of Studies in English, Kannur University, Kerala. He is doing his research in the area of subaltern representation in New Generation Malayalam Cinema. He works as a teacher in Higher Secondary Education, Government of Kerala.

Culture, Stigma and Women's Bodies: The Question of "Othering"

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Dr. Smita

Abstract:

The Covid - 19 has impacted and changed the entire world from various focuses of view. For most of us, this is the first (and preferably the primary) period of seeing a particularly tremendous extension pandemic. However, human existence has been impacted by sicknesses since the beginning, and movies and books have gotten stories around them regularly. In his piece, 'The Abandoned Cemetery at Balasore, India' Jayanta Mahapatra summons an environment of "ever-enduring fatigue" that expects a pandemic drawing nearer over humankind. For the author, the cholera plague embodies "a serene power" as it "moves adequately, rapidly" through "throughout a wide range of time" into "the creating energetic, into the last bone", finding a way to wear out "all reality with ruin". The poem underlines the insignificance of human existence against an irresistible infection's solid power. As we fight with the scene of Covid 19, we should review that the human tryst with pandemics is old. From the Antonine Plague (165-180AD), the Plague of Justinian (541-543 AD), and the Great Bubonic Plague in Europe (1346-1353) to the Spanish Flu (1918-20) HIV (1981-) and the Asian Flu (1957-58). It was Homer who at first used the term epidemics for the returning local people in Odyssey. The word was first upheld as a clinical term in a piece by Hippocrates to mean "what streams or spreads in a country." Writers more than many years have examined the impact of diseases in work and abstain. This paper basically examines the social shame and the female body in this current pandemic situation. How ladies in the COVID - 19 settings are birthing, how the accomplices of ladies are reacting to them in this lockdown, how their bodies are trashed and how can it make them not doubly yet triply minimized in the general public. I associate my plan to how ailment has consistently been adding to the arrangement of this "OTHERING". Ladies, considering that how defamed their bodies as of now are as far as fat, magnificence principles, ampleness and so forth become casualties to such pandemic circumstance and bear the trouble much more extreme, consistently.

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Keywords: Culture, Stigma, Discrimination, Women's Bodies, COVID -19, Women's Health etc.

Bio-note:

Dr. Smita was awarded the prestigious Fulbright Fellowship to teach at the University of Kansas, USA. She holds a PhD that titles *Anorexic Bodies and Sexuality in Select Victorian Texts: A Critical Study* from Patna University. Her other works, *Anorexic Bodies and Their Desires: The Emerging trend within the popular culture in Contemporary India* and "Oh! It's Delicious: The Symbolic Functions of Food, Eating and Hunger" investigates a nuanced portrayal of how the Victorian conceptualization of female appetites, her health and well-being and anorexic body were infused with contemporary notions of sexuality and gender; also, in what ways women's relationship to food was gendered. She is currently working on her book tentatively titled *Fasting Girls: Fiction, Sexuality, and Modernity* that seeks to explore the literary and cultural mediations of a distinctively new sexual persona. Her research specialization includes - Literature and Gender, Bodies, Sexuality Studies, Early Modern & Victorian, Health & Illness Narratives, Literary Theory. Presently Dr. Smita works as an Assistant Professor, Sarla Birla University, Ranchi, Jharkhand). Prior to that, She was working as Assistant Professor, Dept. of English, SRM University, Gangtok, Sikkim.

Harvest-ing Neocolonialism

Dr Debarati Ghosh

Abstract

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Manjula Padmanavan's play, *Harvest*, a dystopic satire, tells the story of an impoverished family that enters into a Faustian contract with a shadowy first world international corporation and thereby draws our attention to neocolonial oppression.

The play represents an Indian perspective on the international trade in human body organs and how the first world countries harvest human organs in the third world 'bodies' as if they are mere vessels for culturing first world requirements. The play foregrounds the exploitation of the third world countries, using economic imperialism, globalisation, cultural imperialism and conditional aid to influence a country instead of the previous colonial methods of imperialism or indirect political control.

In the neocolonial era, exploitation is facilitated through wireless communication and unlimited money. American Virgil, posing as Ginni, seduces and controls the Prakash family. He uses gadgets like the "Contact Module" or the "Video Couch" to disperse identity through "cybernetic circuits". Both the receiver and the donor assume new identities in the digital arena. Problematization of identity in 'cyberspace' is thus pivotal to the discourse of neocolonialism.

However, Jaya sustains a postcolonial resistance to such capitalist domination. She claims her body, evocative of her dignity, through the corporeal limitation of death – the postcolonial Other's triumph in the colonizer's world of coercion and control.

My paper offers a reading of Manjula Padnavan's *Harvest* to reinstate that the narratives of colonization continue to hold good in the neocolonial age of the global market also. The ambivalent positions endowed upon the individuals submit them to different subjectivities marked by their desires and lacks. The earlier binaries of the colonized and the colonizer are, however, replaced by the dialectical opposites of corporate power and the consuming public. The economic exchanges are inseparably interlinked with the social, cultural and political structures of the new world, as it was in the colonial age.

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Keywords: Colonialism, Neocolonialism, Biopolitics, Globalization, Economic/Cultural Imperialism.

Bio-note:

Dr Debarati Ghosh is an Assistant Professor and HOD in The Department of English, St. Xavier's College, Burdwan. She completed her post graduation with a first class from Visva Bharati University, Santiniketan. Her Ph.D research is on Postcolonial Indian Theatre and Regional Women Playwrights. Her areas of interest are Gender Studies and Feminism.

**Hey, Alexa! Are You Gendered Too? The Discourse of Emotional
Imperialism and Coded Bias in the 21st Century Human-Machine Cultural
Interface**

Swapna Roy

Abstract

In this article, feminist epistemology is brought to critique the “coded bias” of Artificial Intelligence. Surprisingly, Alexa, Cortana, Siri all of these virtual assistants are enacted as gendered feminine subservient technologies in sync with the domestic environment. Given that the kernel of the 21st century “emotional imperialism” reeks the dominant ideology of “humanness” by setting the goal of Otherization(s). The homogenization of “female” AI and the maid servants in our private space tears apart the regressive status quo of the wo/man in our new human-machine cultural interface. The post-human capitalistic machinery deliberately uses female voice assistants signifying the pervasive traditional beliefs of role-playing in private/public spaces. The Otherization of women in science, technology, and culture is still sugar-coated; multifaceted algorithms of injustice need to be intervened. The biased objectivity operates primarily through three levels; the first layer is its design. Mostly the designers are men. The second layer is related to deploying such technologies and AI's

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direct social, economic, and political impact on reducing gender inequalities. The third layer relates to the collateral effects of the digitization strategies on the future of women at works, advancements, and opportunities. Introduced by the sociologist Arlie Hochschild, the concept “emotional labour” engages the performance of emotions, care, and nurture for a fee. The emphasis on “emotional proletarianism” employs Automata to store, analyze and share these collective/private data to the mega-corporations. Therefore, this paper seeks to critique the “politics of care” in the genre of Posthuman feminism, drawing theorists from Donna Haraway, Katherine Hayles, Cary Wolfe, etc.

Keywords: Artificial Intelligence, Feminism, Michel Foucault, Donna Haraway, Katherine Hayles.

Bio-note:

Swapna Roy has completed her M.Phil in English Literature from Vidyasagar University on Posthumanism in 2020. She has several articles published in esteemed journals, such as Literary Voice (UGC CARE Listed, Group-A), Ars Artium, Bodhi International Journal, Literary Herald, etc. In addition, she has a book chapter on Mental Health published in *The Posthuman Imagination* (2020), edited by Dr. Saikat Sarkar and Tanmoy Kundu. Her areas of research include Posthumanism, Psychoanalysis and Gender Studies. Currently, she is working at Amdanga Jugal Kishore Mahavidyalaya as a State Aided College Teacher (Category-1).

COVID-19 Crisis: Biopolitics and the Immunological Paradigm

Yamin Chowdhary

Abstract

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The Covid-19 pandemic has presented itself as an event that is being speculated by many to disrupt, if not completely abolish the status quo of today's neo-liberal capitalist world. The pandemic and the socio-political management of 'life' that followed as a response to this crisis has ignited the imaginations of many writers and scholars towards speculating 'what the world would look like?' after the pandemic is controlled and eliminated. The dramatic unfolding reveals a wide spectrum of contradictory ideas ranging from a post-capitalist egalitarian society to mutation capitalism to a more necro-thanatopolitical turn. Focusing on this question, the paper seeks to understand Covid-19 through the rubric of the biopolitical machine where both the 'repressive' and 'transformative' potential of the population management techniques are exhibited. The paper proposes that understanding current crisis more comprehensively requires going beyond the conventional biopolitics. This would involve re-reading Foucault's biopolitical elements, and contextualisation them within Roberto Esposito's immunological paradigm.

Keywords: Covid-19, Pandemic, Biopolitics, Immunology, Authority.

Bio-note:

Yamin Chowdhary (he/him) is an independent researcher currently based in New Delhi who focuses on themes of gender, sexuality, identity and biopolitics. He pursued his master's degree in Sexual Dissidence at the University of Sussex, where his thesis reflected upon how the law emerges as the source of injury, and simultaneously a site for the negotiation of identity in the context of the queer movement in India.

**From Bias to Breaking the Barriers: Exploring the Culture of Women's
Fencing**

Grace Chenxin Liu

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Abstract

Fencing, often referred to as a physical game of chess, is an organized sport involving the use of a sword, épée, foil, or sabre for attack and defense according to set movements and rules. Fencing, one of the first nine sports included in the first Olympic Games in 1896, has a long history. It had found its footprints throughout the evolution of civilization in many cultures, forms, and countries. Due to cultural, historical and social bias, financial constraints, as well as a lack of leadership, women's involvement in fencing had been limited throughout fencing's history until Title IX of the Education Amendments of 1972 in the USA became law. Exploring the culture of women's fencing shows a history of breaking the barriers with the enacting of Title IX to eliminate gender discrimination in sports and education as the most significant turning point. Title IX has not only broadened and deepened the scope and participation of women in the fencing culture, but also made fencing an enabler and driver to enhance women's grit and leadership, leading to the empowerment of women in the contemporary society.

This paper has systematically reviewed literature and evaluated the role of fencing in the empowerment of women through qualitative research methods including archival analysis, first-hand observation, and interviews. A framework is developed to highlight the linkage between Title IX, women's fencing culture, and empowerment. It is evident that the impact of Title IX for women with fencing as an enabler and driver is far-reaching. It has widened the scope of women's fencing culture by reaching the general public and deepened the scope of women's fencing by raising the visibility of this sport into the contemporary national and international arenas.

Keywords: Culture, Gender, Discrimination, Impact, Sports.

Bio-note:

Grace Chenxin Liu is an American national award-winning junior journalist, a multiple-time national Chinese speech and writing contest winner, the founder of a global alliance named

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Sharing to Empower, and the co-founder of *ABC Media*, a national student-led organization. Recently, she was invited as one of the highlighted speakers and panelists during the 2nd Global Conference on Women's Studies. Her current research interests include gender, culture, artificial intelligence (AI), and sustainability issues. She is contributing to a United Nations' research project on "A gender perspective of the future scenarios of AI".

**Simone Arianne Biles: Contests 'The Extremes and Toxic' of Sports
Culture**

Amodini Sreedharan

Abstract

Extreme Sports and 'extreme' in backdrop of sports culture is gaining momentum in the academia. Slack lining, Sky running, BASE Jumping, Bull Riding, Gymnastics etc. qualifies as extreme sports. The focus is not on extreme sports league, but on those spaces where 'extreme' occurs in sports culture otherwise. Simone Arianne Biles (gymnast) symbolizes '*Not the Triumph but the Struggle*' when one strategically positions her in those spaces of vulnerability and as victim of sexual abuse. More than 32 Olympic and World Championship medals to her credit; she's been in the limelight recently at Tokyo Olympics 2021. She withdrew from the events due to mental health issues and her withdrawal draws active attention to focus where 'extremes' of pain, sufferings and torture occur. Essentially, one has to (re)visit Biles' twenty-four years journey to identify, examine the sites and the time which in due course put forward the post-traumatic psychology namely 'the twisties'. This severely distorts the ethos and ethics of sports culture. In this context a case-study approach is adopted grounded in narrative inquiry. The narrative analysis is majorly obtained from docuseries, interviews, Instagram posts, Twitter and autoethnography i.e. *Courage to Soar: A Body in Motion, A Life in Balance* (2016). This study puts forward the narrative demand for correctives and advocates to raise consciousness, encourage personal responsibility, promote cultural change as an agency which is also therapeutic for 'self'.

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Keywords: Sports, Sport Culture, Extreme Culture, Vulnerability, Abuse/Torture, Narrative Inquiry.

Bio-note:

Amodini Sreedharan received Ph.D in English Literature from Aligarh Muslim University (2006). In addition, she also received M.A in Women and Gender Studies and has more than 12 years teaching experience at college and university level. Her research interests spans Postcolonial Literature, Ecofeminism, Film Studies, Gender and Women Studies. Much of academic work focuses diligently on varied socio-economic patterns, cultural and political designs to adequately interpret exploitation of weaker sections expressed in and through literary forms. She is well versed in Malayalam, Hindi and English.

**Curetting Recipes, Cooking Resistance: Reading Cultural Assertion in
Dalit Food**

Neha Arora

Abstract

Food is an integral aspect of political resistance. What we choose to eat becomes a revolutionary act in itself; the way we cook becomes the metaphor for activism. Since food is also an important cultural marker, it becomes necessary to delve deep to read the cooking culture-specific dishes as a tool of resistance. 'Hunger' runs as leitmotif in dalit writings, hence, food is an indispensable part of dalit discourse. Dalit food, which is usually seen as counter-brahminical food, now moves beyond the ambit of 'survival' to become an assertion of culture as well. The activists read the role of food in the reconstruction of dalit identity. The menus in Indian restaurants are flooded with 'exotic' dishes (generally representing 'the

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Indian cuisine'). However, the neglect (deliberate) of dalit food speaks much of the culinary apartheid in India. It can be read as denying representation to dalits by denying their recipes and food cultures. In his paper, "Food as a Metaphor for Cultural Hierarchies", Gopal Guru also talks about 'the power relationship (is) maintained through the restriction on food'. Taking a cue from all this discussion, the dalits now are deliberating on 'food in politics, and politics in food'. They are 'exploiting the treasures of their memory' (personal as well as community) and are 'remembering' the lost culture to reconstruct the self.

Dalit food discourse is indeed inspired by the anti-caste movements and is a radical response to the upper caste hegemony. The present study would read into the various new alternatives the dalit activists are adopting to resist the exclusion of dalit food. Reference would be made to several dalit food festivals being held across the country, and also some entrepreneurial attempts to revive dalit cuisine.

Keywords: Counter-brahminical Food, Culinary Apartheid, Dalit Food Festivals, Dalit Cuisine.

Bio-note:

Dr. Neha Arora is an Assistant Professor of English in the Central University of Rajasthan.

Dialectics of Advertisement and the representation of "Body" in the Consumer Democracy

Runjhun Pandey

Abstract

In The Culture Industry: Enlightenment as Mass Deception, Adorno and Horkheimer calls Advertisement as "elixir of life". One can't think about the world outside without advertisements. In the age of globalization and consumer democracy, advertisement becomes an important factor to define/redefine culture of any region. If the production of any culture

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fails to satisfy the consumer, advertisements helps to input visual image of the product in the consciousness of the people. Not only it becomes a help to the capitalist to lull the consumer but also becomes a narrative or discourse which defines the role of gender and sex in the society. Sometimes it becomes a lens of the society, sometimes it becomes a political tool to endorse populist ideology. The scope of advertisement broadens in wake of popular culture as it becomes easier to colonize the minds with visual image or repeated versions on the Television. The big advertisement hoarding in the marketplace is very common to our life. Most of them narrates how a female should look like or how would she look beautiful by using any product. Advertisement makes the use *body* of a female to popularize its product. So, the body and the product become synonymous in the hoarding. Sometimes female body is more focused (as a thing of desire) instead of the product to attract the people. In my present paper, I shall focus on the politics of advertisement which works a narrative or discourse in deciding either the role of a gender or stereotyping sex and sexuality of women.

Keywords: Culture, Media, Gender, Sexuality, Consumer, Advertisement.

Bio-note:

Runjhun Pandey is a Research Scholar in the Department of English & Foreign Language, Guru Ghasidas Vishwavidyalaya.

Women and Visibility: On Screen and Off

Vismaya Vishwa

Abstract

The first-wave feminism of the 19th and early 20th century revolved around women's legal rights, like the right to vote. The second-wave feminism, a movement that hit its peak in the 1960s and 1970s, covered all aspects of women's experience—family, sexuality, marriage, work etc. Most of all, however, it was the body of the woman that was the locus of this movement—right of the body as belonging to the women, and only them. The body became a symbol, a site, for political struggles. Mulvey compares the woman's body to that of the

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central point of a wheel, the nucleus which shot out spokes of campaigns, debates, theories, and actions. Soon, the idea of the body not only concerned the physical, but also the idea of image and representation of women in all kinds of discourses. One of the first few theorists to analyse the image of the woman in cinema, Mulvey has done a lot of research on the final expression of women on screen.

The first part of the paper deals with understanding women on-screen from the position of the male audience, and the larger culture of objectification and post-objectification tendencies observed. The second part of the paper discusses women off screen—as filmmakers, creators and as part of the audience. The increased interaction between women and the texts, the transformation of women from passive viewers to active and interactive consumers—all the while intersecting at multiple points with feminist ideologies, is explored.

Keywords: Women, Gender, Visual media, Cinema culture, Post-objectification, Representation.

Bio-note:

Vismaya V completed her MA in English at The English and Foreign Languages University, Hyderabad, and has since conducted workshops on writing. She now teaches literature and Linguistics at SJEC. Her foray into diverse disciplines during her undergraduate studies where she majored in three subjects—English, Journalism, and Psychology—and the subsequent progress into Linguistics, ELT, Film Studies, and Cultural Studies during her postgraduate Master's in English, has fortified her interest in interdisciplinary scholarship.

Intersection of Culture and Environment in Literary Realm

Nikita Bajaj

Abstract

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The topic of this paper addresses the concept of intermingling of culture and environment in literary studies, in order to awaken the consciousness of the people in whom ‘cultural crisis’ and ‘unsustainable economy’ have been rooted. The paper will throw light on various literary stances associated with the aforementioned concepts with special reference to the fictional and non-fictional works of Amitav Ghosh concerning the issue of climate change, thereby contributing to the contemporary field of ecocriticism. Ecocriticism has evolved as an active field for its foundation in combating the immediate crisis of the world and the ecocritical writers envision a harmonious world where human beings and the natural world can flourish together. This paper may come up with the global understanding of ecological and cultural consciousness, therefore, challenging the norms of modern altered society through the critical reading of various literary works. Ghosh is one of the gems who has profoundly commented upon climatic concerns as the setback of the crisis of culture and imagination which must be addressed for conserving the planet from the apocalypse.

Keywords: Culture, Environment, Cultural Crisis, Unsustainable Economy, Ecocriticism.

Bio-note:

Nikita Bajaj is currently a Ph.D. candidate at the Dayalbagh Educational Institute (D.E.I.), Agra, Uttar Pradesh. She has completed her Bachelor’s and Master’s degree in English Literature and is now working as a research scholar in the same university. Her research experience during the Master’s degree lies in Dalit poetry, however, during the course of Ph.D. she is working on ecopoetry for her Ph.D. thesis.

Recalling the Nuances of Queer in Hindu Vedic Literature

Ms. Ambika Bhatnagar & Ms. Bhawna Tomar

Abstract

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The Indian terrain has long been a stamping ground for debates and discussions about Queer Identity. However, Indian LGBTQIA identity has always been dreaded and eradicated as potentially dangerous and corrupting forces in our midst. Unlike in the West, where the term “queer” was coined to describe a movement for autonomy, queer in India has traditionally been confined to a cultural niche in order to safeguard the wider society’s norms of sanity. The contemporary Indian society is so uncomfortable with the third gender that it refuses to believe that such people have ever been addressed or researched by ancient cultures. It denies or suppresses all references to them, attempting to distance themselves as far as possible from their existence. However, the concept of the third gender, on the other hand, has a profound cultural association that is represented in cultural texts on a regular basis. The foundation of Hindu doctrines is laid on the Vedas and a wide variety of subsidiary books expounding their principles. It is neither conceivable nor fair to say that they have neglected any part of human nature or; the third gender was somehow absent or overlooked by India’s ancient Vedic civilization and its Sanskrit writings. Gender fluidity has played a significant part in Hindu Vedic society for more than 2000 years. This concurrence of gender with reference to mythological texts deviates the analysis of gender from locating itself as a historical identity. This paper will explore the numerous cultural conjunctions that will position the gendered identities in the Vedic milieu. The purpose of this paper is to examine why, despite their long-standing cultural ties and status as a vital component of Indian culture, the LGBTQIA community continues to be silenced in modern times.

Keywords: Queer Identity, Homosexuality, Gender-fluidity, Indian Vedic Literature, Historical Identity, Variegatedness.

Bio-note:

Ambika Bhatnagar is Assistant Professor and Research Coordinator of English Literature at SGT University, Gurugram, Haryana. She is also working on her doctoral thesis in Disability

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Studies, where she examines the role of care, interdependence, and self-sustainability in Indian Disability Fiction.

Bhawna Tomar is a German Language Expert at SGT University, Gurugram, and holds a MA in Germanistik from Delhi University. Her research interests are based on her fascination for German Exile Literature, Holocaust Studies from 1933-1945, and German Drama of the 19th Century. Both the authors share a common interest in Queer studies and issues centered around LGBTQIA+, Graphic novels as a medium of narration, and Diasporic literature.

The Contagion and The Working Women

Zahra Ahmad

Abstract

Covid-19 pandemic caused by a Corona Virus (SARS-CoV-2) turned the whole world upside down. Maintain social distancing is the mantra these days due to corona induced issues. It had a far-reaching impact in manifold ways affecting every field. Economic activities came to a standstill, millions lost their lives and livelihood across the world. Education system, healthcare sector, hospitality sector, small scale business and several others were equally challenged. This unprecedented situation has created a precarious and fearful culture affecting even at individual level. Marginalized and othered group being the worst sufferers. The working women already doubly marginalized due to the patriarchal setup had to bear the brunt of the contagion to a far greater extent. Social media is flooded with news, articles regarding the exponential increase of atrocious and oppressive forces on them in Covidian times. The culture created has a hazardous effect. Culture is a way of life, that includes behaviour pattern, religious beliefs and traditions. Since cultural studies has broadened the purview of study of literature, the unheard voices of the marginalized section thereby find a space in contemporary times. This paper intends to showcase the implications of Covid-19 on the working women through the lens of cultural studies.

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Keywords: Covid-19, Cultural Studies, Working Women, Pandemic.

Bio-note:

Zahra Ahmad is pursuing MA English from Patna Women's College, Patna University. She has experience of managing and teaching at a high school. She authored 'My Stories' vol. 1 and 2, which had an introduction by Bollywood film director Imtiyaz Ali. The books became part of regular curriculum for few years for primary classes in around ten schools of Bihar. Her articles have been published in local magazines and international journals. She has presented research papers at international and national conferences. Her recent publication includes poems in Setu Magazine, ISSN 2475-1359 and a research paper in Criterion Journal, ISSN 0976-8165.

**Exploring Man-Nature Relationship and Related Issues of Animal Welfare
in Selected Texts of Ruskin Bond**

Dr Jaya Ghosh

Abstract

The relationship between Man and Nature has been under discussion since time immemorial. With time however, its significance has increased. With technological advancement, today, Man has realised that steps needed to be taken to maintain ecological balance along with the necessity of protecting the greenery around us as also the welfare of Animals. My prime focus in this paper is on the study of Selected Nature Stories and Animal Stories by Ruskin Bond, in an Ecocritical perspective, laying emphasis on the relationship of mutual dependence of Man and Nature, laying emphasis on the need of Protection of Trees, Forests and its animals with the motive of augmenting the growth of environmental consciousness amongst all around us.

Keywords: Man, Nature, Ecocritical, Environmental Consciousness.

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Bio-note:

Dr. Jaya Ghosh, presently working as Assistant Professor, The Department of English, Dr. Gour Mohan Roy College, W.B. has participated and presented papers in several State/National level Seminars and International Conferences. She has also published articles on various literary disciplines.

**Pandemic as a Possibility of ‘becoming’: A Posthumanist Reading of
*Blindness and Oryx and Crake***

Lal Surya S

Abstract

Posthumanism shifts from the humanistic concept of ‘man’, which is characterised by the Eurocentric binary logic of hierarchical-identity. Posthumanism puts the pre-established distinction between human and non-human into rigorous examination by redefining the distinctive characteristics of what is considered to be the ‘normal’ human. The pandemic illustrated in Jose Saramago’s *Blindness* and Margret Atwood’s *Oryx and Crake* offers a chance to re-read the pandemic as a possibility, and more precisely as a possibility of ‘becoming’. Becoming is a Deleuzian terminology for the extension of subjectivity by positing a threat to the idea of anthropocentric hierarchy. Pandemic, as a condition, draws the characters, in both the works, away from the static kind of existence to a more fluid and transgressive one. This quality of ‘becoming’ is portrayed in different manner in both the works, while *Blindness* perceives it as a kind of ontological condition, it is reflected as a new conceptualisation of ‘human’ in *Oryx and Crake*. Saramago’s version sticks more to a co-evolving notion of human-being by rejecting ableism while Atwood redefines the institutional boundaries, like, gender, race, species, etc. and presents a new dimension of human which is an assemblage of biology and machines. So, my paper will be an examination of such notions of existence by focusing on questions like, how does pandemic

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redefine human relationship? And, how does illness transcend certain predefined limits, for example, like, transcends sexual chauvinism, build a world community, enhance participation, development of new system that appreciate cultural pluralism, etc.

Keywords: Posthuman, Becoming, Subjectivity, Assemblage, Machine.

Bio-note:

Lal Surya S, serving as guest lecturer at MET College Nadapuram, has completed his MPhil course in African American Gothic Literature from Kannur University. His research was regarding the formulation of subjectivity that is fragmented and more fluid, making it a challenge for the institutions to impose its control. He has contributed a number of research papers to both national and international journals on various topics related with literature and philosophy. He has also presented more than a dozen research papers at various national and international conferences. His areas of interest are postmodernism and the concept of reality.

**Distressed And Disaffected: The Predicaments of The Immigrants in
Paolo Bachigalupi's Select Novels**

Sajena A.

Abstract

Paolo Bachigalupi, an American Science Fiction and Fantasy writer have contributed much to the field of Climate Fiction. The themes of Bachigalupi include drought, climate change, bioengineered plague, corporate greed and so on. Paolo Bachigalupi's seminal works, *The Water Knife*, *The Windup Girl* and *The Drowned Cities* exposes the ordeals undergone by the migrants in the alien lands. The novels are set in the post-apocalyptic America, ravaged by the climate change and rising sea level. Most of the

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main cities in America are swallowed by the sea and people are forced to become refugees in their own land. Oil become scarce and due to the increasing population; bioengineered crops are used for production which results in bioengineered plagues. People are forced to live in swamps without clean food and water. Like primitive men they roam in the jungle for food. They are tormented physically by the Union Patriot Force soldiers and the Army of Gods. Women are raped and young boys are recruited as soldiers. The research paper sightsees the trials and tribulations undergone by the immigrants in accordance with Trauma Theory.

Keywords: Climate Change, Migration, Trauma.

Bio-note:

SAJENA A., is a research scholar in the Department of English at Sree Ayyappa College for Women, Chunkankadai, Affiliated to Manonmanium Sundaranar University, Tirunelveli. Her research concentrates on the immigrants and the reasons behind their migration.

**Technology and Rituals of Remembrance: Approaching Death in the
Digital Age**

Heba Thankam Varghese

Abstract

Technology assures the availability of novel models for documenting the memory of the dead. In contemporary society, the social attitude to death has changed profoundly. The influence of digital and social media extends beyond one's Life and Present. They have increasingly started to determine the course of events even after one's death. Today, observation of death and associated rituals borrow from digital practices such as employing

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digital means for broadcasting funerals. Online memorialisation could also involve putting up a simple Facebook post on the occasion of someone's death, as well as creating a website exclusively in memory of the dead person. This paper explores the phenomenological consequences of digital obituaries, particularly a speculation of their influence on interhuman relationships, among both the living and the dead. Accordingly, one acknowledges the role of corporeality and absence in determining the identity of an individual. Further, the paper pegs the idea of 'digital immortality' to the larger socio-cultural context, which supports its final argument that cultural practices and the consequent production of meanings are sustained by technological advancements and are not effaced in a technoscape.

Keywords: Digital, Remembrance, Death, Memory, Technoscape, Digital Media, Social Media, Culture.

Bio-note:

Heba Thankam Varghese is currently pursuing her PhD in the area of Diaspora Studies. She completed her MA in English Literature from The English and Foreign Languages University, Hyderabad. Her UG was in English Language and Literature, which she did from Mar Ivanios College, Trivandrum. Her research is registered in MG University, Kottayam, and her work is supervised by Dr Aleena Manoharan from The Department of English, CMS College, Kottayam. Her areas of interest include Cultural Studies, Postcolonial Studies, Childhood Studies, Women's Literature, and Comparative Literature. She is passionate about music, poetry, films, and serials, which she believes can widen her horizons of understanding and contribute to a nuanced learning process. She also maintains a blog, *Brittleput*, where she posts her creative pieces. She has also worked as a Guest Lecturer in the Departments of English at Government Arts and Science College, Elanthoor, and at Christ Nagar College, Maranallor, Trivandrum.

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**Delegitimizing the State Machinery in Utpal Dutt's *Ebar Rajar Pala*: A
Discourse on Cultural Criticism**

Naren Mondal

Abstract

Utpal Dutt, one of the major exponents of postcolonial political theatre in India believed that the revolutionary theatre must, by definition preach revolution, a radical overthrow of the political power of the bourgeois-feudal forces and should play an active part in the destruction of the state machinery and thereby render an active cultural criticism.

Dutt's *Ebar Rajar Pala* is a political play involving a fictional tyrannical king, who ends up misusing his power and is ultimately overthrown. The play projects the story of an imaginary state in the pre-independent India named Mechgir. The narrative continues as Banku, the bastard son of the recently demised king becomes the new king and inevitably tries to force his authority over others. As Lord Acton would say, "power tends to corrupt and absolute power corrupts absolutely." (Acton 507)

My paper focuses on the parallel discourses of cultural criticism in the implementation of the emergency rule in the fictional state in the play *Ebar Rajar Pala* and post colonial 'Emergency' in India during the contemporary Congress government. The creating of an emergency is perhaps nothing but an attempt to create a crisis in the state where the ruler can gain absolute control over people and every discourse. Moreover, the king in his partnership with the Bank owner, who acts as the representative of the Capitalist class, and the goons make the life of the common people miserable. The circumstances are much like that of a prison, which the king considers to be a model state. Dutt's *Ebar Rajar Pala*, serves as the much wanted backdrop to uncover how Utpal Dutt tried to create a discourse through this cultural text outside the play text to actually delegitimize the contemporary ruling government, so that the common people may gain some perceptiveness in overthrowing the ruler and capitalism.

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Keywords: Postcolonial Theatre, Revolutionary Theatre, State Machinery, Discourse, Capitalism, Cultural Criticism.

Bio-note:

Naren Mondal is a Ph. D Scholar in the Dept of English, Visva-Bharati, Santiniketan. He works as an Assistant Master (W. B Sub. E. S Cadre in the Govt. of West Bengal) at Government Model School, Dubrajpur. He has completed his Masters and M. Phil from Visva Bharati. He has a special interest in Theatre and Poetry. He is a theatre worker and Secretary in the theatre group Santiniketan Poesis.

Culture and Gender dynamics in the context of tribes of India

Souren Bhattacharya and Subhasree Pal

Abstract

Existing norms, belief systems, heritage, and customs all contribute to the formation of a society's culture. The society's culture varies by region. A society's established culture dictates the gender roles and relationships. Gender is a western concept that refers to the division of labour in terms of male and female. This means that while sex is a biological term, gender is a social construct. Gender construction differs according to society. Gender denotes the expected roles of men and women in the realms of production, reproduction, and power relations in various spheres of society. Culture evolves and changes to take on its current form. With the evolution of culture, gender roles and relationships shifted as well. Thus, the factors that shape culture have a substantial effect on gender. India is the world's second largest home to tribal people. There is a widespread perception that tribal women enjoy significantly more freedom in the workplace, decision-making, and empowerment than the women of other castes in society. Gender roles and relationships are not uniform across the country's tribal communities, but rather vary. Additionally, the process of mainstreaming,

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displacement, and globalisation has altered their traditional culture and gender relationships significantly. With the introduction and exposure to modern economy, the concept of women empowerment is rapidly changing among tribes. With the advent of settled agriculture, exposure to a market-oriented economy and industrialised society played a significant role in altering tribal women's roles at home and in society. The present paper will throw light on the changing scenario of culture and gender relationship among the tribal communities of the country.

Keywords: Culture, Gender, Tribes, Empowerment.

Bio-note:

Souren Bhattacharya is a research scholar of School of Arts and Humanities, Department of History, University of technology, Jaipur, Rajasthan. His areas of interests are History, Educational aspects, social science and Environment. He is the author of the book, 'Hunger and Holocaust: Three Trembling Famines of Colonial Bengal'. He has published research articles on multidisciplinary subjects.

Subhasree Pal is a research scholar of School of Education, Netaji Subhas Open University, West Bengal. Her area of interest is Education, History, and Social Science. She is the co-author of the book, 'Hunger and Holocaust: Three Trembling Famines of Colonial Bengal'. She has published research articles in the field of education and social science.

Patriarchy and Promiscuity: A Hate Story

Rajat Suvra Mandal

Abstract

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Feminism is never about gender binary. Feminism is always about gender diversity. Feminists in the West, particularly in the UK, seem to have espoused a rather dangerous critical trend of disregarding the theoretical ramification of what Simone de Beauvoir had said. If ‘One’ is not born a woman, but rather becomes, a woman; then ‘One’ is not born a man, but rather becomes, a man. Unconsciously we assume that that ‘body’ which becomes a woman is born with a vagina! Forty years ago, on June 5, 1981, MMWR published a report of five cases of Pneumocystis carinii pneumonia (PCP) among previously healthy young men in Los Angeles. All of the men were described as “homosexuals”; two had died. This edition of the MMWR marks the first official reporting of what will later become known as the AIDS (Acquired Immunodeficiency Syndrome) epidemic. On July 2, 1981, The Bay Area Reporter, a weekly newspaper for the gay and lesbian community in San Francisco, publishes its first mention of “Gay Men’s Pneumonia.” AIDS was branded as “Gay Disease” in the West because majority who fell ill in the US happened to be gay men. It helped the right-wing to further consolidate its “erotophobia” and homophobia. This medicalization of AIDS as “gay cancer” played right into the hands of the conservative ideology of the right-wing. It is absolutely patriarchal when homosexual promiscuity is held responsible for the AIDS. We have patriarchy within ourselves. We contain patriarchy within ourselves. We practice patriarchy within ourselves. We all carry the virus of patriarchy in us. Even some of the feminists – Trans Exclusionary Radical Feminists (TERF) – are asymptotically patriarchal. ‘Feminists’ like Sheila Jeffreys, Germaine Greer, J. K. Rowling are asymptotically patriarchal. Patriarchy has found better friends in these ‘feminists’ than people who are symptotically patriarchal.

Keywords: AIDS, Promiscuity, Patriarchy, Transphobia, Erotophobia.

Bio-note:

Rajat Suvra Mandal is Doctoral Research Scholar at the Department of English, Raiganj University, India. His research interest centres on the ways in which Andrew McMillan’s poetry become a site of Gender Studies, Masculinity Studies and Queer Theory; his research

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currently focuses on Postmodernism, Cultural Studies, Disability Studies and Medical Humanities. His contribution in *Androgyny and Female Impersonation in India : Nari Bhav* – edited by Prof. Tutun Mukherjee and Prof. Niladri R. Chatterjee’ – is a homage to his love for Queer Theory. He runs his own YouTube channel (Rajat S. Mandal). He teaches as State Aided College Teacher in the Department of English, Sripat Singh College, Jiaganj, West Bengal, India.

**‘John laughs at me, of course, but one expects that in marriage.’- The
Effect of Psychological Damage on Feminine Psyche: Comparative Study of
The Yellow Wallpaper and *Cry the Peacock***

Debarati Mondal

Abstract

The quote mentioned in the title refers to profound sense of worthlessness and self-deprecation caused by prolonged psychological abuse. Psychological or emotional abuse is a type of abuse that includes repeated and intentional use of words and non-physical actions used in order to hurt, frighten or manipulate a person mentally. Another form of emotional abuse is to confuse or distort a person’s thoughts and actions in their everyday activities, thereby negatively influencing their sense of self and causing potential harm to their psychological wellbeing. Emotionally abusive relationships do not always include physical violence but, psychological abuse can lead to physical harm in a relationship. In the short story *The Yellow Wallpaper* written by Charlotte Perkins Gilman, the narrative details the deterioration of a woman’s mental health while she is in a “rest cure” in a haunted like mansion. She is dealing with the mental struggle to keep hold of her reality and the invisible restrains her husband John puts on her. On the other hand, Anita Desai’s first novel *Cry the Peacock* encounters the progressive deterioration of the protagonist Maya’s relationship with her husband Gautama and her own mental equilibrium and sanity. The aim of this paper is to explore psychological struggle of the two female protagonists and analyse their social

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condition through the comparative study of *The Yellow Wallpaper* and *Cry the peacock*. Moreover, the purpose behind this paper is to discuss the impact of other people around them on these women, and why it is crucial to address the stigma involving negative discriminatory attitude that our society has about mental illness, especially in case of women.

Keywords: Psychological Abuse, Feminine, Marriage, Society, Mental Illness.

Bio-note:

Debarati Mondal is a State Aided College Teacher, Department of English, Bankura Sammilani College, West Bengal.

Indian Pandemic Literature: Now and Then

Dr. Neelam Yadav

Abstract

It is a cliched maxim that ‘History repeats itself’. But what not a cliché is that we haven’t learnt anything from it. Since 1820-1920, which is regarded as the Age of Pandemic in India to 2020, the Age of Covid 19, many literatures on Pandemic have been written and forgotten. But what hasn’t changed since then is people’s reaction and response to it.

“Pestilences tend to bring out the best and the worst in us and literature keeps the tally”. Literature plays a vital role in giving us not just a panoramic, but a microscopic perspective of the sufferings, pains and traumas people have had in the age of pandemics. Pandemic writers are the conferred cultural historians. Their job is to write the text which give its reader a hope to make sense of this meaningful but grotesque situation.

Keeping Hegel in mind, who rightly said, “Every pandemic is basically the same; every pandemic is profoundly different”, this paper will focus on the selected texts in Indian

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Literature which have represented pandemic till 20th century and compare and contrast it with the selected text of 21st century to bring forth the suffering and struggles against the deadly viruses/bacteria along with the injustices faced by the 'common man' in the name of the imposed guidelines, notices and unpredicted lockdowns.

This paper will also put in the view how narratives of pandemic changes over the century and how readers' responses, too, changes along with time? If Nirala's *The Life Misspent* gives us a heart moving picture of "The Ganga was swollen with dead bodies" of 1920 influenza epidemic, then *Billions Under Lockdown: The Inside Story of India's Fight Against Covid-19* by Abantika Ghosh traces the gripping tale of India's fight against the Covid-19 pandemic of 2020.

Keywords: Pandemic, Covid-19, Plague, Influenza, Lockdown.

Bio-note:

Dr. Neelam Yadav has taught English to undergraduates in various colleges of University of Delhi. Currently working as a permanent faculty in the Department of English at Delhi College of Arts & Commerce, University of Delhi, Dr. Yadav loves travelling and watching travel series. She completed her BA, MA and MPhil in English literature from University of Rajasthan, Jaipur. She has done her PhD in 2014 on title, "On Going An Indian Journey: Changing Perspectives in the Travelogues of Ajneya, William Dalrymple, Nirmal Verma and V.S. Naipaul. Her interest area includes Travel Writing, Women Studies and African American literature.

The Convergence of Disability and Animality: A Critical Study of *Animal's*

***People* by Indra Sinha**

Aneri Arya & Dr Sunil Shaw

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Abstract

Every so often, disability appears to be conflated with animality on the grounds of being frail and mute with a lack of a certain level of intelligence or other ableist human characteristics. Discussion on this intersectionality of disability and animality has started to emerge recently in cultural studies. The roots of it lie in the similarity of conventional advocacy pattern of ‘a voice for the voiceless’. There are various ways disability and animality are intertwined in different cultural forms. For the present study, the novel *Animal's People* by Indra Sinha, provides an excellent opportunity to interpret and examine the interactions between disability and animality in literature. Based on the backdrop of the Bhopal gas tragedy, the novel delineates the life of 20 years old disabled boy and his journey for justice in the fictional town of Khaufpur. His locomotor disability has become synonymous with animality, and he even grows to identify himself as Animal using it as his name. The novel brings out a contrast between the division of being human and being animal as well as a complex amalgamation of both in the context of Animal's disability. The paper attempts to explore the complicated convergence of disability and animality in culture and literature. It also addresses the notions of autonomy and productivity in this regard.

Keywords: Disability, Animality, Culture, Literature.

Bio note:

Aneri Arya is a Junior Research Fellow at Department of English, Veer Narmad South Gujarat University, Surat. She is currently pursuing her PhD in literary disability Studies. Her area of interest includes cultural studies, Indian literature, translation studies and English Language Teaching.

Dr Sunil Shah, Associate Professor, Department of English, Veer Narmad South Gujarat University, Surat.

The Changing Nature of 'Work Culture' And Its Impact on Society

Rimi Rekha Phukon

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Abstract

The concept of 'cultural studies' has become a key concept in studies on gender equality and gender roles of society. It provides new ground for studying the different approaches towards the existence and identity of gender. Gender boundaries are often visible in society in terms of work, performance, and various socio-cultural practices. It always keeps the male over the female, set a binary through which society used to function. One of the most recurring characteristics found in relation to the 'world of women' is that of 'isolation'; especially the feeling of being separated from society. They were often kept inside the house and their functions were limited by the work associated with the household. Until the pandemic of Covid19 compelled the entire world to be in isolation. The entire approach towards household activities, work culture, had to go through a massive change during this period. The new 'culture' people are introduced with has come up with different ways of looking at the 'gender relation' in different fields of society. This particular study is based on an empirical case study with the woman folk concerning some of the works of literature, which aims to study the shifts that took place in 'gender relation' as humanity faced the pandemic of Covid19. How the changing nature of 'work' and 'performance' culture bring different dimensions in looking at the 'gender relation' in terms of various other aspects of the society. Along with the above objective, this work also tries to evaluate the 'mental health of the 'marginalized' gender.

Keywords: Work Culture, Isolation, Gender Relation, Marginalization, Pandemic.

Bio note:

Rimi Rekha Phukon is presently teaching English at college. She has completed her M.A. in English from Dibrugarh University in 2019. She also cleared UGC NET in June 2020. She has also participated in a number of National Seminars. The author also contributed 'book chapters' in ISSN books.

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An Exploration of Dalit Identity and Trauma in “Inside Edge”

Renu Singh

Abstract

The Dalit community has suffered generational, multi-faceted and institutionalised discrimination as a result of the implementation of the Hindu caste system in the Indian society for religious and political reasons. This casteist practice has left a clear mark of social division and inequality. It has severely damaged this community’s identity. Dalit experience has been filled with physical, mental, financial and social insecurity. The discontent of these primal needs has triggered a constant sense of anxiety and a strong need for security in the minds of Dalits. The idea of pollution attached to their identity, Dalit minds were trained to feel a profound sense of shame about who they were and the work they were assigned. This “*learned cultural shame*” is an integral feature of the contemporary Dalit identity. They go through a lot of traumatic experiences. The trauma, oppression and discrimination experienced by the community have been multidimensional, from brutal physical, emotional, psychological and sexual abuse to everyday micro-aggressions, leaving a haunting imprint on the psyches of the people. The importance of acknowledging and decoding Dalit trauma is paramount. Therefore, the aim of this paper is to delineate the aesthetics of Dalit trauma as represented in OTT Platforms. The paper tries to explore the world of Dalits, through a web series, “Inside Edge”, with a primary intention of observing and understanding the kind of anxiety, emotional insecurity or the psychological trauma Dalits go through to survive.

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Keywords: Dalit, Untouchability, Anxiety, Identity, Trauma Theory, Casteist Trauma,
Learned Cultural Shame, OTT Platforms.

Bio note:

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

**The (Un)known Epoch: Exploring Dystopian Japan in Yoko Tawada's *The
Emissary***

Foong Soon Seng, Gheeta Chandran & Raphael Thoo Yi Xian

Abstract

Yoko Tawada's *The Emissary* is set in Japan after a massive and irreparable disaster. The entire country isolates itself from the rest of the world during the post-disaster period. Tawada's novel probes into the issue of sustainability through the ageing population and natural catastrophes in dystopian Japan. Borrowing the concept of the "Anthropocene", the present study examines the "human-induced environmental change" that predominantly affected the entire Japanese population. *The Emissary* provides a glimpse into the notion of social tension in this surreal landscape. Due to environmental degeneration, the dystopian Japanese society is ostensibly suffering from contaminations, extinctions and overpopulation of elderly, while the children, ironically, are born frail, sick and delicate. Tawada's novel

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follows the lifestyle of the two main protagonists, Yoshiro and Mumei in the inhabitable, post-apocalyptic Japanese society. As the Japanese government imposes a strict isolation policy, it captures how both Yoshiro and Mumei cope and react with the perils that the disaster imposes. The novel further satirizes the futuristic Japanese society by envisioning a distressing dysfunctional society that predominantly deals with the aftermath of the catastrophe. The Kafkaesque depiction of the regressive post-apocalyptic Japanese dystopian society in the novel further reimagines humans' environmental adaptation for survival.

Keywords: Dystopian, Post-Apocalyptic, Environmental Degeneration, Environmental Adaptation, Japanese Literature.

Bio note:

Foong Soon Seng has obtained his PhD at the Faculty of Arts and Social Sciences, University of Malaya. He is currently the Deputy Dean (R & D and Postgraduate Programmes) and an Assistant Professor in the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman (Kampar Campus) Perak. His research interests include Feminist Writings (Women's Studies), Colonial and Postcolonial Literature, and Malaysian Literature in English.

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.

Raphael Thoo Yi Xian is a lecturer at the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman. Currently pursuing a PhD in English Language, his research interests include critical discourse and literary analysis.

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Re-Imagining Sita in Chitra Banerjee Divakaruni's *The Forest of Enchantments*: A Spiritual Ecofeminist Reading

Gheeta Chandran, Foong Soon Seng & Raphael Thoo Yi Xian

Abstract

The Forest of Enchantments (2019) by Chitra Banerjee Divakaruni narrates the epic Ramayana from Sita's voice, one of the prominent female characters in Indian Literature. Through myriads of Sita, the text focuses not just on her spiritual being but her identity as a woman. This novel warrants a study as it explores Sita's immense strength and humanises her journey amidst the unknown and mysterious *Forest*. The study intends to examine the relationship between Sita and the nature, because the *Forest* in this tale is an imperative source of empowerment. Sita draws her strength in her painful solidarity and exile in the *Forest*. It provides her voice, wisdom and agency to concede that each individual has their own insights of *dharma*, Sita argues and challenges the stark dichotomy between good and bad, instating that perspective is something that differs. In the line the cultural ecofeminist current that initially dominated justified women's interest in the preservation or well-being of the environment in terms of their inherent caring or nurturing nature and their common subjection to patriarchal systems, the paper intends to investigate relationship between Sita and environment. The paper also aims to study the association of woman with nature that is embraced as a source of power and the ways in which Sita's relationship to the environment empowers her to speak for all the other women of Ramayana, even those outcasts and undermined, creating a more modern and liberal version of women in Indian mythology. Thus, this is an important study in current time as it aims to explore Sita with agency in the different stages of the narrative.

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Keywords: Ecofeminism, Women Empowerment, Oppression, Indian Literature, Mythology.

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 has obtained his PhD at the Faculty of Arts and Social Sciences, University of Malaya. He is currently the Deputy Dean (R & D and Postgraduate Programmes) and an Assistant Professor in the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman (Kampar Campus) Perak. His research interests include Feminist Writings (Women's Studies), Colonial and Postcolonial Literature, and Malaysian Literature in English.

Raphael Thoo Yi Xian is a lecturer at the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman. Currently pursuing a PhD in English Language, his research interests include critical discourse and literary analysis.

**Disability and Identity Transformation: A Study of the Effect of Disability
on a Teenage Mind in Nandhika Nambi's *Unbroken***

Papari Das

Abstract

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Disability in general terms is considered to be the condition of not being able to act or perform a particular/ given task due to certain physical or mental condition/ impairment. Disabled people consist of the largest minority group globally and yet are the most marginalized one. These people have a socially shared identity of being unable or inefficient to participate in the society or social affairs actively as the “able-bodied” (Baker 7) due to certain physical or mental or physio-mental shortcomings. Disability is the condition when a person’s physical or mental impairment or discrepancy makes it challenging for him/ her from full and active participation in the social activities or to interact with the world around them. Disability may come to someone due to certain congenital regions, or it may be acquired by dint of accident, aging or disease. The acquired reasons leads to the transformation of identity from “able- bodied” to “disabled” and the negatively stereotyped identity of being “disabled” lowers the self-esteem of the person with imparity making them experience strong mental turmoil that affects not only his/her private but also the public life. Nandhika Nambi’s *Unbroken* is a young adult fiction dealing with the life of a teenaged girl who has been left wheel chair ridden for her life-time owing to a terrible road accident. Since then her life has changed a lot. She starts hating everything she loved earlier. She prefers to lock herself up alone in her room than to spend time with family and friends. The story highlights the issue of identity transformation and its effect.

Keywords: Disability, Identity-transformation, Mental-turmoil.

Bio note:

Papari Das has been working as an Assistant Professor in English since July 2019 at Nabinchandra College, Karimganj, Assam. She is also an M.Phil. Scholar in the department of English at Assam University and is pursuing her research in the area of Disability Studies under Dr. Saugata Kumar Nath, Assistant Professor, Assam University.

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Identity and Freedom: Tracing the Threats of Cultural Hegemony in Arundhuti Roy's *Azadi*

Partha Debnath

Abstract

Culture, a common term for most people in any society (though the word may change depending on the language), comprises a great deal of internalization and expression of social habits, language, religion, cuisine, music and arts. This internalization and expression are not confined (as it should not be) within the time frame of one's life. It includes past events and events outside the Geographical borders of a region. It does not hold any single trajectory or definite pattern in its formulation in any given period at any particular domain. But, we, as human beings, always try to locate the commonalities found in any culture in terms of religion, language, cuisine, music or art to form groups of people for easy interactions. This formation of groups leads to the formulation of rules and regulations, which eventually leads to the creation of prejudice. We start to measure the magnitude of culture based upon these prejudices. We try to build the safety bubble around ourselves using the prejudiced yardsticks and start to locate the cultural others. We narrow down the transcending circle of our freedom according to our comfort and necessity based on the notion of compromise. And these habits of ours help the leaders of any sort (political, religious, capitalist) to consider us as different groups to rule. They rule based on the radar of cultural hegemony (a concept propagated by Antonio Gramsci).

Arundhuti Roy, a noted contemporary author, talked about her take on this perception of cultural hegemony, which is very disturbingly prominent not only in India but all over; in her latest book *Azadi* (2020). This article investigates the way Roy has laid out the threatened identity and freedom by cultural authoritarianism and its frailty in a Postpandemic world.

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Keywords: Cultural Hegemony, Identity, Freedom, Authoritarianism, Pandemic, Language, Literature.

Bio note:

Partha Debnath has completed my M.A. in English from the University of Kalyani. He research interests are Gender Studies, Post Colonial Studies and Indian author's writings. He loves reading and sharing my thoughts putting into words. He also finds reading and analyzing literary critical theories intriguing for they make my understanding of the time he live apparent. He also enjoys playing guitar and engage in stimulating conversations and debates.

**When Covid Minimalised Festivals: A Study on Kavutheendal at
Kodungallur Kurumba Bhagavathi Temple Annual Festival**

Anna George

Abstract

COVID-19 has made a sudden and landmark change that is making us rethink the way we understand humanity. Due to safety reasons, countless public events including religious festivals were conducted on a smaller scale. Rituals and spectacles are a clear distinction made by Don Handleman and when the threat of COVID-19 spread emerged, many festivals were conducted removing the spectacle element and conducting just the rites associated with the festival. This made, the distinction between the spectator and the ritual performer became more clear. COVID made it clear that when a person becomes a spectator, the person would have less agency or authority with the space.

To understand this further I am examining the 'kavutheendal' ritual conducted once a year in Kodungallur Kurumba Bhagavathi temple, Kerala. In the ritual, oracles known as

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velichappadus (who are lower caste members) from different parts of Northern Kerala, come to the temple and perform this ritual. The ritual includes the velichappadus getting possessed by the Goddess, beating their heads with swords until they bleed, and singing bawdy songs. Academicians have taken different stands on it- it is considered a ritual of resistance, a vestige of the temple's association to Kannaki, a parodying of casteism, and many others. In the interviews with the temple authorities and the royal family, they said that the ritual is proof that lower castes were allowed entry to this temple always, and hence, was more liberal compared to other temples. The decisions of the temple at present is taken by the previous ruling family of Kodungallur (Kodungallur royal family), district collectors, temple authorities, and the Devaswom board. Though the velichappadus come once a year, this ritual is very important and unique for them and they perform a ritual, though they are not included in the decisions making process. In the COVID-19 situation, it was made clear that they are not indispensable. However, in 2021, a joint decision by the Kodungallur royal family, the district collector, and the temple authorities decided not to conduct Kavutheendal. But there were small-scale protests, with strong support from political parties in Kerala, which was aimed at the Government of Kerala, for interfering in the rituals (though they had little to do with the decision). Two days before the date previously decided, kavutheendal was conducted without following the safety protocols.

Following this, it can be concluded that the velichappadus, who are mostly Dalits, have little agency within the temples though they are allowed within the temple. Such rituals and academic interpretations, unfortunately, act as an ideological state apparatus, almost creating a smokescreen of equality. COVID-19, like Althusser said, has triggered a vigilant demystification of the narrative. I would say that post COVID-19 one will be able to historicize and contextualize, the religious and social spaces.

Keywords: Covid-19, Dalit, Demystification, Political Parties.

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Bio note:

Anna George is PhD Scholar at National Institute of Advanced Studies, Bangalore. Her PhD is on Chilapathikaram and the worship of Kannaki and their effects in Kerala and Tamil Nadu. She has published papers in four journals and presented papers in national and international conferences. She taught in colleges for two years after MA in English literature from St. Stephen's College, Delhi University. Her interests are Culture Studies, Gender Studies, South Indian literature and Popular Culture.

**“He Who Walks Behind the Rows”: Language of Violence as a Literary
Medium in Postmodern Populist Narratives**

Saranya Mukherjee

Abstract

What he said they
would believe.
What he asked
they trembled in
terror of the very
act of their
disobedience
as it rendered and
paralyzed them in fear.

“He Who Walks Behind the Rows”- Stephen King

We live in a cruel and contaminated world. After the two Great wars and a lot of passive and cold ones on-going, the trends in literature have changed its course towards an oblique path. The notion of darkness and brutality now plays incessantly important roles in the contemporary popular narratives. Stephen King, Ray Bradbury, Neil Gaiman are some of the

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names to suffice the idea of the success of the grasping horror genre in postmodern times. In a virtual world of pandemic-seclusion, now-a-days violence has been transformed from mere word to a term. The interest for the deep and unknown, or the “Unheimliche” has always been there. Be it the Gothic tales or the Dracula stories, the supernatural horror or the psychological aberrations in a thriller, the ideas involving the darkness lingering inside the human psyche has always been a topic of relevance. But the present age, a bystander of a lot of unimaginable humiliation and cruelty especially towards the delicate beings (be it human or non-human) alongside the violation of women’s modesty and so on must have some special references in this matter. The ‘Dark’ theme in present literature is nothing but a prolongation and a result of the superficially callous cruelty that prevails in a soulless society purely based on cash-nexus. This paper would try and delve deep into the contextuality of language of violence presented aesthetically in the apparently-entertaining populist literature coming from the hands of the masters of the art.

Keywords: Dracula, Violence, Art.

Bio-note:

Saranya Mukherje, Assistant Professor in English (W.B.E.S.) who teaches in Govt. General Degree College at Keshiary. She has done her M.Phil. on modern drama. Her Research area varies from postcolonial theory and practices to postmodernist fiction. She has participated in several international conferences and presented papers, most of which are published. Her current research interests are Primarily in Gender studies in Postcolonial fiction, Reception Theory and theories of Freud and Lacan and Léotard.

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**Vulnerability of the Immigrant Experience in Sharon Bala's *The Boat
People* (2018)**

Konica Chanda

Abstract

Sharon Bala's novel *The Boat People* (2018), is inspired by an event of the arrival of around 500 Sri Lankan refugees on the coast of Vancouver in 2010, in an attempt to escape the ordeals and atrocities of civil war waging in their homeland. The novel showcases the vulnerable status of the Sri Lankan Refugees as they land on the Canadian soil, where their hopes of safety and peace are trampled under the trials they are put through, on the charges of being terrorists. Judith Butler in her book, *Precarious Life, the Power of Mourning and Violence*, analyses how the violence perpetuated by the Sovereign State on the Other is justified as a necessary step for self-defence. This treatment on the other hand dehumanises and leaves the Other to a bare life status, vulnerable to the trials hurled on them by the powerful state authorities. In the novel the Other, in this case the immigrants, assume the role of *zoe*, bare life devoid of any rights that are available to the legitimate citizens of the country or the *bios*. Thus, the asylum seekers become the subject of detention, investigation and interrogation for the sovereign state of Canada, that further dehumanises them. Their existence is vulnerable and their future, uncertain and precarious as they perpetually live under the fear of deportation. Their lack of social protection originates from the need to prove their innocence and non-involvement with terror and crime to the state authority, in order to protect themselves and their families from harsh treatment and persecution. The paper shall attempt to study how the novel aptly showcases the vulnerable status of the immigrants and their resistance against the exploitation, insecurity and precarity they suffer from in the host nation.

Keywords: Immigrants, Precarious, Refugees, Violence, Vulnerability.

Bio-note:

Konica Chanda, is a M.Phil. Research scholar in the Department of English and Culture Studies of the University of Burdwan. She has completed her Masters in English Literature

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from the University of Kalyani in the year 2015. She is currently appointed as a State Aided College Teacher in Asannagar Madan Mohan Tarkalankar College, Nadia, West Bengal. Her areas of interest include Postcolonial Studies, Feminist Writings, American Literature and Diaspora Studies.

**‘Queering The Cyborg’: Re-Configuring The Hybrid Man/Machine Body
In Philip K Dick’s *Do Androids Dream Of Electric Sheep?***

Razeena P R

Abstract

This article addresses the intersections of queer and technology to reconstitute the posthuman as raced, gendered, and queered by technology in the novel. Given culture/technology’s appropriation of queerness as yet another identity /category subject to individual manipulation and the absence of technology in queer theory, this article theorizes the “technoqueer”, building on the pioneering work of Donna Haraway’s Cyborg Manifesto and Judith Butler’s Queer theory. It explores issues of identity and gender through representations of the body in cyber space and also argues how feminism is interfaced in cyber queer identities displayed by the cyborgs in the novel. The article explores the aspect of queering the cyborg and how the hybrid and gendered human body can be liberated from the shackles of conventional norms of sexuality. Critical analysis involves queer and feminist theory, crip studies, and science and technology studies to analyze representations of “cyborg” bodies in speculative fiction and ethnography to explore how cyber bodies are dreamed, crafted, and represented.

Keywords: Gender, Queer, Post Humanism, Cyborgs, Heterosexuality.

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Bio-note:

Razeena P R is Assistant Professor of English at Sri. C. Achutha Menon Govt College, Thrissur, Kerala. She holds Masters Degree in English Language and Literature, Linguistics and Philosophy, Religion and Culture. She has about 12 years of teaching experience and her areas of interest include Gender Studies, Diasporic Narratives and Subaltern Literature. She is currently pursuing her doctoral research in Queer Motherhood Narratives.

The Role of Althusser's ISA in Reaffirming Gender Inequalities in *The Handmaid's Tale*: A Marxist and Feminist Approach

Mansi Binani

Abstract

The paper aims to analyse Margaret Atwood's *The Handmaid's Tale* (1985) based on the theories of Marxist thinker Louis Althusser and applies his theories presented in his essay called "Ideology and Ideological State Apparatuses (Notes towards an Investigation)" (1970). This essay by Althusser discusses the relation between the state and its subjects and the concept of ideology that has been expanded and elaborated by Althusser based on Karl Marx's idea of Marxism. This paper examines the role of the ideology of the ruling class and how this discourse shapes the way through which women perceive the world around them in *The Handmaid's Tale*. In the novel, Atwood generates a clear picture of the new dystopian society where women are viewed only as reproductive machines and they surrender their individual identity to the ruling class consciously and unconsciously. The paper explores the fundamentals of religion, education, language and family when used as means of controlling the masses in the novel. *The Handmaid's Tale* suggests that if one needs to gain ultimate control over human beings, both the mind and the body need to be under control because the physical performance of the general public is interrelated with their psychological belief in the practicality of their actions. And this is where Althusser's concept of the ISA becomes

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beneficial since he implies that control of the mind which further reinforces control of the body is possible through ideological brainwashing.

Keywords: Marxist-feminism, Ideological State Apparatuses, Dystopia, Religion, Education, Language, Family, Totalitarianism, Ideology, Reproduction, Patriarchy.

Bio note:

Mansi Binani finished her Masters in English Literature in July 2021 from Indraprastha University, New Delhi, India. She is keenly interested in Speculative Fiction and wishes to pursue a PhD in the same field, particularly focusing on intersectional feminism as a theoretical base. She wishes to work on speculative works produced by South Asian women authors to highlight class and caste bias in South Asian communities by exploring the perspectives and experiences of hegemonic culture's traditional "others".

**Regression or Revivalism?: A Critical Study of *The Time Machine* and
*Morlock Night***

A. Harisankar

Abstract

The future of earth and humanity was always a matter of grave concern, especially during times of rapid change and chaos, just as we are currently experiencing during this global pandemic. Even the Victorian era, which some people contemptuously dismiss as the age of insufferable traditionalism, gave birth to path-breaking works that pondered upon this theme, such as *The Strange Case of Dr Jekyll and Mr Hyde* (1886) by R.L Stevenson as well as *The Time Machine* (1895) by H.G Wells. A growing faith in the power of science and technology combined with the idealisation of peaceful and innocent village life found its perfect expression in H.G Wells' *The Time Machine*. The scientist in Wells' novel travels to a far distant future where he sees descendants of the scientifically minded modern man named

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‘Morlocks’ preying on the childlike descendants of the village folks of nineteenth-century Britain named ‘Eloi’. The scientist who stands for the Victorian dilemma finds himself taking the side of the ‘Eloi’ though he is more similar to the Morlocks in terms of scientific temperament.

Morlock Night, written by K.W. Jeter, an American novelist, is the unofficial sequel of *The Time Machine*. This novel marked the beginning of the ‘steampunk’ genre, a term coined by Jeter to refer to his work. This novel, published in 1979, takes forward further the British nostalgia for the pre-industrial, monarchical England by portraying the legendary figure of King Arthur and his companion, the wise wizard Merlin as the saviours of nineteenth-century England under attack by the barbaric yet technologically advanced Morlocks.

Keywords: Global Pandemic, Victorian Period, King Arthur.

Bio-note:

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. 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.

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**Idleness is the Enemy of Capitalism: A Marxist Reading of Philip K. Dick's
Piper in the Woods**

Raphael Thoo Yi Xian, Foong Soon Seng & Gheeta Chandran

Abstract

In Philip K. Dick's short story *Piper in the Woods*, humanity has mastered space exploration and ventured far beyond the moon. On Asteroid Y-3, an increasing number of personnel abandoned their duty after an encounter with the natives. The affected identified themselves as plants rather than humans and would behave accordingly, such as sitting idly under the sun during the day before entering a cataleptic state at night. Since the plants were unconcerned with work, their superiors were alarmed and attempted to unravel the mystery behind such a drastic transformation. While details behind the strange phenomenon are never revealed, it is not the plot but the dichotomy between the worldviews held by human characters and non-human characters that is the focus of this study. In particular, the ways in which capitalist ideologies are portrayed, reproduced and resisted were examined. It was found that generally, humans perceive productivity as an essential part of their nature and the only way to become valuable is by working. Therefore, the plants and asteroid natives who are content with minimal labour were considered primitive savages, even though they are perfectly self-sufficient. This is perhaps ironic given mankind's insights into the tremendous stress stemming from the need to always be productive and that becoming a plant could be a form of resistance. The idleness of the former humans was treated simply as a mental disorder that has to be cured so that the status quo can be maintained. Instead of addressing core issues such as the nature and condition of work under capitalism, the emphasis was placed on adjusting the human psyche, resulting in an incongruence between the problem and the solution. The story prompts its readers to view capitalist ideologies from a more critical perspective and demand meaningful changes over simple solutions.

Keywords: Science Fiction, Literary Criticism, Marxist Criticism, Ideology, Oppression.

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Bio-note:

Raphael Thoo Yi Xian is a lecturer at the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman. Currently pursuing a PhD in English Language, his research interests include critical discourse and literary analysis.

Foong Soon Seng has obtained his PhD at the Faculty of Arts and Social Sciences, University of Malaya. He is currently the Deputy Dean (R & D and Postgraduate Programmes) and an Assistant Professor in the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman (Kampar Campus) Perak. His research interests include Feminist Writings (Women's Studies), Colonial and Postcolonial Literature, and Malaysian Literature in English.

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.

Pandemic in Poetry: The Songs of Survival from a Different Perspective

Dikshanshi

Abstract

Literature has seen many changes in its form, style, expression, diction and genre with time. It has evolved itself according to the evolution of society and its vision. With changing trends, literature has also been analysed according to new perspectives and thoughts. The change that COVID-19 brought in the lives across the globe has given rise to a new way of looking at literary works. This new vision has given rise not only to a new theme of writing but also provided a new way of looking at some untouched works from the past that directly

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or indirectly talked about disease, its spread and the psychological impact of a pandemic. The paper traces the influence of pandemic prevalent in English poetry where there are instances of loss, pain, devastation as well as hope and strength. It covers selected poems that discuss factors associated with pandemic and reiterate the depiction of state of survivors during the outbreak. Poetry is one major genre of literature that has its own vivid impact over the readers. The paper is going to discuss some influential writers like Elizabeth Bishop and W.B. Yeats and the meanings behind their works.

Keywords: Pandemic Poetry, COVID-19, Psychoanalysis, Quarantine, Influenza.

Bio-note:

Dikshanshi is a Research Scholar pursuing Ph.D in English from Baba Mastnath University, Asthal Bohar, Rohtak, Haryana. Her research work majorly covers the study of pandemic in English literature and the presentation of socio-economic as well as psychological conditions that run through the plot of selected works of fiction. She has graduated with a gold medal and holds a Master's Degree in English from the Department of English and Foreign Languages, MDU, Rohtak, Haryana. She has completed M.Phil in English from Om Sterling Global University, Hisar, Haryana. She has also done certificate courses in Spanish as well as German.

Globalization Becoming Instrumental in Rethinking the Global City –

A Postcolonial Reading

Arnab Das and Dr. Madhumita Roy

Abstract

This paper will focus upon how the multi-faceted forces of global capitalism become operational in producing and contributing to the cultural homogeneity on a global scale. In contemporary times, the patterns of urbanization and the hierarchies embedded in them are

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largely connected to and resulted from the colonial rule. Global cities are characterized by the socio-economic polarizations in the population. The financial services industries have generated the excessive wealth which has resulted in such polarizations. The existing inequities between the urban and non-urban populations become more prominent due to direct foreign investments in global cities. Both the architecture and the urban space are affected by the discursive forces of the global cities along with the built environment which also bears the impacts. The significance of the historical processes of globalization have been downplayed in the economic and presentist analyses of how the contemporary global cities are formed. The growth of research has immensely expanded in the last three decades in the history of colonialism and the postcolonial architecture and urbanism. Various perspectives of modernity and nationalism are also covered in such research studies. What is reflected in recent studies of postcolonial criticism is that how the postcolonial urbanism is more attentive to the role and activities of the native as alternative voices and visions. The racial divisions of the colonial period, retained and inherited by the postcolonial space, are replaced by class divisions. Through residential segregations, in the forms of ethnicity, occupation, religion and caste, such divisions are maintained into the postcolonial period. This paper will also critically analyze how the term 'global city' has been appropriated by the discursive forces of globalization to represent and reify, a particular aspect of both the city's activity as well as of the world, the world of economy. Hence, postcolonial criticisms become instrumental in dealing with the issues of representations, globalization, nationalism, historiography and cultural identities.

Keywords: Capitalism, Globalization, Urbanism, Colonialism, Nationalism, Postcolonialism.

Bio note:

Arnab Das is Ph.D. Scholar, Department of Humanities & Social Sciences, Indian Institute of Engineering Science and Technology, Shibpur.

Dr. Madhumita Roy is an Assistant Professor in the Department of Humanities & Social Sciences at Indian Institute of Engineering Science and Technology, Shibpur. She has earned

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her Ph.D. from IIT Kharagpur, writing her thesis on Salman Rushdie. Her research interests include postcolonial thought and literatures, environmental humanities and urban culture studies. She has published several articles in national and international journals.

**Understanding Similar Framework of Intersectionality in Dalit Feminism
and Black Feminism: Special Reference to Gidla's *Ants Among Elephants*
and Ford's *Dressed in Dreams***

Ruchi Singh

Abstract

The elitist, 'Mainstream Feminism' has alienated marginalised women from the feminist theory, antiracist policies, gender issues and various societal discriminations. Dalit women and Black women are forced to lead separate movements. The intersectional experiences of Dalit women and African American women are much similar to each other. Either, it is related to judicial treatment or anti discriminatory laws, the situation of both the parties are same. Further, memoirs are the best tools to understand the journey of marginalised women from facing stigmatisation to get ground breaking achievements.

At first, the paper will discuss upon the intersectional issues which are faced by both Dalit women and African American women. Another, the paper will give some light in the making of self identities through the reference of these two memoirs of Indian American Dalit writer Sujatha Gidla's *Ants Among Elephants* and African American writer Tanisha C. Ford's *Dressed in Dreams: A Black Girl's Love Letter to the Power of Fashion*.

Keywords: Dalit Feminism, African American Feminism, Intersectionality and Marginalisation.

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Bio note:

Ruchi Singh received her education from Guru Ghasidas Central University Bilaspur Chhattisgarh with a Master degree in English. She also holds a bachelor degree in English honours from the same university which has mentioned above. She is an avid researcher in the field of Dalit studies. Currently, she is doing research in English from Guru Ghasidas Central University Bilaspur (C.G). Her area of research is Dalit autobiographies. Along with, her interest is in writing poetry. Two of her poems, 'Crown of the Killer' and 'An Envision of the Walking Man' were published by 'Poetry and Covid.' Poetry and Covid is a project funded by UK Arts and Humanities Research Council.

**“Landscape” and “Space Consciousness” in Salman Rushdie’s *Midnight’s
Children*: Shortfalls in the Analytic Diasporic Eye**

Shuvendu Ghosh, Rajiv Bhushan and Maninder Kapoor

Abstract

The diasporic lens often misses the ground zero reality of the cultural space of the Indian multicultural dynamic. Salman Rushdie dramatized the issue of “space-consciousness” or “borderline-consciousness” of Kashmir, Bangladesh and Bombay in *Midnight’s Children* from an emotional or cognitive mode of mapping. As a mestize, Rushdie’s portrait of Indian culture, history and politics can never be an accurate estimate of the vastness of the Indian experience. Rushdie as a privileged post-colonial cultural relativist viewed Indian multicultural ethnicity from the top (a colonial male gaze). With the help of the compare and contrast research technique, this paper will try to comprehend the limitations of the diasporic cognitive cultural mapping of *Midnight’s Children* as opposed to the strengths of a cartographic landscape assessed through discourse analysis. The comprehension of the “Oriental Crisis” in the domain of literature and cultural studies could enable a gauging of the

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research gap in determining the limitations of “Landscape” and “Space-Consciousness” from an analytic diasporic eye. “New Mestiza Consciousness”, “Landscape”, “Critical Marxism”, “Eco-Feminism” and “Psycho analytic Criticism” under critical discourse analysis are some multicultural perspectives that may help to identify the research gap and the research questions. Indian history and politics have always had a direct influence in shaping Indian culture, and to some extent the east still carries the “White man’s burden” even in estimating one’s indigenous cultural identity and value before the world. Rushdie as a colonial mimic no doubt extended the legacy of the “White man’s / woman’s burden” seeing it from a diasporic eye. The distinction between “self” and “other” is self-contradictory in any diasporic writing and Rushdie’s *Midnight’s Children* is no exception. Saleem’s non-linear narration, imagination, and lack of factual evidence in presenting Indian culture, history and politics are questionable in terms of authenticity before the reader. In *Midnight’s Children*, Padma, portrayed by Rushdie, as an epistemological, metaphoric, oriental puppet often questions Saleem’s reliability as a narrator.

Keywords: Diasporic Eye, Space-Consciousness, *Midnight’s Children*, Landscape, Cultural Mapping, Postcolonial analytic discourse.

Bio-note:

Shuvendu Ghosh, Research Scholar, Department of Humanities, Social Sciences and Management, NIT Jamshedpur, India.

Dr. Rajiv Bhushan, Associate Professor, Department of Humanities, Social Sciences and Management, NIT Jamshedpur, India.

Dr. Maninder Kapoor, Assistant Professor, Department of Humanities, Social Sciences and Management, NIT Jamshedpur, India.

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**Cultural Clash and Trauma in Amitav Ghosh's in *An Antique Land*: A
Study**

Rajashree Boruah

Abstract

The phenomena attached to the word 'trauma' reflects a state of mind which according to Erikson is produced by a certain "stress or blow" (Heidarizadeh 2) of injury. A traumatic strain is often a time articulated as a "fixed and timeless photographic negative stored in an unlocatable place of the brain" (Balaev 4) with a regular interruption in the consciousness of an individual. External events happening to a person which cause infectious pathogens to wiggle into the mind, take a seat and cause harm. Such an experience bores a transferable potentiality and usually through the act of narration shares ancestry or ethnic origins. Employment of such a theory of trauma is available more on fictional genres especially under the ground of after-war shocks, racial discrimination, sexual harassment etc. My intention in this paper is to apply these theoretical explanations to Amitav Ghosh's travel book *In an Antique Land* where there are more of a biographical account than of fictional implications. Trauma theorist have proclaimed the 'fictional' genre more for this. The background of this trauma is not war, racial or sexual confrontations but a cultural clash that occurs to every traveller who travels to a 'foreign' land.

Keywords: Cultural Clash, Trauma, Foreign Land, Traveller, Biography.

Bio note:

Rajashree Boruah passed Masters in English Literature from Tezpur University, India. She is interested in areas such as Travel Writing, Children's Travelogues, Gender studies, Feminism, Post-colonial feminism, Indian feminism, and especially literature of North east India.

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Gender and Identity: Postcolonial Feminism in Jhumpa Lahiri's *The Namesake*

Komal Saroj

Abstract

At the beginning of the twentieth century, the culmination of colonialism allowed vast movements of people to think for better chances in Western countries. Therefore, diaspora is established mainly in postcolonial discourse since the amalgamation of these diasporic communities materializes in the postcolonial domain. Hence, it becomes significant to study diaspora as it is a remarkable new affair that gains friction in the current scenario. The concern in diasporic literature primarily focuses on the interplay of diverse cultural codes and conducts. The point where these transnational immigrants perceive themselves, straddling between two cultures and two worlds, gives birth to fascinating dilemmas. Postcolonial thinkers such as Homi Bhabha try to theorize these issues in their discourse. Jhumpa Lahiri is a renowned name in the field of diasporic writers. Her works exhibit the stress that goes along with the individual that is falling between two cultures. The present paper considers the quest for a women's selfhood through various agonizing transactions amongst allotted and circumstantial subjectivities. Jhumpa Lahiri's works chiefly focus on the issues like cultural shock, assimilation, the quest for identity, and hybridity. The first-generation women immigrants in the works of Lahiri displays contra-acculturation patterns because they adhere to their traditional customs and belief profoundly. The experiences between the male and the females in Lahiri's fiction differ on the causes of exile. On one side, where men find the West more alluring because of its better job opportunities and other materialistic pleasures, women are seemed often reluctant to leave their homeland. Hence, they are double marginalized .in conventional Indian society, women are acclimatized to accept and advocate the concepts of femininity prescribing their identity in terms of the facets that build the standards of Indian womanhood.

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Keywords: Colonial, Postcolonial, Amalgamation, Diaspora, Transnational, Immigrants, Jhumpa Lahiri, Hybridity, Cultural-Shock, Contra- Acculturation.

Bio-note:

Komal Saroj comes from Prayagraj, Uttar Pradesh had completed her post-graduation in English Literature with first-class and pursuing her Ph.D. from the University of Allahabad. She has qualified UGC NET and is currently working as an Assistant Professor in the department of English at S. N. Sen Balika Mahavidyalaya, Kanpur, Uttar Pradesh. She is a member of The English Language Teachers' Association of India (ELTAI). Her research articles have been published in various UGC CARE list journals such as Sahityasetu and International Journal of English Language, Literature in Humanities. She has also participated and presented her paper at various National and International Conferences.

After Birth: Intricacies and Challenges

Minu G. S

Abstract

A woman has to perform multiple roles in her lifetime. Pregnancy and childbirth mark the beginning of an eventful journey in a woman's life as she must undertake unique roles and responsibilities by embracing new physical and psychological changes. A woman's experiences of pregnancy and childbirth depend on several social, economic, political, cultural, psychological and biological factors and they mould her new role and identity as mother. Literary works often portray idealised pictures of motherhood. This paper dwells upon the harsh realities such as postpartum depression and closely spaced pregnancies in poverty- stricken Indian families. The sample works for the study are Elisa Albert's *After Birth* and Kamala Markandaya's *Nectar in a Sieve*.

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Keywords: Pregnancy, Childbirth, Motherhood and Feminism.

Bio note:

Minu G. S. is an Assistant Professor of English at Government Polytechnic College, Attingal, Thiruvananthapuram, Kerala. She completed her Post Graduation from Dept. of English, University of Kerala. She presented papers in several seminars and attended many workshops related to English Literature and Research Methodology. Her areas of interest are feminism, film studies and Eco- Criticism. She has 8 years of experience in the educational field. She is presently pursuing her Ph.D in English.

**Myth Adaptation in Indian English Drama: Reading Girish Karnad's *The
Fire and The Rain* in the Context of *The Mahabharata***

Debojyoti Das

Abstract

Since the evolution of drama, myth adaptation has been prevalent in the field of arts. The ancient classical Sanskrit and Greek dramas mostly enacted stories from myth. According to the tradition of Indian drama, even the origin story of dramatic art is believed to be a part of mythic lore. A brief survey reveals that many ancient dramatists like Bhasa, Kalidasa, Bhavabhuti, Shudraka, and Harsha often borrowed from myth to create their plays. Mythic tales documented in the *Mahabharata*, *Ramayana*, and other collections served as the source of creation for most classical dramatists. However, after the decline of Sanskrit drama, the popularity of myth adaptation waned, though many regional theatre groups continued to present new versions of the old plays.

During the colonial era, the ambit of Indian English Drama usually consisted of the adapted versions of European and Shakespearean plays. Similarly, the folk theaters continued

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with enactments of various mythic stories and adaptations of classical Sanskrit dramas. Girish Karnad grew up with these diverse experiences and began composing plays in the post-independence era. His plays reflected combined traits from the folk as well as western traditions. Though his dramatic form hints at an amalgamation of different techniques, his plays predominantly presented stories adapted from myth and history. So, considering the perspective of myth adaptation, this paper aims to present a study on Girish Karnad's play, *The Fire and The Rain*. The analysis shall involve a comparative study of the play and the mythic story depicted in Vyasa's *Mahabharata*. Further, for better understanding, the paper also includes a brief discussion on myth, adaptation, and myth adaptation in drama.

Keywords: Myth, Adaptation, Drama, Myth Adaptation.

Bio note:

Debojyoti Das is a PhD Research Scholar of Department of English, Assam University Silchar. He is presently pursuing his research on the aspects of myth adaptation in Indian and American drama. He has successfully finished his M.Phil on Shakespeare's adaptations in postmodern drama. He has also written articles on adaptation and its role in postmodern drama which got published in academic journals. He has secured a first division in Masters from Banaras Hindu University. His research interest includes myth, adaptation, film studies and drama studies.

Gender and Religion: An Analysis in light of the Sabarimala Verdict

Saranya S

Abstract

Restriction of free movement: this is a major concern human society faced and are still facing during the pandemic period. As a gender category this has a major effect upon the females due to the pandemic created shrinking work spaces. This has doubled the burden of gender

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biased restrictive measures, especially in a country like India where disparities and discriminations in terms of gender are culturally deep rooted. Though it differs according to class, caste and religious experiences, these gender restrictions generally act in terms of access, entry, movement etc. Terming menstruating women, owing to their biological gender, as pollutants, and denying the right to worship or practice religion is one of such practices which exists as a legally normal cultural practice in independent India, though untouchability is constitutionally abolished. The Sabarimala temple in Kerala denies the entry of women aged between ten to fifty, citing them as pollutants as they will be polluted with menstrual blood during the forty one days of penance which has to be followed in order to visit the shrine. The custom discriminates women on grounds of their biological specifications, based on sex, and is a violation of the constitutionally assured right to worship. The 2018 Supreme Court verdict allowing entry for women of menstruating age in Sabarimala temple was a jolt to such gender discriminatory religious practices. The verdict and the entry of women following the verdict caused communal violences in Kerala, mostly promoted by the right wing Hindutva extremists, similar to the ones faced by leaders of community uprisings during late nineteenth and early twentieth centuries. This also raises the question of 'gender and the right to worship' which has not been discussed much upon. The paper would like to look deeply into this question, taking help from the Sabarimala Verdict and the recently released Malayalam film *The Great Indian Kitchen* which portrayed the question of gender based discriminations within households in terms of labour as well as religious customs.

Keywords: Gender, Culture, Rituals-Religion, Menstruation, Sabarimala, Representation, Cinema, Constitutional Rights, Discrimination, Marginalisation

Bio note:

Saranya S is a fifth year PhD Research Scholar from the Centre for Comparative Literature, University of Hyderabad. She works on the PhD thesis titled 'A Rereading of Sree Narayana Guru and Kerala Renaissance through Alternative Resources' under the supervision of Prof. M T Ansari. Her board area of research interest covers cultural studies, majorly focusing on

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the efforts of community emancipations in Kerala and their representations. The Research Scholar explores the present day relevance of such historical movements. She has completed MPhil in Translation Studies and MA in English from University of Hyderabad.

**Multiculturalism in Nepali Diasporic Novel: Rereading Manjushree
Thapa's *Seasons of Flight***

Prayash Gupta & Rosy Chamling

Abstract

The present paper attempts to discuss Manjushree Thapa's *Seasons of Flight* (2012) in the light of multiculturalism in response to globalisation and neo-liberalism. Thapa traces the cultural aspects of Nepal and Nepali citizens in Nepali English literature by portraying the transition phase in Nepal's political culture with Maoist insurgency gradually replaced with democracy. The novel also traces multiculturalism in the period when Nepal had entered into a democratic phase in a multi-cultural society with its ever-evolving diasporic citizens striking roots in the globalised world. On the surface level, the novel seems to be the account of the chief protagonist Prema, who migrates from her homeland to the United States to escape poverty induced by the violence and uncertainty caused by maoist insurgency but a careful reading of the novel highlights different attributes of a multicultural society like identity, nostalgia, immigration, memory, transnationalism and digital diaspora. The action and reaction of different characters in the novel lend a new dimension to Nepali English Literature, where there is the assimilation and acculturation of different cultures, creation of roots via routes. The cultural medley of Nepal and its citizen is presented in the novel by exploring the politics of recognition and the politics of difference.

Keywords: Multiculturalism, Globalization, Diaspora, Nepali English Literature.

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Bio note:

Prayash Gupta is a research Scholar, Department of English, Sikkim University, Gangtok Sikkim.

Dr. Rosy Chamling, Associate Professor, Department of English, Central University of Sikkim, Gangtok, Sikkim.

**Tracing the Position of Tai Aiton Women of Assam in Their Socio-Cultural
Activities**

Anindita Das

Abstract

The characteristics position of women in gender discrimination is that they were given a place of subordinate to men on many occasions. The status of women is depicted through their rights, privileges, and their roles assigned to them by society. There are significant differences visible in the status of women in different societies as well as communities. One of the old small ethnic groups of Assam that belongs to the Tai community is Tai Aiton. They are the devotees of Buddhism. Buddhism offered women a way that was not accorded by most of the belief systems of Indian Society. Historically, Buddhism has been quite male-dominated; much of its classical literature is highly androcentric having little to say about women, and almost none of it is in women's voices. It does not have a reformist agenda or an explicit feminist theory. It is found that women occupied a place of honor in the religious realm. Their participations are not limited to the offering of food to the monks; waving dress and arrangement of other necessities of the members of the family. They have no system of nunnery like those of the Mahayana Buddhists of Tawang in Arunachal Pradesh. In their functions, women take some major roles. Married women are part and parcel of some of the festivals. Among the tribal communities, women have had always play a significant role in

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both religious and social festivals held within and outside the monastery. This paper intended to draw the position of women among the Tai Aiton people reflected through their socio-cultural festivals and practices. An empirical-analytical method has been taken for this study.

Keywords: Tai Aiton, Tribe, Women, Society, Festivals.

Bio note:

Anindita Das is a Ph.D. research scholar. Currently pursuing her research at Assam University, Diphu Campus, Assam. Her research area covers various tribes and communities, Oral History, Gender studies, the folk culture of Assam, and so on. She completed her MA in History from Dibrugarh University in 2019. She has also participated in several national seminars and presents her paper on an international webinar organized by SOSAA. The author also contributed many research papers to ISBN books.

Interpreting Literature: Postcolonialism and Cultural Studies

Dr. Shivangi Srivastava

Abstract

Postcolonialism as a literary genre, is somewhat different from imperialism and colonialism. It aims to stress close relation between literature and culture. It is a combination of literary research and cultural studies which offers new perspectives to re-read literary works from the cultural point of view. This concept of Postcolonialism exists only because of imperialism and colonizers' occupation and exploitation of the natives, the indigenous people. Postcolonialism therefore deals with those cultures and societies which had been affected by the colonial process from the moment of colonization to the present day. It analyses and examines the aftermath of colonization. In other words, it undertakes those literary works that are consequence of the colonial process. Postcolonialism, on the whole, deals with the search

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for cultural, social, individual identity in a colonized nation. It reflects the conflicts and dilemmas of developing national identity after colonialism.

The postcolonial fictional writings often provide a revisiting to history and contest through its existing interpretation. The fiction writers often mix fact and fiction to re-examine the earlier happenings, incidents, views and assumptions. Their major concern being the nature of reality that existed during the colonial period, these writers often concentrate on the political and social happenings with a view to challenge the academic or the accepted versions about them. In the process, these writings use the historical facts and references to persons and places to subvert the earlier discourses. Another aspect of the presentation of contemporary social reality and history is the interaction between the majority view and a marginalized consciousness.

Keywords: Imperialism, Postcolonialism, Exploitation, Identity, Culture, Society.

Bio-note:

Dr. Shivangi Srivastava has obtained her M.Phil. Degree in English from University of Lucknow, India and Ph.D. from University of Lucknow, India. She has also completed the visiting fellowship in her research from Freie University Berlin, Germany. Her papers and book chapters have been published in various international and National Journals. Two research papers as book chapters are under review. She is fond of writing poems and articles both in Hindi and English. She has published three books online, (two of which are collections of poems written in Hindi and third one is a kids' book).

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Social Agony: Cavernous Realism in Arvind Adiga's *The White Tiger*

Ruchika Rathore and Barkha Makwana

Abstract

Literature has multifaceted representations which can be composed by a captivating instance of art. Every storyline has its peculiar magnitude. Similarly, in their representative techniques there are some distinctive narrative techniques for the describing literature. In literature, realism is an approach that tries to portray things and situations without idolizing subjectivity. Arvind Adiga is one of the leading Indian novelists who countered the real social issues comprehensively on the canvas of Indian literatures. This research paper aims to explore representation of society and discrimination in Arvind Adiga's work *The White Tiger*. The novel provides a despairingly humorous perspective of India's middle class struggle in a rapidly developing world as narrated through a retrospective narration from the protagonist, a village boy Balram Halwai. Whose journey sets forth from Delhi, where he worked under a rich landlord as a chauffeur, then to Bangalore, where he kills his master and steals his money. Eventually, Balram transcends his sweet-maker caste, establishes his own taxi service and became a successful entrepreneur. The novel portrays dark side of Indian society of harsh treatment given to the lower social caste. Aravind Adiga has broadly discussed disparities of two worlds: darkness, inhabited by poor and underprivileged and the lighted world, inhabited by zamindari, politicians, businessmen etc. who unabashedly exploits the ones from darkness, making them even poorer and grows their own splendour.

Keywords: Realism, Society, Discrimination, Castism, Corruption.

Bio-note:

Ruchika Rathore is a literature enthusiast completed masters in English Literature and now working as Assistant Professor English Communication. She is passionately working since last 2 years with the students to help develop their communication skills and overcome

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language fear. Her research interest includes Business communication, Comparative Literature and English Language Teaching.

Mrs Barkha Makwana is a research scholar in DAVV Indore. She has five years of experience of teaching general English. Her areas of interest include Indian English Literature, Literary Theories, ELT and literature. She has published many articles in listed Journals.

**Exploring the Post Feminist Perspectives of Chick Lit in the Novels of Jane
Austen and Sophie Kinsella: A Cultural Camera**

Dr. Richa Bohra

Abstract

“Emma Woodhouse, handsome, clever and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty one years in the world with very little to distress or vex her”.

Perusing with the potent embodiment of Jane Austen’s strong and radiant idea of womanhood – duly drawn and developed with her charismatic heroin protagonists, the study seeks to envision the beauty and strength of a woman from the cultural camera of the contemporaneous subject of Post Feminism; wherein it also paints and develops substantially with the calligraphy of a new woman from the candid narratives of the scholarly Sophie Kinsella.

In lieu of this thought process, the present study seeks to design the approach with a commemoration of the idea of Post Feminism and Chick literature as a subject more of Sensibility and ethos, than that of the premises of a critical movement only. However, Chick

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Literature is a genre written by woman, of woman and for woman. In the domains of which the heroines evolve as a strong personality of candid nature and ardent spirits – which all the more embellishes and decorates the idea of a new woman with fuming colours and strengthened belief in one's self.

Moreover, it also envisages a thoughtful development of the feminine discourse from the lens of cultural studies and popular media; where again it will strive to fulfil the ideological finesse of the idea of womanhood in its absolute fullness and consolidated understanding.

Keywords: Post Feminism, Popular Media, Chick Lit, Candid Picture of a Woman, Journey to Selfhood.

Bio-note:

Dr. Richa Bohra is working as an Assistant Professor in the Department of English, Jai Narain Vyas University, Jodhpur (Raj). She has completed PhD in English and Diploma in French Language. She has been teaching for 9 years now. Her area of specialisation is channelized in the streams of Indian English Literature, Literary Criticism and Theory, Cultural Studies, Feminism and Environment Studies.

Culture and Gender Differences in Kamala Markandaya's Novels

Abhay Krishna Sahu

Abstract

Multicultural Indian society has been the victim of the dual oppression of colonialism and patriarchy. This oppression is more rigid due to the inculcation of 'shastra' and Indian

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traditional value system towards sex and morality. With the rise and growth of nationalism the traditional stereotyped image of Indian woman begins to be interrogated. But even after Independence, Indian woman is the marginalized opposite to man. The male's identity is asserted by the negation of the female's and this negation operates on different levels-economic, religious, linguistic and so on. In spite of all the legal reforms and modern education system there exists discrimination in terms of domesticity, employment and political empowerment. Women are still considered as passive, narcissistic and masochistic. Kamala Markandaya, an outstanding post-independent Indian English novelist, is concerned with the emancipation of woman, but within the paradigm of 'Male Supremacy'. Her women protagonists are conscious of their identity, but they do not question their subservient status and traditionally defined roles. They are rather contented with this system of 'cultural stereotyping'. They are more interested in making their conjugal life happy than to rebel against this system. Her novels can be reinterpreted under the lance of cultural feminism.

Keywords: Patriarchy, Morality, Cultural Stereotyping, Cultural Feminism, Domesticity.

Bio-note:

Abhay Krishna Sahu, Research Scholar, Deptt. of English, Aliah University has been perusing his Ph.D. thesis on "Marriage and Morality: A Study of Some Major Novels of Kamala Markandaya". He has been the Core Teacher-cum-Coordinator of English, DODL, University of Kalyani. At present he has been serving as an assistant teacher in a govt. aided school under WBBSE.

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**Pandemic Chaos and the Journey to an ‘Uncertain and Unpredictable’
Future**

Debabrata Adhikary

Abstract

The present paper endeavours to study how a pandemic (like Covid-19 in our present situation) creates a world of helplessness for the human beings, by subjecting them to chaos, doldrums, and, all-round uncertainty, springing suddenly from nowhere, and jeopardizing their everyday routine ‘normal’ life. As we, the human beings, remain engrossed in our success-failure oriented materialistic life calculations and ambitions to earn name and fame, suddenly pandemics like Covid-19 hit us hard, and, make us forget about every other aspiration and ambition apart from life; the most precious gift of God to us. As we are presumably created by God, so, can we safely assume pandemics as the curse of God to punish us for some sins which we have committed? But, as we remain busy to trace the exact cause/reason of the pandemic, it already starts to take a heavy toll on us; by snatching away people’s lives, causing panic, alarm, fear among all, and, making us apprehensive about one another (especially in the society, surrounding if it is contagious; and even inside home). The occurrence of pandemic is not something new in history or human culture and civilization. There have been instances of plagues, pestilences, and several contagious diseases in literatures written across cultures and languages at different point of time, with a full detailing of the casualty, and the portrayal of the general helplessness, horror and accompanying agony of people, in different books like *The Journal of the Plague Year* by Daniel Defoe, and, *A Plague* by Albert Camus. Literatures like these point out how vulnerable we become in the face of such uncalled for disasters (like Covid-19) which cannot be called as natural calamities/disasters. But then, how do we look at disasters like these, which are beyond the control of humans? We know for sure, that one day the gloomy tide of such pandemic will be over, but, how then shall we be able to live in the post-pandemic world, amid the changed realities?

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Keywords: Pandemic, Uncertainty, Helplessness, Horror, Changed Reality.

Bio-note:

Debabrata Adhikary is an Assistant Professor of English at Hooghly Women's College/University of Burdwan, West Bengal.

Neoliberal Values & Disabled Identity in Malini Chib's *One Little Finger*

Radhika Sharma

Abstract

Malini Chib is an Indian author, a disability rights activist who has cerebral palsy, founder and co-chairperson of ADAPT (Able Disable All People Together) Rights Group. Malini Chib's *One Little Finger* is an autobiography written by herself over the period of two years by typing with only one finger. The autobiography, *One Little Finger* talks about Malini Chib's struggles of living with cerebral palsy in a society that stigmatises persons with disabilities. It is a saga of Malini Chib's quest for independence, sense of self and identity and her resilience to live a complete and meaningful life regardless of her lifelong disability. The paper uses a qualitative approach to investigate Malini Chib's disabled identity alongside the promotion of neoliberal values. Neoliberalism is an economic development model which is based on the idea that the maximum productivity can be achieved through individualism which is enabled within a political framework that guarantees independence. The paper analyses that Malini Chib's identity is already neoliberal, the one that benefits from class privileges and her class privilege consequently rehabilitates her and makes her an independent person. In addition to her class privilege, her inner zeal and resilience also helps her to promote the neoliberal values. The electric wheelchair that Malini Chib uses is basically an extension of her body which completes herself and it also helps her to cut across the architectural barriers and access the places. The paper further explores the irony of

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neoliberal values as ableist because Malini Chib's independence is the result of her rehabilitation and what happens to those disabled people who are not rehabilitated. In a broader context, the paper scrutinises a disabled body through neoliberal lens, Malini Chib's resilience to break the stereotypes and stigma related to disabled body and the irony of neoliberalism as promoting an ableist discourse.

Keywords: Neoliberalism, Independence, Individualism, Ableism, Resilience.

Bio-note:

Radhika Sharma is Senior Research Fellow in the Department of Humanities and Social Sciences at Indian Institute of Technology Roorkee, India. Her research concentrates on Disability Studies, Postcolonial Studies, Dalit Studies, Queer Studies, Gender Studies and Indian Writings in English. She has attended numerous National and International conferences related her area of research.

Contemporary Art for Anthropocene in a Posthuman World: The Indian Context

Anukriti Bajpai

Abstract

This paper combines contemporary Indian art with the recent philosophical and critical concerns of the anthropocene. It looks at how contemporary Indian artists respond to the anthropocene through their art. Eco art takes on new meaning in the face of an increasingly imperilled planet, as artists dare to go where scientists, environmentalists, and other experts fear to go and re-establish the role of humanities in the time of crisis. The work of these

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artists is based on the realisation that we have entered the "Anthropocene," a new geologic epoch characterized by the impact of human activity on the planet. Eco artists express the hope that art can point the way to a more ecologically sustainable world through a range of formats that will be explored in this paper. By using the theoretical framework of critical posthumanism, this paper offers an eco-philosophical textual analysis of the works of different artists. It analyses the installations at the India Art Fair 2020 titled "We are still Alive: Strategies in Surviving the Anthropocene", the music of Delhi based artist Rafoo, Green humour of cartoonist Rohan Chakravarty and the illustrations of artists Nirupa Rao and Sartaj Ghuman among others. The paper offers critical observations on how art can significantly contribute to save a dying planet.

Keywords: Anthropocene, Contemporary art, Critical Posthumanism, Indian artists, Eco art.

Bionote:

Anukriti Bajpai has completed her Master's degree in English from the University of Delhi, Delhi, India. Her areas of interest are Posthumanism, AI generated literature, Literary Theory, Children's literature and Trauma studies. She has worked as the chief student editor in New Outlook, The annual magazine of Kirorimal College, University of Delhi. Currently, she is serving as the Assistant Editor of Ad Litteram Journal, an English Journal of International Literati and preparing for her research degree in the field of Children's Literature and Trauma.

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**Representation of Cultural Identity in Harishankar Jaladas's *Sons of the
Sea***

Nurul Islam

Abstract

Culture simply means the shared customs, ideas, beliefs, etc. of a particular group of people in a society or country. In his novel *Jalaputra*, which is translated into English as *Sons of the Sea*, Harishankar Jaladas describes about several rituals, Monosha Puja, gods and goddesses of fishermen, their prayers and recitation of manuscript etc. The fishermen of North Patenga lead their lives depending upon the mercy of the sea and they are also dependent on the moneylenders. They can never get release from the oppression of the moneylenders. Despite their misfortunes and oppression, these hard-working fishermen too have their own cultures and rituals, hopes and desires, moments of well and woe, love and hatred that are very much reflected in the novel. These fishermen are very aware of their cultural unity and identity. They have a strong respect for their own institutions and a firm belief in the rightness of their ideals. A strong bond of kinship and cooperation is also discernible among them. Fishermen also have their folklore, songs and stories. During their fishing work, they derive mental pleasure by singing folksongs on themes of everyday life. This paper will explore their rituals, customs and cultural elements that constitute them as separate entities. It will also discover several religious rituals and festivities which are the main magnetisms of this particular fishing community.

Keywords: Culture, Fishermen, Ritual, Cultural Identity, Harishankar Jaladas.

Bio-note:

Nurul Islam is currently pursuing his Ph.D. research from Sidho-Kanho-Birsha University. He has completed his M.A. in English and B.Ed. from the University of Gour Banga. His

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research area includes Subaltern Studies, Indian English Literature and Post-colonial Studies. Besides, he has also attended several national and international webinars, e-conference and workshop.

**Bloody Half-truths: A Critical Engagement with Select Popular
Representations of Menstrual Products in Neoliberal India**

Dr. Samana Madhuri

Abstract

Recent debates on “period leaves” in the realm of social media as well as the “menstruation talk” by Indian Prime Minister’s Independence Day speech in 2020 are the two notable efforts made in recent times towards myth busting, breaking stigmatization, normalising menstruation related conversations in Indian society. I particularly cite these two instances because these recent events recast the image of the menstruating women in the public domain in two different yet necessary ways. The first debate is nuanced whereas the second one; necessary.

Given an opportunity my paper would critically engage with the present debates on menstruation while critically engaging with the representation of the menstruating woman in advertisements especially in the post liberalization era. I would also make an attempt to engage with recent films like *Phullu* and *Padman* and problematize the portrayal of the menstruating woman. My paper would investigate if these representations are dialogic and if at all they help to challenge or break stereotypes of the menstruating women or rather reinstate them.

Keywords: Gender, Popular Culture, Menstruation, Neo-liberalization, Menstrual Products.

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Bio-note:

Dr. Samana Madhuri is currently working as an Assistant Professor in the Department of English at Chandrakona Vidyasagar Mahavidyalay, Vidyasagar University, W.B. She worked as an Assistant Professor (Ad-hoc) at Department of English, Sri Venkateswara College, University of Delhi (Aug 2017- Jan 2020). She completed her PhD on Contemporary South Asian Writings in Britain from Centre for English Studies, School of Language, Literature and Culture, Jawaharlal Nehru University, New Delhi, 2016 and was a PG Research fellow at Kings College London under the Study Abroad Exchange Programme (Jan 2015 - April 2015).

Culture, Creativity, and Gender Equality

Dr. Farhan Ahmad and Dr. Anil Kumar

Abstract

This paper intends to explore how gender relations come into play in the transmission of knowledge on culture and the fostering of creativity. Men and women's equal access, contribution, and participation in cultural life are human rights as well as cultural rights. This equality is an important enabler of inclusive development and socio-economic empowerment. Yet, access to culture can often be restricted to certain social groups, with women and girls in particular facing many obstacles to participate in the cultural life of their communities. Unequal opportunities for women to share their creativity with audiences is an intangible barrier for women to reach management and leadership positions or to participate in decision-making processes. Persistence of dominant views on gender, negative stereotypes, and limitations on freedom of expression based on gender increases the gender gaps in the cultural sector. The study suggests that ensuring the spiritual, intellectual and creative

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expressions and interests of all members of the community is prerequisite for inclusive development. The proposed study also investigates into the ways how to reduce gender disparity in the cultural sector and socio-economic and political empowerment of women through culture.

Keywords: Gender, Stereotypes, Creativity, Culture, Equality.

Bio-note:

Dr Farhan Ahmad, Ph.D., is an assistant professor at the Department of English Studies, Faculty of Indian and Foreign Language, Akal University, Punjab, India. His research interests include performance studies, modern European drama, cultural studies, and gender studies.

Dr. Anil Kumar is an Assistant Professor (Ad-hoc) in the Dept. of English Studies, Akal University, Talwandi Sabo, Punjab. He has also taught at Zakir Husain Delhi College, University of Delhi, for some time. His area of interest is Indian Literature in English and Translation. His PhD work is the critical analysis of caste-discourses in the major works of some select writers. He has published three research papers in reputed international peer-reviewed journals on the topics of caste and discourse. He has also presented papers around the problem of caste in three international conferences at different universities all over India. He has delivered a public talk at All India Radio, Hisar (Haryana) on the notion of caste in Haryanvi society.

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The Interplay of Zoomorphism and Anthropomorphism in the Movie

Jallikettu

Maria John Paul

Abstract

The society is undergoing continuous changes, these include political, economic and social changes. These changes has become a larger concern for many and people belonging to different realms uses different genres through which these concerns are addressed.

The movies *E.Ma.Yau* (2018), *Jallikettu* (2019) by Lijo Jose Pellisserry takes a totally different course in addressing these changes. They are characterised by the perpetual gloom and darkness. There is a constant interplay of darkness and light and the main action take place within the cover of darkness.

The title of the movie stands close to the cultural sport of Tamil Nadu the Jallikattu which is conducted during Pongal. Jallikattu or Veeravilayatu stands for cultural uniqueness and value system of Tamil Nadu. Unlike the sport Jellikattu people in the movie instead involves in a mundane pursuit of an animal to fulfil the greedy cravings to show how close that human has become similar to a wild animal.

The paper analyses the constant interplay of Zoomorphism where human quality attributed to animals and Anthropomorphism where animal qualities attributed to humans acts together to convey a change, a reversal which affects both nature and society. If chasing the maadu in *Thirukural* stood for the pursuit of knowledge, now it has become the pursuit for materialistic demands. Society's degraded gender codes and prejudices are also addressed through the reversal.

Keywords: Zoomorphism, Anthropomorphism, Nature, Animal, Society.

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Bio-note:

Maria John Paul is working as a Lecturer in Kerala. She completed her postgraduation in English Language and Literature from Pondicherry University. She has presented papers in both National and International seminars. She is interested in the area of cultural studies.

Rabindranath Tagore's "Song Offerings": An Emblem of Macrocosm

Dr. Biplab Bandyopadhyay

Abstract

Tagore is the most gifted lyrical genius in the realm of Indo-Anglian poetry and his lyrical gift is at par with Shelley's inborn lyrical afflatus. It is no exaggeration to observe that Rabindranath exhales lyrical poetry as spontaneously as a flower exhaling fragrance. The songs offers mainly of the closest personal connection between the poet and the 'Eternal'. He imagines himself to be knit with the "Absolute" in different situations: lover and beloved, husband and wife, master and slave, playmate and partner as if the poet was trying to approach the "infinite" in a personal way through the bond of personal intimacy. These inimitable songs are spontaneous emanations of the poet's heart, they seem to be quite artless and 'sui-generis', building out of themselves a radiant and rarefied world of their own, a wondrous world in which dawns and dusks, languid noons, variegated tints of the skies, the glorious horizon, flowers and birds, beggar maids, pilgrims and courtiers with good tidings- man and nature are interlocked in an intimate embrace in the alembic of the poet's heart. They lisp in a lilting language, the paeans of love and longings for the ever-far and not ever-near 'Master of the macrocosm'. They are not to be intellectually comprehended but to be felt inwardly and communed within the interior layers of the hearts. They foster and feed the inner vision and give a felicitous utterance of 'the infinite passion and the pain of the finite hearts that yearn'.

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Keywords: Sui-generis, Radiant, Alembic, Lilting Language, Macrocosm, Felicitous.

Bio-note:

Dr. Biplab Bandyopadhyay is an assistant Teacher in School. Paschim Medinipur.

**Subaltern Perspective in *Wide Sargasso Sea*: An Insight into the Plight of
Antoinette and Annette**

Shweta Chaudhary & Dr Smarika Pareek

Abstract

In past few decades subaltern studies has gained much momentum. Subaltern studies draws attention towards lives of people who are denied social, political or economic access to hegemonic power of metropolitan homeland of an empire. Jean's movement from colonial margins of Dominica to metropolitan center of England gave her new insights into the marginalized treatment a non native is subjected to. She expressed her feelings through letters, one of her letter states: "England was terribly cold when I first came there. There was no central heating. There were fires, but they were always blocked by people trying to get warm. And I'd never get into the sacred circle. I was always outside, shivering" (Rhys 221). The coldness, eviction, subordination, isolation and betrayal she suffered during her stay in England and Europe is extensively portrayed through her texts. Rhys through her canonical text, *Wide Sargasso Sea* attempts to give voice to voiceless Bertha Mason of *Jane Eyre*. This paper attempts to study *Wide Sargasso Sea* from subaltern perspective as through this text Rhys has attempted to bring forth the plight of white Creole plantation owners who were compelled to live a neglected life of an outcast not only in Jamaica but also had a marginalized existence in England.

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Keywords: Caribbean, Emancipation, Mixed Identity, Hegemony, Inferiority.

Bio-note:

Shweta Chaudhary is a Ph.D. research scholar in the Department of English, Chandigarh University, Punjab, India. Her research focuses on cultural studies and Postcolonial literatures. She has cleared UGC NET exam in 2020. She did her Masters from Himachal Pradesh University and is interested in understanding the psychological changes that incur in lives of people when there is a change in physical location either within or outside country. Another area that interests her is human mind's ability to create micro societies and culture in the surroundings they inhabit.

Dr Smarika Pareek is an Associate Profess of English, Chandigarh University, Punjab.

Multimodal Approach in Translation: Soviet Children's Literature in Malayalam

Salmanul Faris K

Abstract

This paper is an analysis of a few selected works published by the Soviet publisher Progressive Publishers in Malayalam language. This study evaluates the semiotic changes, mainly the pictorial language in the selected works by analysing the social and cultural circumstances, including the cultural history of the Left of the source language and the target language. Generously illustrated children's books during the foundation of the Soviet Union were a shift from the existing pattern and a departure from the traditional form and structure of children's literature. For instance, the kings and queens were replaced by labour and workers and these books were reinforced with the images of development and economic status of the progressing country. This multimodal approach in children's books, as the

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revolutionist and head of children's book division Zlata Lilina commented, helps the child to "perceive visual arts", hence the ideology. Nevertheless, this call for a "new child's book" was propagandist and multiple government agencies aided this new trend in literature. Progressive Publishers, one of the major publications in the USSR had taken up this call for a new literature for children. They were also an inevitable part of the translation project of the Soviet government, who sold more than two million copies of Russian literature world wide.

The Indian state, Kerala, witnessed the rise of a new left government and it was during this period that two translators from Kerala, Omana and Moscow Gopalakrishnan, were invited to the Soviet Union and later, until the end of Soviet Union they translated more than 190 books to Malayalam. Majority of these translations were children's books and kept the multimodal structure from the source language as it is. This analysis looks into the visual culture of the new pattern in Soviet children's literature and its reception in the new left state in India.

Keywords: Translation, Multimodality, Visual Culture, Soviet Children's Literature, Malayalam Children's Literature.

Bio-note:

Salmanul Faris K., assistant professor, department of English, JAIN (deemed-to-be) University, Kochi Campus and research scholar, department of Humanities and Social Sciences, Birla Institute of Technology and Science, Pilani Campus. Completed post graduation from Central University of Kerala in the department of English and Comparative Literature. Area of interest- comparative literature, translation studies, children's literature and cultural studies.

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**Speculative Fiction, Biocapitalism and Being Tentacular: Reading *The
MaddAddam* Trilogy as Posthuman Saga**

Swagata Singha Ray

Abstract

This paper focuses on the posthuman ideas which are ingrained within the narrative of Margaret Atwood's *MaddAddam* trilogy. The trilogy unfolds with Oryx and Crake in which Atwood represents dual picture- of the pre-apocalyptic world, before protagonist Crake's proliferation of the killer BlyssPluss and also the post-apocalyptic world where most of the human race has already perished through the focalization of Snowman aka Jimmy, the childhood friend of Crake's. Jimmy unwittingly becomes entwined in his friend Crake's attempted plans at playing god and is left to live and mourn the murder of his beloved Oryx by Crake, and to witness the near complete extinction of his world, a world which was already on the verge of ecological disaster and was full of unethical genetic engineering practices leading to creation of splices and hybrids. The second instalment of the trilogy *The Year of the Flood* counters the male focalization with the female point of view and the vulnerable and insecure standpoint of the impoverished pleeblands. Focalizing on the narrative of Toby and Ren, female followers of Adam One, the leader of the eco-religious God's Gardeners group, which resist the hyper capitalist and biocapitalist Corpse Corps and the Compounds, this second novel of Atwood's trilogy portrays the events of the plague from the perspective of the women and pleeblanders. *MaddAddam*, which is the third instalment in the speculative series, provides an actual narrative sequel to the events and happening of the first two novels. It begins with the violent meeting of the various groups - Jimmy the ex-Gardeners and the Painballers. *MaddAddam* narrates the possibility of the establishment of a new commune a completely hybrid society that includes within its fold the ex-Gardeners,

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the divergent Maddaddamites, and the hybrid childlike Crakers, and the the hyper intelligent pigs with human stem cell the Pigoons. In this post-apocalyptic dystopian novel the narration is again functional on multiple levels and is inter-mixed with stories from the times before the bio genetic apocalypse.

The paper will identify various philosophical challenges which bio capitalism and a hyper humanist ideology posits while tracing the counter narrative through the critical frame work of resistance provided by particularly the critical humanist school of thought. By reading into the writings of K Sundar Rajan and Nicholas Rose the paper dwells into the issue of biocapital and its commodification of life , and also attempts to read an interventionist politics in the idea of bio-power which Mitchel Foucault posits. It also tries to provide an anti-thesis to the capitalocene and its subsidiary biocapitalism through an understanding of Dona Haraway's concepts of critter and chuthulucene.

Keywords: Anthropocene, Biocapitalism, Chuthulucene, Posthumanism, Speculative fiction.

Bio-note:

Swagata Singha Ray is a Faculty in the Department of English in Gurudas College, Kolkata. She has completed her M.Phil. thesis titled Reading Margaret Atwood's MaddAddam trilogy as Speculative fiction through Posthuman Lens. Her areas of interest are Posthumanism, Indian English writing, feminist writing, diasporic studies and modernist and post modernist literature.

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**The New Normal: Reviewing the Epidemic Situation in Saratchandra
Chattopadhyay's *Srikanta***

Soumen Chatterjee

Abstract

From time immemorial human life has been hit by epidemics and pandemics caused by deadly viruses. These epidemics and pandemics have often taken alarming dimension claiming the lives of millions and throwing the existence of human life even on the verge of extinction. During these critical moments so called normal ways of life are interrupted as human beings have to adopt different new means in order to cope with these moments of exigencies. New norms of life are maintained during these critical moments in order to keep contagion at bay. Actually, the normal/ abnormal binary is disrupted at the time of these moments of crises and so called abnormal ways of life become normal during these moments. In fact, the very ontology of event of life is destabilized and words like quarantine, vaccination, social distancing, lock down and others become household ones. Maintenance of de-familiarized protocols of life is extremely essential in these hard times for the survival of human beings. During these hard times in order to contain the contagion sometimes the rulers forcibly impose the new protocols on the mass that causes strong negative reaction in them.

In this proposed paper taking the Bengali writer Saratchandra Chattopadhyay's much acclaimed Bengali novel, *Srikanta* (translated from the Bengali original by Aruna Chakravarti) as my case study, I shall concentrate on the writer's presentation of the protagonist Srikanta's experience of new normal at the time of his journey to Burma during the hard times of plague epidemic. How the epidemic situation alters the stereotypical scene of life in these moments of exigencies will be critically examined in this paper.

Keywords: Epidemic, Pandemic, New Normal, Quarantine, Ontology.

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Bio-note:

Mr. Soumen Chatterjee is an assistant teacher in Barabeli Junior High School (Govt-aided) situated in West Bengal. He has completed his Post Graduation in English Literature from Vidyasagar University, West Bengal and also completed Post Graduate Diploma in Teaching English. He has qualified UGC-NET in English literature and obtained B.Ed degree from WBUTTEPA, Kolkata. He has worked in Mahishadal Raj College under Faculty Development Programme for three sessions. Besides presenting papers in West Bengal and other states, he has also contributed research articles to some well-known national and international journals like *Middle Flight*, *The Literary Voyage*, *Drishti*, *Erothanatos*, *Appropriations*, *The Literary Herald* and others.

Romanticism, Medical Gaze and the Birth of Biological Criticism

Soumava Maiti

Abstract

This study aims to examine the interface between Romanticism and the 18th century biological/ medical criticism. The eighteenth century witnessed a ground-breaking change in the history of science. In *The Order of Things*, Foucault notes how among all divisions of knowledge the concept of 'life' was the most significant in the eighteenth century, and the discipline of biology did not exist before eighteenth century. With the advent of biological criticism and advances in medical knowledge, a new knowledge system began that opened up new areas which were not predetermined. In *The Birth of the Clinic*, Foucault argues that with the development of clinic or French teaching hospitals and innovative diagnostic tool of morbid anatomy, medical profession acquired a remarkable disciplinary power. Drawing on the eighteenth century medical advances in the vitality-theory, disease-classifications and

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experimentations with disease and sick/ dead/ medicalised body, this essay seeks to study Mary Shelley's *Frankenstein* and *The Last Man* to show the significant yet under-examined zone of interface between the Romanticism and the bio-politics. John Brown's *The Elements of Medicine*, Erasmus Darwin's *Zoonomia*, William Cullen's *Institutions of Medicine*, Thomas Trotter's *Medicina Nautica* provide important critical and historical references for the proposed study. With vast regions of the globe are currently undergoing epidemiological crisis beyond imaginings and health being a global problem, this essay also surmises about its paramount importance in the contemporary world as one looks at the political states struggling to survive in the face of borderless epidemic.

Keywords: Medical Humanities, Medical Gaze, Biology, Foucault, Plague, Globalisation.

Bio-note:

Soumava Maiti is a PhD research scholar at the University of Delhi He has contributed chapters to conference proceedings held at CES, JNU (Trajectories of the Popular), Diamond Harbour Women's University (Reassessing Emily Bronte at 200), and Vivekananda College for Women (University Syllabus and English Studies); published research articles/ translations in many journals such as *Antae: Journal of the Dep. of English, University of Malta*, *Journal of the Dep. of English, Vidyasagar University*, *English Forum: Journal of the Dep. of English, Guahati University*, *Appropriation: Journal of the Dep. of English, Bankura Christian College*, *Muse India*, *Rupkatha*, *Indian Journal of Comparative Literature and Translation Studies* among others; published three poetry books in Bengali.

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Mustache as a Metalanguage in S. Hareesh's *Meesha*

Dr. Shibily Nuaman

Abstract

Meesha (2018) is the debut novel of S. Harish. The Malayalam novel revolves around the life of Vavachan belonging to Dalit Pulaya community. This paper explores the construction of Vavachan and his mustache as a myth. Depending on the side each character claims, the protagonist's mustache has been equally feared and respected. In folk songs to lullabies, it is a wizard which at once is big enough to stretch across a river or dense enough to nest for birds. Vavachan and his omnipresent mustache help the needy and threaten the greedy. Some people are out on a hunt for him, like that of Nadar, the special police inspector, while others yearn that he appears before them.

The author deconstructs the hegemonic myths when he develops a counter-narrative mythological construction of mustache. Vavachan's exodus in search of food and his survival without food employ the folkloric construction of myth as categorized by Andrew von Henty. However, mustache in the novel has been mystified as a 'second-order semiotic system' as proposed by Roland Barthes in his *Mythologies* (1967). The sign of mustache takes different shapes and turns it into a multitude of signifiers. The paper aims at exploring Vavachan's mustache as a metalanguage which speaks about itself.

Keywords: Myth, Metalanguage, Semiotics, Deconstruction, Communication, Folklore.

Bio-note:

Dr. Shibily Nuaman holds PhD from the English and Foreign Languages Hyderabad, and his thesis explores post 9/11 English literature published by Pakistani writers. His M. Phil dissertation looked into the Shamanic traits in the poems of the English poet, Ted Hughes (1930-98). He joined Presidency University, Bengaluru in 2017. His teaching and research

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interests include Indian English literature, postcolonial literature, Pakistani English literature etc.

**Walking Between the Public and the Private: Memory in Senectitude in the
Novels of Kazuo Ishiguro**

Shobha Elizabeth John

Abstract

This paper intends to examine themes of memory, age, and the intersections between public memories and private recollections in the novels *The Remains of the Day* (1989) and *The Buried Giant* (2015) by Kazuo Ishiguro. While *The Remains of the Day*, a novel of critical acclaim, has been studied extensively on its various themes, *The Buried Giant* is a lesser known work but one of great thematic richness. Putting these novels in conversation, informed by the author's literary corpus, this paper will explore the politics of remembering and amnesia in these narratives, as well as notions of nation and society. Themes of obsolescence and generational ties will also be discussed with the emotional weight of memory particularly in the context of a life's twilight years and intergenerational distances that cannot be crossed being recurring themes in the narratives. Concerns about the socio-cultural consequences of conflict between collective memory and personal recollections and what happens in the space between the two will be studied. The novels also raise questions of contemporary relevance such as who gets to remember/forget, when is oblivion for the sake of societal peace a necessity, how does one deal with a personal past that the self finds problematic in retrospect, and the power structures involved in these acts will also be considered.

Keywords: Memory, Forgetting, Ageing, Oblivion, Culture.

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Bio-note:

Shobha Elizabeth John is a Research Scholar at the Humanities and Social Sciences Department, Indian Institute of Science Education and Research, Bhopal. Her research interests include Memory Studies, Postcolonial Writing, Popular/Digital Culture, Medical Humanities, and Women's Studies.

**Creative Recuperation of Cultural Identity with Magical Realism: A Probe
into O.V. Vijayan's *The Legends of Khasak***

Sakshi Semwal

Abstract

This paper intends to explore magical realism in the Indian context through O.V. Vijayan's novel, *The Legends of Khasak*, originally published in Malayalam in 1969 under the title, *Khasakkinte Itihasam*; later, in 1994, Vijayan himself translated it into English. This study, in particular, locates the early postcolonial magical realist writings from India at a juncture where regional writers, like O.V. Vijayan, were in constant pursuit of a literary style that simultaneously represents the extra-rational or mythical aesthetics of India's agrarian culture along with the empiricist tendencies of Eurocentric capitalist modernity. This interplay shaped a cultural dilemma along with an anti-capitalist, anti-imperialist sentiment that was accurately encompassed by the dialectical ambiguities of Magical Realism. In the novel, *The Legends of Khasak*, Vijayan employs magical realism as a creative tool to probe into the notions of culture, identity, and history and attempts to recuperate the indigenous cultural identity for the natives; lost due to colonialism and capitalism. As a narrative technique, magical realism breaks open the everyday dimensions of reality and brings out the extraordinary within it. Therefore, the novel explores diverse mythical and spiritual

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dimensions of reality to comprehend the protagonist's existential crises. The present study envisages the phenomenal dimension of reality as a cultural worldview or the Khasakian way of perceiving the world. It will be argued that magical realism's dichotomy in the regional narrative of the novel denotes a constant struggle between the mythical and the rational, the real and the unreal, the natural and the supernatural; these paradoxes can further be perceived in terms of the struggle between local social dynamics and global capitalist cultures.

Keywords: Magical Realism, Cultural Identity, Capitalist Modernity.

Bio-note:

Sakshi Semwal is currently a doctoral research fellow at the Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, Uttarakhand, India. The focus of her research is on Magical Realism in South Asian literature. Her broader interests include Postcolonial Studies, Gender Studies, Anglophone Literature, and Comparative Literature.

The Disjunction of Realm in Bharati Mukherjee's Novel: The Holder of The World

Dr. Zeba Siddiqui, Sheeba Parvez & Dr. Sudha Mishra

Abstract

The study was aimed to critically examine the disjunction of realm in Bharati Mukherjee's Holder of The World. In literature, the resulting disjunction is the central notion. It's all about culture, particularly individual characters who are adopting another culture and the difficulties they experience while doing so. The research focuses on analyzing and comprehending the growth of the realm's cognitive disjunction, as well as the challenges of adopting a new culture. Mukherjee's work The Holder of the World is a historical metafiction

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about Hannah Easton, who combines numerous identities and names, from Precious-as-Pearl to mistress despite possessing an American root, yet commemorates her traditions as an Indian. Also to interpret how Mukherjee interprets culture through the text, only a few publications on the Holder of the World have been published. This encourages the researcher to engage in further study in this area. In Mukherjee's Holder of the World, the topic of realm disjunction is examined as transformative tropes. This study is an effort to examine the merging of identity in a different culture in literature while undergoing immigration.

Keywords: Disjunction of the Realm, Immigration, Tropes of transformation, Blending Identities.

Bio-note:

Dr. Zeba Siddiqui is an Associate Professor of English, Amity University, M.P.

Sheeba Parvez is a Ph.D. research scholar in Literature subject at Amity University, Gwalior, M.P. She has been graduated from Agra University and also received a master`s degree in English Literature from St. Johns College, Agra.

Dr. Sudha Mishra is an Associate Professor of English, Amity University, M.P.

**Denunciating the Pink: S. L. Wisenberg's *The Adventures of a Cancer Bitch*
as Disruptive Discourse**

S. Vrushaa

Abstract

Popular personal narratives of breast cancer most often "pinkify" the experience of the disease, invalidating and illegitimising voices that do not subscribe to the hero/hope narrative.

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The overly triumphant, bright-sided view of cancer as an epiphanic episode is problematic. It negates the mutilated, violated bodies and spirits that speak otherwise. The current public discourse on breast cancer obscures the lived reality of millions of women, perpetuating stereotypes of “ideal cancer patients” who unquestioningly relegate themselves to the role of the passive sufferer, submitting to the incontestable authority of the medical professionals. Though many contemporary narratives of breast cancer break the silence and stigma around the disease, only a few serve as counter-narratives, challenging the popular cultural discourse. In this context, I discuss how S. L. Wisenberg’s *The Adventures of Cancer Bitch* transgresses the hegemonic cultural discourse on breast cancer. Adopting a feminist standpoint, following the footsteps of Audre Lorde and Barbara Ehrenreich, Wisenberg resists the breast cancer marketplace, and questions the overemphasis on appearance. She defiantly resists the medical establishment’s propagation of hegemonic femininity by flaunting her bald head and one-breasted body. Political memoirs merge personal story with criticism, creating an intersecting space between personal discourse and cultural studies, placing the text in a larger cultural context. This essay sets out to explore how counter-narratives subvert and challenge the medical hegemony and expose the corporate cancer marketplace.

Keywords: Breast Cancer, Counter-narratives, Political Memoirs.

Bio-note:

S. Vrushaa is an Assistant Professor of English at Lady Doak College, Madurai, Tamil Nadu. She is currently pursuing her doctoral studies on personal narratives of breast cancer. She was the recipient of Faculty Enrichment Program Abroad (FEPA) Visiting Scholar Award offered by Oberlin Shansi, an international educational and cultural exchange organisation in the United States. Her research interest includes Illness Narratives, Graphic Medicine, Disability Studies.

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**Distorted Temporality in Kazuo Ishiguro's Novels: A Brief Report to
Indicate the Future of Cultural Studies and the Humanities**

Amalia Călinescu

Abstract

The current paper reports on a vast study called *Distorted Temporality in Kazuo Ishiguro's Novels: A Holistic Approach*. The study thereto proposes an interdisciplinary perspective on the distorted nature of Ishigurian time. Thus, the theoretical and empirical objectives of the study consist in helping readers understand their natural tendency to distort time, with the help of Kazuo Ishiguro's novels. Secondly, the study aims to prove (1) the efficacy of an interdisciplinary approach to analysing literary works for gaining better knowledge about how to apply fiction to real life and (2) that good fiction can influence readers' perceptions and, by implication, their whole life and, by extension, the wellbeing of their families, groups, communities and nations. The hypotheses and sub-hypotheses were tested using a quantitative approach, through a self-administered questionnaire in English, with closed- and open-ended questions. One set of data was collected from 2610 Romanian and foreign respondents, with regard to their perception of time and their interpretation of Kazuo Ishiguro's novels. The data set was then analysed using descriptive, inferential, and path-analysis methods and two statistical programs. The results show that, when embraced with an open heart, time distortion becomes a valuable tool for preserving human sanity and orientating human choices, decisions and actions in the right direction. The overall purpose of the study is to indicate the interdisciplinary direction of cultural studies and the humanities. The best method of anchoring any type of information is to link it to real life in its simplest and clearest form. The complementarity of the two brain hemispheres can thus lead to an unprecedented cooperation between writers and interdisciplinary critics for the true benefit of readers. This integrative objective may lead to the simplification of critical language to a level of unanimous understanding.

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Keywords: Kazuo Ishiguro, Interdisciplinarity, Temporal Distortion, Academic Cooperation.

Bio-note:

Amalia Călinescu is a postgraduate holistic researcher, with a PhD in Philology and two Master's degrees, in Literary Translation and Behavioural Economics, from the University of Bucharest. She is also a psychologist and the author of several articles and books, which can be found through my website www.holistic-english.com, in international journals, on Amazon or in bookstores worldwide. Her research interest includes the therapeutic role of literature with regard to human interconnection and the decision-making process.

**Afghan Women under Taliban Rule: A Tale of Postfeminist Retaliatory
Narratology**

Sukannya Choudhury

Abstract

Post feminism gives the impression that equality has been achieved and that feminists can now focus on something else entirely. Post feminists believe in fluidity of identities where they can cull from a wide array of self-chosen identities. The most detrimental and rancid side to postfeminism is when the feminist ideology outlaws male spaces by using its influence to effectively demonise them as vehicles for oppression. Anna Motz thus sees the disappearance of the female body as the only solution to female hostility. According to her, “self-harm, anorexia nervosa can be viewed as a communicative attempt” (22) to delve deep inside one’s own self and create an identity devoid of social construct. The female body that has been the site of numerous struggle and violence is not just a text of culture and thus, according to Susan Bordo in *Unbearable Weight* the body also acts as a locus of social control. This paper intends to peep into the advent of a new world allowing individuals to not

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only possess more agency in their self-representation, but also to collectively create a network of queer and trans- identities that are high profile platforms for activism. The postfeminist manifesto narrows down on seeing the female existence traversing from objectivity to subjectivity, focusing on individual choice and assertion, hinging upon a total remolding of the female self, celebrating the natural sexual orientation of individuals, and emphasizing on consumerism and the commodification of difference (Gill 148). With the ongoing scenario of “burqa diktat” in Afghanistan, the Afghanistani women are now working in a “luminous space” (Brooks 14) to engineer themselves as subjects. The web-world seems to be an emancipatory medium for these women to shed off their claustrophobic status and create a network of self-registered identities.

Keywords: Postfeminism, Burqa Diktat, Luminous Space, Choice, Gender Fluidity.

Bio-note:

Sukannya Choudhury is a Ph.d Scholar in the Department of English, Assam University. She has presented papers in many National and International seminars. Her Area of Interest is Indian English Literature. Her research is based on the present day context where gender is a third space and has multitude of vistas to be regenerated and renegotiated.

Learning Culture Through Play: A brief study of Nuchhungi’s *Mizo*

Naupangte Infiamna leh a Hla Te

KC Lalthlamuani and Lalthangmawii Chhangte

Abstract

Every culture has its own collection of children’s games and songs. “These children’s games and rhymes and jokes do not exist in isolation: they have echoes in history, anthropology,

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archeology, literature, popular culture, and art.” (Lurie 189) Collectors of children’s games and scholars of children’s literature have found similarities or connections between games that are played in playgrounds today and customs of the pagan folks of long ago. Mizo children have a variety of singing and non- singing games which have been handed down from generation to generation. Since in the olden times there were no schools, these games were the main engagements of young children. Some of them must have been among the oldest songs of the Mizo culture.

Nuchhungi’s book, “*Mizo Naupangte Infiamna leh a Hla Te*”, a collection of indigenous games and their accompanying songs commonly played by Mizo children, contains more than seventy singing and non-singing games, forty three traditional children’s songs, and fifteen lullabies. The songs and games collected in this book represent the popular pastimes of Mizo children at different times in history. They provide insight into the life of Mizo children of the past generations who indulged in these pastimes, of the adults’ treatment of them, and of their place in the social hierarchy. Some of the games that have been collected are mimetic representations of adult activities and so inform the present generation of the folk way of life. This paper attempts to look at the ways in which folk culture has been depicted in the indigenous games and songs of Mizo children.

Keywords: Culture, Indigenous Games, Children’s Songs, Play.

Bio-note:

Prof. KC Lalthlamuani is currently the Head of Department, Department of English, Mizoram University, Aizawl. Her areas of interest include Post- Colonial Literature, Drama, Gender and Culture Studies.

Lalthangmawii Chhangte is an Associate Professor in the Department of English, Govt. J Buana College, Lunglei. She is also a research scholar working under the supervision of Prof. KC Lalthlamuani. Her areas of interest include Ecocriticism and Culture Studies.

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Culture is Ordinary: A Critical Analysis of Shilpi Somaya Gowda's

Secret Daughter

C. Vimala

Abstract

Cultural Studies, by and large, is an interdisciplinary approach which helps us to understand culture in all its complex forms and to analyse and understand the society. In Culture and Anarchy, Mathew Arnold defines "Culture is a study of perfection" whereas Raymond Williams states that "Culture is Ordinary". Stuart Hall who was greatly influenced by Raymond Williams was concerned about revealing the dominance of portrayal; moreover, he too defines culture as "a space of interpretative struggle". In the lines of the statement, by Mathew Arnold and Raymond Williams, this research article is a sincere attempt to analyse Shilpi Somaya Gowda's novel Secret Daughter which was published in 2012.

The novel begins with Kavita's ardent attempt to save the life of her second daughter from her husband's so called mercy killing since it has been done to her first female child the previous year. The reason he states to kill the girl child is that it would make economic sense to keep the child in the family if it is a boy. Contrast to this, the other couple Kris and Somer are unable to beget a child. This novel succinctly speaks about fraught take on motherhood, craving for cultural identity, gender discrimination and cultural politics. It also vividly narrates about hegemony, psychological trauma of the female characters in accepting the so called norms of the society in the name of culture and social inequality through the characters Kavita, Jasu, Asha and Somer.

This research will analyse how culture shapes the society and how it gets shaped by the society by scrutinizing the lives of these characters. The research primarily dwells upon

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how these kinds of beliefs have percolated into society in the name of culture and it also argues that the culture of the masses is the real culture of the society.

Keywords: Cultural Studies, Gender Discrimination, Cultural Politics, Hegemony, Culture.

Bio-note:

C. Vimala is a research scholar in Cultural Studies at the University of Mumbai. She has received a bachelor's degree in English Literature from Madurai Kamaraj University, Tamil Nadu and a master's degree in English Literature from the University of Mumbai, Mumbai. Emerging from a family which is rigid in culture; a society where each and every festival is celebrated with great enthusiasm were the foundations for her interest in culture. Being curious about culture, its evolution and cultural diversity, she is currently doing her research registered under the Department of English, University of Mumbai. She is interested in cultural politics, cultural-gender politics, identity issues and psychological trauma.

Halts on a Cultural Legacy: *Jagoi Raas* of Manipur during the Pandemic

Chabungbam Babina Devi

Abstract

Jagoi Raas is a ritual performative tradition of Manipur that claims to have continued, without a break, since its inception in 1779. Its performance is listed as an inevitable annual ritual at the Govindaji Temple, a sacred space which has been an integral part of the state-be it monarchical or present-day secular state. However, three *Jagoi Raas* in 2020 and one in 2021 were cancelled due to restrictions on social gathering. Preparations and rehearsals for a *Jagoi Raas* was underway in April, 2021. Due to the second wave and consequent lockdown,

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the performance had to be summed up with basic rituals. For a performance so deeply rooted in the religious ethos of bhakti, the discussion for cancellation of the performance offers crucial insights as to how one can understand *Jagoi Raas* today. The assumptions of what an ideal *Jagoi Raas* is seem to be undergoing a change when the participants, who are mostly young girls, who are also part of the current trends of social media, have a different aspiration. This paper relies on some key points from conversations shared with the participants, *raasdhari* (teachers), the temple board members, temple performers and costumiers, both during the course of rehearsals and after. The conversations implicate *Jagoi Raas*' relationship with the state, economy, labour, and most importantly subtle changes in the religious ethos.

Keywords: Ritual, Performance, Religion, Economy, Labour.

Bio-note:

Chabungbam Babina Devi is a research scholar at Jawaharlal Nehru University, New Delhi. Her doctoral research is on socio-cultural and political aspects of *Jagoi Raas*, a dance recognised as one of India's classical dance forms. She has submitted her MPhil dissertation titled, *Embodied Culture and its Contestations: A Study of Jagoi Raas of Manipur*. She engages in performance ethnography, practice as research, gender and sexuality in performance.

**Juxtaposition of Self and Cultural Sabotage in Toni Morrison's *The Bluest
Eye***

Vibha Khajanchi

Abstract

Cultural sabotage of the black race in America is one of the gruesome acts staged in the violent history of human beings. Penned by Toni Morrison, *The Bluest Eye* unearths the

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juxtaposition of how self and cultural sabotage is gradually channelling through the black societal veins. The novel centres upon the experiences of an adolescent, Pecola Breedlove, in the sixties when the paradigms of racial beauty stirred the lives of black women so much that they had to run gauntlets from within the black society. She harbours a bizarre yet profound wish to own blue eyes, a prerequisite that she assumes could have earned her a loving place in her family and in the community as well. Built on this ardent and fervent urge of Pecola, the title of the novel itself carries the implication of self sabotage for possessing blue eyes is not a natural phenomenon for African Americans and thus it barely indicates a racial mingling. It also alludes to the burgeoning concept of racial beauty that caused Pecola to crave for such a radical alteration in her body.

This paper examines the juxtaposition of self and cultural sabotage in the black community even after the emancipation of slavery in United States. In order to conform to the alien norms, the African community seems to demolish their native culture and is on the verge of social and moral collapse.

Keywords: Culture, Racial Beauty, African American, Social Degeneration, Native Identity.

Bio-note:

Vibha Khajanchi is currently working as Assistant Professor with the department of English in Galgotias University, Greater Noida. She possesses an M Phill in English Literature and executed her dissertation on “Violence in The Bluest Eye and Beloved” penned by Toni Morrison, the Nobel laureate of 1993. She is also certified by the Sri Sri School of Yoga and the Ministry of Ayush, GOI as a Yoga Wellness Instructor. Her research interests encompass feminism, post colonialism and post modernism and gender studies. She welcomes the challenges of taking up the wide spectrum of imparting knowledge through teaching.

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**The Paradox and Politics of Cultural Commodification: A Study of
Ambai's Short Fiction**

Keerthana S

Abstract

Within India's exuberantly flourishing literary traditions, certain works inadvertently constitute a canon while others do not. Has India's literary efflorescence become limited to a few mainstream writers pandering to the taste of a coterie? If a certain section of writers becomes a literary mainstay, what happens to those who are ignored? Who or what decides the privileged status of certain literary writings? Such questions have perturbed the minds time and again, where reasons for the shortcomings have been smugly attributed to issues like gender discrimination, caste discrimination, aesthetic sublimity of works, and commodification of culture. Ambai's stories are ingenious in this regard by offering an insightful peek at the intricacies of such issues. The very act of dealing with Ambai's work in translation in itself can be seen as a process of decolonization as it interrupts and reconfigures the very idea of the identity of the self and nation. By being producer of texts, Ambai can also be seen as owing the "territorial possession", which leads her to discover her "selfhood" since "textuality", according to Simon Gikandi, "is an instrument of territorial possession". The sense of self-awakening, social responsibility, and rhetorical inventiveness of Indian English in Ambai's stories seemingly lead the "abject bodies" to raise consciousness. Therefore, the article seeks to dissociate the constructed quality of few phoney traditions and cultural markers that seem to be still under the clutches of imperialism and patriarchy. From taking epistemological cues from Bill Brown's concept of things, C.S.Lakshmi and RW Connell's concepts of chastity and gender, the article aims to closely read the temporal aspects of culture as well.

Keywords: Cultural Essentialism, Deconstruction, Gender, Things, Subversion.

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Bio-note:

Keerthana S is a Research Scholar in the Department of Humanities and Social Sciences at IIT Madras. For her doctoral thesis, she focuses on the elements of Gender and Sexuality in Regional Literature in Translation. Her areas of interest lie in sexuality, post-colonialism, social psychology, women studies, and Indian literature. She has presented and published articles on Gender, Social Psychology and Domesticity. She completed her Master's Degree in English and Comparative Literature from Pondicherry University, India.

**This is Not a Man's World: Challenging Anthropocentrism with Reference
to Perumal Murugan's *Poonachi* or *The Story of a Black Goat* and Nabarun
Bhattacharya's *Lubdhak***

Sudipta Dutta

Abstract

Men have always perceived themselves situating at the very peak of the hierarchical pyramid of beings. The way they approach the world and everything that happens around them is essentially anthropocentric. The air of human-exceptionalism makes us humans perceive our co-creatures as emotionally and intellectually inert living organisms. We humans often tend to prioritize our own material good over the ecological balance. The literature we create reflects our ideals of how we identify ourselves. We can find a very limited number of literary texts that actually give importance to the perspective of non-human characters. For example, we may refer to Mark Twain's "A Dog's Tale" (1903), Mikhail Bulgakov's *The Heart of a Dog* (1925) or George Orwell's *Animal Farm* (1945) for an exception but when it comes to literature of this kind produced in Indian vernaculars we might have to look through microscopes to find such texts.

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I am going to consider two novels, written in Indian languages, that dismantle man's forcefully occupied throne and show the world through non-human eyes - *Poonachi or The Story of a Black Goat* by Perumal Murugan and *Lubdhak* by Nabarun Bhattacharya. These two works represent different lifestyles and different settings- on one hand, *Poonachi* speaks of rural Tamilnadu and on the other, *Lubdhak* portrays metropolitan Kolkata. Though both the authors belong to Marxist or poor background and both speak for the have-nots of the ecological system, their styles of writing and approach to the problem are quite different. Whereas, Perumal Murugan has the tragic death of his non-human protagonist as the ending of his novel, Nabarun Bhattacharya shows a dogs' uprising as they feel dejected watching the extremes of human cruelty. I will use postcolonial, posthumanist, Marxist and animalist criticisms to analyse the texts. In the process, I will also attempt to expose human hypocrisy and will also touch upon the possibilities of a postanthropocentric future. If we do not respect the ecological balance, we will fail ourselves in the race of survival and our assumed supremacy will not be able to save us. I believe, the world is not about hierarchies; it is about balance. I will try to explain how man's 'civilization' remains inevitably incomplete as long as it is not inclusive of all.

Keywords: Nabarun Bhattacharya, Perumal Murugan, Ecocriticism, Biocolonialism, Anthropocentrism, Ecological posthumanism, Deep ecology.

Bio-note:

Sudipta Dutta is a student-researcher who has appeared for his final semester postgraduate examination conducted by Department of English Literature and Language of West Bengal State University, Kolkata-700126, West Bengal, India. He graduated in 2019 from one of the most renowned colleges in West Bengal- Barrackpore Rastraguru Surendranath College. He has been presenting papers at various international and national seminars and webinars since his undergraduate days. West Bengal State University, Serampore College and Berhampore Girls' College is among many institutions where he has presented his research works. His primary areas of research interests are- myth, folklore, ecocriticism, Dalit literature, partition studies and popular culture.

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**Kashmir Conundrum: A Postcolonial Inquiry through the Critical Study of
Jaspreet Singh's *Chef***

Arun Yadav

Abstract

Kashmir has been a bone of contention between India and Pakistan since the partition in 1947. A huge bulk of literature has been produced by both insiders and outsiders in response to this endless war. Jaspreet Singh's *Chef* (2010) represents the terror ridden state through the kaleidoscopic journey in and out the valley of Kashmir. Singh ventures to approach this conundrum culturally and gives a panoramic portrait of its rich heritage. Food being one of the most significant cultural signifiers has been used as a form of cultural rapprochement to redress the contemporary crisis in the region. *Chef* interrogates the legitimacy of violence and terror being inflicted upon the people of Kashmir in the name of 'war on terror'. It is a fictional attempt to represent the agony and plight in order to reconsider the existing problem. The select "postterrorist" novel initiates and establishes a discourse to interrogate and understand the dynamics and motivations behind the much complicated ideology of terrorism. The present paper is an attempt to understand the Kashmir conundrum within the postcolonial framework and to analyse the 'othering' process and note the hegemonic experiences of the common folk.

Keywords: Culture, Food, Identity, Postcolonial, Terrorism.

Bio-note:

Arun Yadav is a Junior Research Fellow, pursuing his doctoral research in the Dept. of English, Deen Dayal Upadhyaya Gorakhpur University, UP. His research topic is Aestheticizing Terror: Representation of Terrorism in Select Contemporary Indian English Novels.

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The Missionary Housemother and Her Wards: An Exploration of Subaltern Female Cultures in 19th Century Malabar through the Letters of Julie Gundert

Amritha Koiloth Ramath & Shashikantha Koudur

Abstract

The paper seeks to explore subaltern female cultures in 19th century Malabar through the letters of Julie Gundert who headed a women's shelter and girl's boarding school there in the first half of the century. This period has been a site of research interest in modern Malayalam history as it marked the beginnings of printing and the creation of a new modern public sphere. Nevertheless, much of this emerging public sphere was dominated by men who participated in the literary sphere through the publication of newspapers, magazines, fiction and non-fiction works. Moreover, the contributions often came from the educated elite of the society. In such a scenario, Julie Gundert's letters are a rare source of women's writing of the time. The letters not only provide a glimpse into the female cultures of the period but also into the lives of women from some of the most deprived communities. Most of the members belonged to the lowest castes and classes, others were descendents of inter-racial marriages who found themselves stranded between the then European and colonised cultures. The shelter can thus be seen as a location of intimate and privatised cultural contact between races, ethnicities, castes and classes radically different from that practiced in the formal sites of the emerging public sphere. The paper seeks to explore Julie Gundert's letters not only as a rare specimen of women's writing of the time but also as a cultural artefact that explores a historical site where subaltern female cultures came together and negotiated the power structures of the emerging colonial modernity.

Keywords: Female Cultures, Women's Writing, Subaltern Cultures, Cultural History, Cultural Exchange.

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Bio-note:

Amritha Koiloth Ramath is a research scholar in Comparative Literature at the National Institute of Technology Karnataka, Surathkal. Her research topic is “A Dictionary in Time: Missionaries, Modernity and Malayalam in the Making of Gundert’s Dictionary in 19th Century Kerala.” The research looks at situating the Gundert’s dictionary as a cultural artefact wherein the discourses of the English colonial administration, the German missionaries and that of the local people of the Malabar region come together. Amritha is a recipient of the UGC’s Junior Research Fellowship and has been a reporter with The New Indian Express, Chennai and Kochi.

Shashikantha Koudur is a professor of Humanities at National Institute of Technology Karnataka, Surathkal. Areas of his interest are literary cultures in south India, Indian musical cultures, Comparative Literature, etc. He has guided three PhDs in literature. He has widely presented research papers in national and international conferences in India and abroad. His publications in reputed journals are in the area of Comparative Literature, Music and Translation Studies. He was awarded the Charles Wallace research grant in 2014 to conduct his research in in the UK.

Footbinding and the Painful Memories: A Study of Lisa See’s *Snow Flower and the Secret Fan*

Lalremsiami Chhangte and K.C. Lalthlamuani

Abstract

Much has been written about the Chinese Confucian rhetoric underlining gender difference and hierarchy, inclusive of female secondariness and seclusion. From the earliest of times, women had been taught the Confucian Classics that cosmologically enshrined the most basic

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of equations- of yin and yang, of earth and heaven, of moon and sun and of day and night- with female and male.

The articulation of Chinese women's experience is a challenge. Victims to patriarchy, the dominating ideology of Confucianism, misunderstood, violated and marginalized, Chinese women have resisted and battled against the manifold powers of dominance. It has been a journey where they have battered the confines of knowledge but also dismantled and deconstructed the fundamental image of womanhood and have at the same time relentlessly engaged in the reconstruction of the same.

Aspiring to recuperate women from the periphery to the centre, make the invisible experiences visible, give voice to the voiceless and change the degrading view of women, Lisa See has sought to recognize woman's voice in her narrative as a powerful mode of subversion against the rigid patriarchal society. This paper will explore traditional and modern ideas of the notion of gender, the juxtaposition of gender mobility and power which serves as a strategy to enhance the context of the gender power dynamics that the writer endeavours to bring forth through her narrative.

Keywords: Footbinding, Sisterhood, Patriarchy, Subjugation, Power.

Bio-note:

Lalremsiami Chhangte is currently a PhD scholar at the Department of English, Mizoram University, Aizawl. Prior to her studies, she taught English literature at Oikos Higher Secondary School. Her research concerns broadly fall under the diasporic identities of Chinese American women and focuses on gender identity. Her area of interests includes Gender and Women Studies and Post-Colonial Literature. She leisurely pursues a variety of ironic and subversive interests such as reading and writing poetry and fiction and random photography.

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K.C. Lalthlamuani is a Professor and currently the Head of Department, Department of English, Mizoram University, Aizawl. Her area of interests includes Post-Colonial Literature, Culture, Gender and Drama Studies.

**A Portrayal of Gender and a Description of Gender Roles in Selected
works of Mahashweta Devi**

Dr. Shraddha Gaud

Abstract

Novelists and Writers since time immemorial have been instrumental in mirroring the plight of subordinated and exploited classes. Literature is the genre through which writers since the inception of civilization have emphatically highlighted the current problems of the day. Through this research article a sincere attempt has been made to understand the problems and the struggles of tribal women. Mahashweta Devi was a revolutionary in the sense that her writings are bold indictment of society that uses custom, religion and even brute force to keep women subjugated. Though women are worshipped in the form of Kali, Durga and Shakti yet the orthodox patriarchal society through the means of force and restrictions like the sati system, child marriages, denial of education to women, put restraint on their movement at social, political and educational levels. Women have performed the role of both Mother and the Other. No matter how the world changes, no matter which country and social system people live, no one can deny women's marginalization in history. In the twenty-first century we strongly talk about women empowerment and equality but much remains on the black and white. We are divorced from the actual world. The picture is very different in rural, semi-urban, backward areas. History records history from above; class, but literature records history from below; the truth. This paper thus explores Mahashweta's extraordinary writing style of penning down the real sorrow and suffering of tribal women in India.

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Keywords: Gender, Discrimination, Social Disparities, Cultural changes.

Bio-note:

Dr. Shraddha Gaud is a professor in LNCT college Bhopal. Her interest is based on how language and reality shape each other. She has worked on creative pedagogic and research related projects. Her specialisation was in tribal works of Mahasweta Devi from Barkatullah university Bhopal.

**Covid 19 and Gender Role: Understanding the impact of the pandemic on
Women in India and Russia**

Smrutirekha Sahu

Abstract

The Covid-19 pandemic has devastated the peace of the world by creating terror and brought the world to a protracted crisis of health, economy, education, and livelihood. The dreaded pandemic has continued to wreak havoc on the routine life of humans, especially brought staggering consequences for women across the world. Due to the lockdowns and temporary shutdowns, the pandemic has aggravated the existing gender inequality with ample workload on women in the domestic spheres. This paper has done a comparative analysis of the status of women during covid-19 in Indian society and Russian society. Gender inequality has increased during the Covid-19 that women from the workforce disappearing, women losing the job of domestic helps in the cities and there is massive job loss for women as it is difficult for them to re-enter the workforce in post-lockdowns.

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In India, women are culturally bound with the social and family expectations that they take time off for kids or family and ultimately, they are facing the problem of job loss. In Russia where the percentage of women are more in the workforce, they are abiding by the traditional values of family roles having no time for their productivity at works. The paper critically explores how the Covid-19 pandemic has provided social, economic, and psychological hardships for women in both countries. Secondly, it studies the increasing cases of domestic violence as a major physical and emotional damage to women during the pandemic. The paper further examines the response of the state to the women's issues during the covid-19 pandemic. The paper also explores the possible solution of equal pay, gender equality, equal division of house chores, and strict law on domestic violence.

Keywords: Covid-19, Gender Role, Women, Domestic Violence, Gender Equality.

Bio-note:

Smrutirekha Sahu is PhD Research scholar in the Center for Russian and Central Asian Studies at the Jawaharlal Nehru University. She is doing her doctoral research on “Gender-based domestic violence against women in Russia”. She did her M.Phil. in the same center on a comparative study of Media and Democracy in Kazakhstan and Kyrgyzstan. She holds a master’s degree in Political science from the Utkal University of Odisha. She is an enthusiastic researcher who works hard to influence policymaking through her research. Her areas of interest are gender, culture, human trafficking, environment, child rights, and international relations.

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Decentred Fandoms: Theorising of Online Fandoms in India

Renu Elizabeth Abraham

Abstract

Indian language television content, specifically Hindi Television serials, have a huge following within the Indian subcontinent and outside of it. While the dominant percentage of this viewership (48%) comes from the rural areas or oftentimes from the urban not-so-literate populations, a certain percentage emerges from the urban literate population within the country (20%), according to the data from the Broadcast Audience Research Council of India's 2020 survey. In this scenario it is interesting to note that the fan activity that surrounds Hindi television serials is tremendous. This study will examine the Hindi TV serial fandom through a case study of *India Forums* which has around 9 lakh participants to argue that while a lot of work is being done globally on "fandoms of color", as Rukmini Pande terms BIPOC fandoms, which deal with Asian and other fandoms of color Hindi TV serial fandoms are decentred even among these studies of fandoms that are stigmatized or marginalised among white Eurocentric fandoms. This paper aims to look at this double marginalization of Hindi TV fans and fandoms to argue for theorizations and academic engagements that operate as micronarratives, in the Lyotardian sense, that delineate and treat as singular the phenomenon of Hindi TV fandoms among the larger and more globally known fandoms from Asia or on Asian narratives. The fans of Hindi TV serials are spread across the globe and interact and create communal spaces and engagements that are culturally specific to the ethos of Hindi TV viewing. They differ in ethos and 'values' from other fandoms that operate in India with respect to Bollywood, other regional language cinemas or fandoms of international phenomena like that of K-Pop and others like them. In this light a specific iteration of the specificity of Hindi TV fandoms and their positionality within Fandom Studies become imperative.

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Keywords: Hindi Television Serials, Fandom Studies, Marginality, Micronarratives, Decentred Fandoms.

Bio-note:

Renu Elizabeth Abraham is an Assistant Professor of English with the Department of English and Cultural Studies, CHRIST (Deemed to be University), Bengaluru, India. She worked as a journalist and later as an assistant editor with Cambridge University Press India Pvt. Ltd, before moving into teaching and academics. Her academic interests lie in Children's Literatures in India, Comics Studies, Fandom Studies and Popular Culture Studies in India. She has recently published a monograph titled "Children's Edutainment Magazines in English in India: An Overview" and research articles on fan writing as agential based on fan engagements on Hindi television serials. She teaches courses on popular culture in India, Fandom Studies in the Indian context and in her research engages with questions of piracy, ethics and knowledge with respect to streamed television content.

**Creating Own World and Surviving from 'Postcolonial Subalternization'
of Nationalist Historiographies: A Critical Re-reading of Dalit Identity
through the Testimonial of Manohar Mouli Biswas' *Surviving in My World:
Growing Up Dalit in Bengal***

Labani Sarkar

Abstract

Within the hegemonic hermeneutic and discursive design of the Nationalist historians and the elitist historiographies in India, the history of the catastrophic consequences of Dalits' felt experience have stayed unacknowledged. An imaginary geo-spatial paradigm has been bifurcating in Indian society since ancient times between the majoritarian Hindu society and

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the Dalits, based on the blind faith of religion that has nourished through the practiced of castism. This truism of Dalit subjugation, agony and slavery have been re-written under the liberal humanism of postcolonialism in the creation of 'safe space' for marginalized people. Yet, the double marginalized position of Dalits in Indian context has remained covered under the canonical voice of the civilized leadership and their state of 'postcolonial subalternization' where they have been treated as 'others' within the postcolonial nation-state relationship. This postcolonial anxiety has strengthened the embryonic psyche of Dalits and it has encouraged them to rewrite their own history. The paper aims to delineate Manohar Mouli Biswas's testimonial saga '*Surviving in My World: Growing Up Dalit in Bengal*' and how he has created a distinct world which is separate from the world of mainstream. It also depicts how his autobiography becomes a 'Testimonio' that focuses on the woes of entire community of Dalit people. His survival from hegemonic discourse of mainstream, has created a new world, a world of comfort zone and it retrieves 'the small voices of history' of Dalits in Bengal, as well as it throws an open challenge to 'grand narratives' of National historians.

Keywords: Postcolonial Subalternization, Others, Testimonio, Grand Narratives, Safe Space.

Bio-note:

Labani Sarkar is a PhD Research scholar at the department of English of Raiganj University, Uttar Dinajpur in West Bengal. Her research area is 'Dalit Writings in Indian context' and she is pursuing PhD on Dalit Feminism. She has completed M.A from Cooch Behar Panchanan Barma University in 2015 and she has also completed Bachelor Education from Burdwan University in 2017. She has published several works on this area and contemporary theories and practices. She has participated in several seminar, webinar and workshops. One of her articles is published in international peer reviewed E-Journal 'Creative Flight'.

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**Cities of the Future: Exploring Shiv Ramdas' Science Fiction Imagination
in *Domechild***

Indrani Das Gupta

Abstract

In recent decades, urban imaginaries in conjunction with spatial studies has been explored majorly in science fiction narratives. While space/place had earlier been understood as functioning merely as a backdrop to the events depicted in any fictional tale, in contemporary times, cities as urban spaces are represented in fiction as the central character to portray decline, growth, and success. Cities function, as Carl Abbott argues, as “points of exchange” (3). Science fiction narratives offer heterogeneous figurations of cities and urban futures that straddles familiar and uncanny terrains in diverse ways to articulate our quotidian consciousness. This paper, in its reading of Shiv Ramdas' novel, *Domechild* (2013), shows a world divided by technological capitalism. Here, spaces are symptomatic of an inherent contradiction in the society that embody a world commodified, capitalized, and infantilized. Using the oft-repeated thematic development of the ‘outsider’ who through his dint of hard work and merit, make us rethink on the nature of technological capital. The paper shall seek to examine what is the nature of dome? And how does this dome in conversation with neo-liberal dystopic space enunciates a world divided—but now in terms of merit that functions as the new class? And in such dystopic spaces, how will a hero emerge? Traversing and intersecting with space theorists like Gary K. Wolfe, the spaces in science fiction narratives function as dramatizing simultaneously the regressive and liberal elements of current political epistemologies. This paper, through its visualization of futuristic cities allow us to intervene in the obfuscation of marginal voices in our contemporary society. It makes us alive to the possibilities of reimagining our world anew.

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Keywords: Urban imaginaries, Futuristic Cities, Dome, Technological Capital, Dystopic Imagination.

Bio-note:

Indrani Das Gupta is working as Assistant Professor in the Department of English, Maharaja Agrasen College, University of Delhi, India. She is currently pursuing her Ph.D. from Department of English, Jamia Millia Islamia in the field of Indian Science Fiction. Her chapters have been published in Routledge (NY & London), Macmillan India, and Aakar Books while her articles have been published in several national and international journals. Das Gupta's specific areas of interest include genres and disciplines like science fiction, popular culture, detective literature, Victorian and Modern British literature, Sports culture, body studies, and border studies. She is also the Non-Fiction Editor of *Mithila Review: An International Journal of Science Fiction and Fantasy*.

Cultural Stereotyping and Gender Roles through Mahesh Dattani's *Dance*

Like a Man

Balaka Halder

Abstract

Patriarchy has manufactured gender stereotyping. Patriarchal psychology indoctrinates and binds genders with certain specific roles. If they deviate from their respective "gender roles" they are accused of disparate their cultural values. It not only subjugates and stereotypes women but also forbids men from pursuing their dreams. According to Indian *Vedic* literature, the art of dancing is patented by Lord Shiva the Purush, supreme of all men. Still, the misinterpretation of the definition of culture stigmatized "men" who strived to achieve

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their identity through the art of dancing. The demarcation of masculinity is nebulous but still ratified by the misinterpreted culture. Mahesh Dattani tries to break this notion of society through his two acts play *Dance Like a Man*. He canvases the brawl of a “Man” to develop his identity as a dancer. Dattani’s play *Dance Like a Man* intends to infringe the cultural biases and nullified the discriminated “gender roles”. One of the main characters of this play Jairaj, struggled his entire life to prove that his knowledge and grace in dancing does not define his masculinity. “Male-Dancer” – this oxymoronic phrase has become tautology at the end of the play. In this context, this paper named Cultural Stereotyping and Gender Roles through Mahesh Dattani’s *Dance Like a Man* intends to break the cultural stereotyped notion and aims to mirror the patriarchal domination and subjugation by tracing the existential crisis of Jairaj.

Keywords: Patriarchy, Subjugation, Stereotyped, Gender bias, Male-dancer.

Bio-note:

Ms Balaka Halder has completed her graduation in English literature from The University of Burdwan, West Bengal, India. She has completed her master's degree in English and Comparative Literature at Pondicherry University, Pondicherry, India. Currently, she is working as a faculty at the Department of English in Balagarh Bijoy Krishna Mahavidyalaya, a government-affiliated undergraduate college affiliated to the University of Burdwan, India.

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Culture and Gender Dynamics: Representation of Marginalised Women in the novels of Indian-English Women Novelists

Raktim Mukherjee

Abstract

The term 'culture' is a dynamic, comprehensive and panoptic term. According to the definition of 'culture' adopted at the World Conference on Cultural Policies (Mexico, 1982), "Culture... is ...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or a social group. It includes...modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. 'Gender' refers to the behaviours and patterns of activities that a society or culture deems appropriate for men and women. Thus it is conclusive from the definitions itself that gender roles are determined by culture. And it is quite obvious from the rubric of patriarchal capitalist social order that women have been assigned a passive role in the society with less personal autonomy, fewer resources at their disposal, and limited resources over the decision-making processes that shape their societies and their own lives. The condition of the 'third world' women is even more pathetic because of the double bondage of patriarchy and colonialism. Even after the end of the colonial rule, the gender roles have almost remained unaltered. However, there have been some recent trends which affirm some attempt to reassert their (women) identities and the emergence of the 'New Woman'. This paper endeavours to highlight issues like the position of women and the marginalised in the Indian society, the relationship of men and women among themselves, the continuation of the colonial oppression over women and last but not the least, the attempt of women to collapse the man/woman binary and emerge as the 'new woman' in post independent India, through a discussion of select works of some Indian-English women novelists like Kamala Markandaya, Anita Desai, Arundhati Roy, Gita Mehta etc.

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Keywords: Culture, Gender, Patriarchy, Colonialism, Indian-English Women Novelists.

Bio-note:

Raktim Mukherjee is a Research Scholar, Department of English (DEOMEL), Visva Bharati University and published Eight research papers in different International and National journals.

**Glocalization and Hybridized Syncretism in Gandhian Philosophy; Moral
Responsibility and Normatic Ethics: A Critical Analysis**

Shrabani Sarkar

Abstract

Without Ethics and Philosophy, life is valueless and it varies man to man's choice or way of life. Mahatma Gandhi has used 'non-violence' is an infinite personal practice and it does not harm to one's self and others in every circumstances, it is a way of life. To him, 'nonviolence' is both instrumentally and intrinsically valuable. It is used in three ways; as a simple lack of violence, as a method of political engagement and as a use of moral principal. His nonviolence depends on Normative Ethics, particularly Normative Factors Theory (Shelley Kagan) of 'harm'. By using this 'androgynous' and childlike feminine 'nonviolence', Gandhi encounters the 'machismo cult of colonialism'. His apolitical gendered resistance 'nonviolence' has used in local level but gradually it reveals at the global context politically (Nandy,1983). His vegetarianism and passive resistance against any kind of violence made him a glocalized hero. His 'hybridized' believes, as he has adopted the philosophy of Western thinkers (Ruskin and Thoreau) and his adaptation with Hinduism (avoid scriptural tradition of Hinduism), make him to accept the ideology of syncretism. His

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‘Satyagraha’ system of protest is a local and indigenous form of struggle and it is completely based on the philosophy of ‘non-violence’ and it spreads in global context by crossing the boundary of peripheral identity of nation. Among three ethics, Gandhi has chosen only Normatic ethics which deals how an individual should live and act. Normatic Factors Theory claims that saving lives are a correct moral factor. His notion of ‘Swaraj’ (self-rule) affects both individual and nation (Young, 2000). In this paper I would like to show how Gandhian philosophy and ethics affects individual life as well as political scenario.

Keywords: Cosmopolitanism, Hybridity, Syncretism, Localization.

Bio-note:

Shrabani Sarkar, a PhD Research scholar at the department of Philosophy of Raiganj University, Uttar Dinajpur in West Bengal. I am pursuing PhD on comparative study of Gandhian and Jain philosophy. I have completed M.A from Coochbehar Panchanan Barma University in 2017. I have published two or three articles in some prominent journals regarding my topic.

From Ethnic Hegemony to Ethnic Cleansing: Late Humanity

N. Lavanya

Abstract

The Rohingya are a minority community in Myanmar, who persistently go through a lot of troubles and tortures by their fellow citizens, due to the ethnic racism existing in the country. The biased rules of the dictatorship government challenged their survival and made them stateless refugees. There is hatred and bigotry towards the Rohingya, because of the ethnic hostility that has developed over centuries. Disregarding all the distress and afflictions gone

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through as people of a minority community, they build a new hope to live amidst discrimination. However, different challenges and complications arise due to the binary opposition of majority and minority in the society and force them to become refugees. The Rohingya not only receive hostility at their own home, but are also denied employment and many other ways of having a decent livelihood. They go through intricacies of torture, persecution and detention that are made up with a political motive, as they are considered as inferior people who do not belong to Burma. Most of the misconceived notions arise due to the cultural pride of the majority community that gradually turns into ethnocentric views and makes them hate the people of other culture, with no due respect to their good character or behavior. This paper explores the exorbitant hatred showered by the majority group on the people of Rohingya community in their country because of their own cultural dignity. It also seeks solutions to the problems of ethnic diversity that kills humanity. The paper is analyzed with reference to the novel *First, They Erased Our Name* by Habiburrahman.

Keywords: Rohingya, Ethnic Hostility, Refugees, Political Motive, Cultural Pride.

Bio-note:

N. Lavanya is a research scholar at Avinashilingam Institute of Home Science and Higher Education for Women, Coimbatore. Her research is focused on refugee narratives. Her areas of specialization are Translation and Drama. She is also a creative writer who has published short stories and poetry.

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**The Pitfalls of Being Moral in Northeast India: Literary Evidence from
Dhruba Hazarika's *Sons of Brahma***

Rohit Jahari

Abstract

Dhruba Hazarika's novel *Sons of Brahma*, on the surface, portrays a comprehensive engagement with the armed insurgency in Assam during the 1980s and 90s. Yet, upon intense scrutiny, the book reveals itself as Hazarika's elaborate attempt at uncovering a high-minded individual's thought process while negotiating his life in a turbulent socio-political environment. Hazarika brilliantly portrays the protagonist Jongom Hanse devoutly adhering to his conscience, which engenders repercussions that compel him to rethink his disposition to be persistently righteous. A scrutiny of this deceptively simple plot reveals Jongom's journey from being an honourable person to an individual willing to compromise on his moral standards. And this mental metamorphosis characteristically represents an affinity to the philosopher Friedrich Nietzsche's opinion on the transitory nature of moral values. Ultimately, through the novel, Hazarika distinctly calls for following one's conscience judiciously, concurrently suggesting that ignoring the impulse to act morally on specific occasions is an effective mode of existence in a social environment plagued with a violent insurgency. This approach steps outside the oversaturated theoretical readings of the Northeast Indian English novels through a postcolonial lens.

Keywords: Northeast India, Insurgency, Moral Impulse, Friedrich Nietzsche.

Bio-note:

Rohit Jahari is a PhD research scholar at the Indian Institute of Technology Ropar, Punjab. His current research project explores the interrelation between violence and morality in select Northeast Indian English novels, simultaneously approaching the region's unique socio-

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political history through an investigative lens associated with continental philosophy. His broad area of research interest is Indian English literature.

**Influenced Gender Identities: Analysis of Gender & Culture through the
spectacle of religion in *The Carpet Weaver***

Sanjana Chakraborty

Abstract

With perpetual shift in the connotations correlated with Identity and major associates like gender and religion, it is imperative to understand the incessant interplay between the two. The question thus lies, which one influences other in creation of a Social Being? And how do they pose the role of 'detering factor' in that creation?

The article explores the idea of how the gender and culture are overlapped, religion being one of the strongest associates is a cultural conceits which is always changeable. To analyze this, we would explore the work of Nemat Sadat, *The Carpet Weaver (2019)*, story of a homosexual boy's journey in a war-torn Afghanistan and migration to America and how 'the journey' shapes his identity, an endless search. The paper will analyze the work through the spectacle of existential crisis and 'double vulnerability' in correlation to one's gender and religion. Further, it will explore the practice of hegemonic/toxic masculinity portrayed in the novel as 'correcting the wrong'. The paper will analyze the duality of belief systems, in relation to contemporary times. "Religions have created, legitimated, enforced, oppressed, subverted, transformed, and liberated gender".

Keywords: Religious Homophobia, Hegemonic Masculinity, Identity Politics, Cultural Studies, Performativity.

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Bio-note:

Sanjana Chakraborty, Bachelors (2013-2016) and Masters (2016-2018) of Arts in English from Banaras Hindu University, India, NET (2019), is a Research Scholar in Department of Humanities and Social Sciences of National Institute of Technology Sikkim, India.

A Cross Cultural Exploration of Cultural Materialism and Subalternity in Selected Works of Divakaruni Banarjee

Dr Keshav Nath

Abstract

“Cultural Materialism” has risen to prominence in recent years, especially in English Cultural Studies. It is frequently associated with Raymond Williams' name, but it is a term that appears quite infrequently in his writings. It's a method of looking at present political concerns through the "mirror" of older works. Even though this new approach can elucidate a great deal about modern culture and society, it assures that the “historical” characteristics of the texts under consideration are not lost. The present paper delves into the details of cultural materialist theory as well as its scope. Furthermore, the feasibility of a cultural materialist perspective on Indian English writings has been briefly described. It also aims to provide a thorough overview of modern Indo-American women novelists and the subjects that they address in their work. It focuses on the social realities of Divakaruni Banarjee's literature. Feminism, female infanticide, colonization, patriarchy, terrorism, and the dowry system are among the social realities examined in depth in the study.

Keywords: Cultural Materialism, Subalternity, Historicity, Self, Feminism.

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Bio-note:

Dr Keshav Nath is an Assistant Professor in Department of Languages. He has published in National and international journals, Scopus, UGC care. He completed his PhD in 2012. He has 9 years of experience. He has authored two books. His area of interests are SLS, Cognitive Sciences and Critical theories. Currently he teaches undergraduate, post graduate and PhD scholars in Manipal University Jaipur. He has also supervised candidates for the award of the degree of PhD.

**Prayer as Method: Narrating the Cosmopolitan Pathos and the Homeless
in Khaled Hosseini's *Sea Prayer***

Md Sarfaraj Nawab

Abstract

Amidst all the cries about cosmopolitanism, globalization, and interconnectedness, homelessness is perhaps one of the most alarming exhibitions that underscores the nefarious side of the humane us. Civilizational advancements have garnered us some of the path-breaking achievements of the century concerning human culture and attitude to life. But no matter how loud we trumpet about the cause of humanity, a considerable portion of the human race is always left behind, very often lurching in inhuman treatments like inhospitality and revulsion from the rest. Such unaccommodating nature of humanity vilifies the philosophical discourses on cosmopolitanism and all. This paper seeks to unravel some of the depressing issues emanating from the refugee crisis in Syria as represented by Khaled Hosseini in his illustrated novel *Sea Prayer*. To substantiate the concept of cosmopolitanism, here I employ the Derridean notions cosmopolitanism and 'right to asylum'. The study will see the response of a globally granted author regarding a precarious crisis of today through a cosmopolitan lens. To achieve the stated purpose of the article, the study will try to understand and underscore the novel technique which the author has used as a method. The

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narrative in the novella is articulated as a prayer of a helpless father for the safe passage of his child and family to some safer shore. Though the book is innovative in its use of a number of pictures, the present study will centre on the verbal narration which encloses the pressing crisis of the refugees. This particular novel deviates from the beaten track and undertakes to tell the dismal story of the stranded family in a method which is at the same time new and arresting.

Keywords: Humanity, Cosmopolitanism, Illustrated-novel, Literature, Refugee-crises.

Bio-note:

Md Sarfaraj Nawab is a Maulana Azad National Fellow (PhD) in the Department of English at the Central University of South Bihar. His articles have been published in various national and international journals, as book chapters etc.

Islamic Postcolonialism in John Updike's *Terrorist*

Sanaila Ghufan

Abstract

Terrorist is a story by John Updike that tells the story of Ahmad, a young boy born to an Egyptian father and an Irish-American mother, who chooses the path of 'Islamic righteousness' to solve the problem of moral decay and corruption of the western society. Updike portrays the West as victim that is being targeted by Islamic fundamentalism, with no fault of its own. A young boy has been made a tool to push the idea of Islam as an enemy with the West as its victim. The novel also plays into the age-old stereotype of a white-saviour in the form of Jack Levy, Ahmad's school guidance counsellor, who saves the destruction of his country at the hands of the young 'terrorist'. The novel portrays the Islamic culture as being interdependent or lesser than the West, which has always been independent and has forged its own path in the world. The cultural stereotypes present in this work are dilapidated and shoddy. A young Muslim boy being so fed-up with the moral

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decay of the western society that he plans to teach it a lesson', in addition to this his actions are fueled and supported by an imam of a local mosque, furthering the idea that religious Muslims dwell on extremism and mosques being hubs of terrors where Muslims gather to plot the 'end of civilization' as we know it. This paper aims to apply Islamic-postcolonialism, a theory by Hasan Majed, which aims to apply the anti-colonial resistance methodology of postcolonialism, from a Muslim perspective. It aims to answer the questions: 1) How Muslims have been portrayed in the work? 2) Is the depiction similar to that done in the colonial era & 3) Does the writer's religious commitment manifest anywhere in the novel?

Keywords: Postcolonialism, Culture, Orientalism, Othering.

Bio- note:

Sanaila Ghufraan, is a research scholar from the English department of Maulana Azad National Urdu university. She is currently pursuing my research on portrayal of Muslims in literature. She was primarily motivated to take on such a topic after getting highly influenced by Edward Said's *Orientalism* (1978). Said has aptly pointed out the distortions in the image Muslims present in western literature, her research is strongly based on his work. She is also an avid reader of feminist works of Simone De Beauvoir, Sylvia Plath, and Amelia Jones etc. she is also currently reading into the theory of ecocriticism.

**Anthropocentric, Cultural and Climatic Dimensions of Globalization in the
Select Works of Arjun Appadurai and Dipesh Chakrabarty**

Humah Khan

Abstract

Globalization may be defined as the ongoing economic, technological, social and political integration of the world that began after the Second World War. Therefore, globalization encompasses multifaceted fields and consequently, it is likely to leave an impact on

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multifarious aspects of human life. In the paper, the author shall focus on comprehension and analysis of the causal factors of globalization and the prospective influence that it has on our lives in the select works of Arjun Appadurai and Dipesh Chakrabarty. The author shall throw light on some outright factors like mass media, and international economic relations as the causal factors of globalization. For instance, mass media has facilitated the cultural dimension of globalization. The universal access to electronic mass media has enabled an understanding of cross-cultural dynamics and has also led to the acquisition of new languages. Hence, the author shall highlight cultural intermingling and linguistic versatility which could be credited to globalization. Nevertheless, many theorists advocate that cultural intertwining at the global level might result in cultural homogenization which could, in turn, hegemonize indigenous cultures. In this context, the author shall discuss that whether globalization could be perceived as the propagating agent of cultural homogeneity or cultural heterogeneity. Further, the author shall lay emphasis on the economic aspect of global interconnectivity that is encapsulated by globalization. For instance, in the clothing industry, purchasing clothes from the clothing outlets in a country has an economic impact on the manufacturers of those clothes who reside in another country. This economic impact is a testimony of the fact that the global networking has blurred the lines between the local and the international, thereby aiding the welfare of human beings as a whole. Beyond the economic and cultural interconnectedness, the author shall discuss the complex relationship between environmental issues and globalization, thereby imparting ecocritical colour to globalization, broadening and exploring its horizons in turn. In this context, the author shall centralize anthropocentric activities in the picture of globalization, thereby portraying global capitalistic forces as the catalysts to environmental destruction and the need to demarcate between the wealthy and the proletariats in terms of their contribution in climatic degradation.

Keywords: Globalization, Cultural Intertwining, Linguistic Versatility, Anthropocentric activities, Ecocritical colour.

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Bio-Note:

Humah Khan is currently a Research Scholar of English Literature at Aligarh Muslim University, Aligarh. She is an avid reader, an articulate writer, a dedicated researcher and a public speaking enthusiast. She has a keen interest in writing research papers and chapters in journals and books respectively on a diverse range of topics in the field of English language and literature, Cultural Studies, Global Studies, Education and Gender Studies. She has also represented her university in various National Debate and Oratory competitions and has won numerous accolades for her institute. For instance, she was awarded the "Best Speaker" prize in "Miraas National Debate Competition" at Jamia Millia Islamia in 2016. Due to her consistently excellent academic and co-curricular performance, she has been the recipient of various awards and medals, including, "The President of India, Dr. Shankar Dayal Sharma Gold Medal" in 2015 at the annual convocation ceremony of Aligarh Muslim University, Aligarh. She has also served as a Post graduate educator at Senior Secondary School (Girls), Aligarh Muslim University, Aligarh for almost one and a half years.

**When the Dead Continues to Live: Mapping the Deathscapes in the
Contemporary Times**

Glinco Piyus

Abstract

Predominantly found in the field of archaeology and human geography, the study of deathscapes has facilitated the exploration of the role of space and place in human mortality. The cemeteries, graves, monuments, war memorials reveals much about the basic human institutions. Deathscapes offer a reflection of the living world and its division in terms of gender, equality and exclusion (Muzaini). Maddrell and Sidaway in the book Deathscapes: Spaces for Death, Dying, Mourning and Remembrance brings in intersection between the spatial and temporal phenomenon of deathscapes. The proposed research would look into concept of deathscapes in the Indian context. With its diverse cultures, class structures and

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vast geographical area, the concept of deathscapes in India has to be put under the lens of research. For the same selected contemporary Indian movies will be analyzed through the theoretical lens put forward by Foucault, Soja, Michiel Dehaene to show how the idea and portrayal of deathscapes have evolved in the Indian context.

Keywords: Death, Deathscapes, Culture, Heterotopia.

Bio-Note:

Glinicy Piyus is a post graduate of Master of English Language and Comparative Literature from Pondicherry University in 2021. She completed her under graduation from Vimala College, under the University of Calicut in 2019. She has qualified various national level examinations such as UGC JRF and GATE. Currently she is preparing to pursue her career in the academic research field.

**Counter Hegemonic Representation of the Marginal Through the Tropes of
Body Politics, Memory, and Community Consciousness: A Socio-cultural
Re-reading of Mahasweta Devi's *Rudali***

Neha Swarnakar

Abstract

Ashcroft says "Marginality is the condition constructed by the posited relation to a privileged centre" and so the process of abrogating the "centre" characterizes the fabric of marginal experience. The spectrum of marginality, therefore weaves another narrative of counter-hegemonic discourse. Mahasweta Devi's *Rudali* apparently offers the demonstration, how the socio-economic-religious establishments inflict oppression and exploitation against the marginal or the subalterns. This novel showcases the multiple layers of hegemonic agencies which constantly try to shut the mouth of the oppressed. But the twist is that the novel also brings the evidence of the counter-hegemonic discourse. It showcases subaltern resistance

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against such classes and upholds the potential of counter-initiatives through different tropes of body politics, memory and community consciousness. Mahasweta Devi puts the voice to the subalterns and empowers the marginal by projecting alternative possibilities through the tropes of memory or orality, body politics and class consciousness. This paper attempts to re-read *Rudali* from the socio-cultural context and expose that counter-hegemonic representation of the marginal through the subversive agencies of body politics, memory and community consciousness.

Keywords: Marginality, Body politics, Memory, Community Consciousness, Empowerment.

Bio-Note:

Neha Swarnakar, Completed her B.A (2013) and M.A (2015) from Kalyani University and B.Ed. (2017) from Union Christian Training college, at present studying at Raiganj University as a M.Phil. Researcher (2019-2020).

Michael Ondaatje's *Anil's Ghost* as a Public Discourse

Dr. P. Veerasamy

Abstract

Michael Ondaatje's *Anil's Ghost* is set in the 1980s. This decade is known for the eruption of ethnic violence in Sri Lanka. Set during the historical moment of the country, it investigates the abduction, disappearance, torture and death of innumerable innocent people during the course of the civil war. Their voice is unheard and a terrible concealment took place about their disappearance. Uncertainty was the trend and the ordinary people became prey to it. The political situation of the country orchestrated the entire scene of tormenting everyone and was annihilating an ethnic community from the country by destructing their identity initially and extinguishing them at the end. The unheard life of these people is more blood-curdling. This paper makes a public discourse of Michael Ondaatje's *Anil's Ghost* through exploring how

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was an ethnic minority targeted inhumanly and uprooted through necropolitics and also exposes human rights violation to the wider audience.

Keywords: Ethnic Violence, Abduction, Disappearance, Torture Identity, Human Rights Violation.

Bio-Note:

Dr. P. Veerasamy is an Assistant Professor of English and the Head of the Department of English Language and Literature, Arul Anandar College (Autonomous), Karumathur, Madurai District, Tamil Nadu. He has been teaching English for seventeen years. He has edited a book, namely, *Socio-Cultural Impacts in Literature* (2016). Besides, he has published 12 research papers in national and international journals and 12 of them have appeared in books. He has been the Co-editor for the English Readers, *Communicative English – I & II* (2012), *English for Effective Communication – I & II* (2015), *English through Prose and Short Story – I & II* (2018) published by the Department of English, Arul Anandar College (Autonomous), Karumathur. He is the Co-editor of the English Bridge Course Manual in 2021.

**Re-writing the History through *The Glass Palace* and *The Hungry Tide* by
Amitav Ghosh**

Dr Sriparna Chatterjee

Abstract

This paper on Amitav Ghosh's two novels—*The Glass Palace* (2000) and *The Hungry Tide* (2004) will interrogate how the lives of the people had been affected by colonization and highlight how the migrants continued to live in utter destitution even in postcolonial condition. Though the two novels are set up in different historical backgrounds, the destiny of the migrants is the same in both the novels. Amitav Ghosh attempts to interrogate and recreate marginalized histories and identities here and in the process, he critiques the

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hegemonic structures of power and knowledge. In his polyphonic narratives he digs out the history of the backward or the subaltern, and in the process tries to fill the gaps and silences in history. *The Glass Palace* reflects on the condition of the migrants after the annexation of Burma. This historical novel rewrites a very important episode from history and in the process shows how life lost its natural rhythm with colonization. Set against the backdrop of Partition of the erstwhile Pakistan into Pakistan and Bangladesh, *The Hungry Tide* narrates the struggle of the refugees of the Morichjhapi and how these poor people are mercilessly butchered in the hands of local administration in the name of wild life conservation in postcolonial India. This novel also critiques the failure of the government in independent India to provide security to the weaker sections of the society.

Keywords: Migrant, Refugee, Subaltern, Women.

Bio-note:

Dr. Sriparna Chatterjee is presently working as an Assistant Professor in the Department of English at St Xavier's College, Burdwan. She has received her PhD from Viswa-Bharati University. She has more than fourteen years of teaching experience and has contributed papers in many National and international Journals. She has also contributed two book chapters on Amitav Ghosh. Her areas of interest are postcolonial studies, subaltern studies and gender studies.

Tracing the Code of Morality and Ethics in Multicultural World: A

Comparative Study of History and Literature

T. Ganga Parameswari and V. Natchathiraselva Kumari

Abstract

We are living in a world of mixed culture. Globalization and Digitalization has called for a uniform code of transferring messages. Yet the human race seems to lose its own cultural fervour amidst this higher level of multicultural exchanges. This article tries to identify the code of morality and ethics perceived through the lens of literature and history. Ethics are the

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set of moral principles that guide a person's behaviour. These morals are shaped by social norms, cultural practices, and religious influences. Ethics reflect beliefs about what is right and wrong. To the postmodern mind, right and wrong is redundant. The social conventions create morality, this culture determines what is permissible and impermissible in a society. The philosophy of morality and ethics is always under severe criticism. Developments in social sciences have taught us that diversity is the norm. Morality is no more than a matter of opinion. Opinions vary from culture to culture, that could not be judged by objective or absolute standard. In any human society, certain beliefs will be construed as unethical. Yet there prevails a standardised system of following and analysing morals in every community. A comparative analysis from both the historian and literary perception would recommend some clear identification amidst heterogeneity of human beliefs and practices.

Keywords: Globalization, Digitalization, Cultural practices, Morality and Ethics, Heterogeneity.

Bio-note:

Dr. T. Ganga Parameswari, working in V.V. Vanniaperumal College for Women, Virudhunagar as Assistant Professor of English. She has been serving the same institution for 14 Years. She has got her 9 Research Articles published in Referred Journals, and presented papers at National and International Conferences. She has also been served as Resource Person in various institutions.

Culture Gender and Social Media During Pandemic

Dr. Richa Sharma

Abstract

In the times of world community becoming reality, the recent pandemic has forced everyone to rethink and reconsider playing the stereotypes anymore. It has compelled to redefine

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boundaries and reshape the whole gamut of social political and cultural structure of society at large. This also comes true for gender roles and the cultural stereotypes associated with them. Culture affects and shapes the thinking and performing of human activity. The surroundings in which one lives, defines and shapes one's attitude, belief system, emotions, behaviors and social roles one plays. The same goes for the stereotypes attached with gender and the roles they play. It has been widely recognized that media can play a substantial role in promoting and circulating not only information but also social and cultural stereotypes. The introspection of the media depiction of these gender stereotypes and how far it has managed to affect as well as get affected by the transformation of culturally defined stereotypes is the subject of this paper. In a nutshell this paper tries to examine the depiction of changing gender stereotypes in India and Indian culture especially during the recent pandemic through the kaleidoscope of media especially the social media.

Keywords: Gender Stereotypes, Indian Culture, Social Media, Transforming Gender Roles, Pandemic.

Bio-note:

Dr. Richa Sharma, Assistant Professor of Political Science, Kishan Lal Public College, Rewari, Haryana, India for past seven years. Having overall experience of about 15 years working as Assistant Professor of Political Science at Dewan Law College, Meerut, (UP), R.B.D. College Bijnor, (UP).

Bulbbul: Breaking the Culture of Silence

Madhumita Kundu

Abstract

Feminism has always been a significant subject matter of discourse, though numerous groups try to suppress it with the false charge of being cliché and overused. But the acts of barbarity and brutality against female have not been diminished and we often see these pictures of

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violence against women through various popular media. In a patriarchal country like India, women have always been oppressed in the name of religion and culture. One such story which has been released last year is *Bulbbul*, a Hindi language thriller film written and directed by Anvita Dutt which was released online via Netflix. The narrative reveals the entangled lining of a wealthy Bengali zamindar family and the positions of women in their household. Not only the issue of patriarchy is portrayed there, it also shows the issue of environmental crisis and habitat loss, which is also an alarming reality all through the globe. Challenges related to disability are also represented there. Disability is portrayed both positively and negatively in the movie. My paper aims to show how this movie breaks all the stereotypical image related to gender, disability and culture.

Keywords: Patriarchy, Gender, Culture, Disability, Ecology.

Bio-note:

Madhumita Kundu, is a Ph.D. research scholar in the department of English and Foreign Languages at Guru Ghasidas Central University under the supervision of Dr. Manish Shrivastava. She has received her bachelor's degree in English from Jagannath Kishore College, Purulia (W.B.) and master's degree in English from Banaras Hindu University. She has also qualified UGC NET JRF in 2020.

Queerness in the Islamic Nation-state: A Biopolitical Reading of Samra

Habib's We Have Always Been There and Nemat Sadat's The Carpet

Weaver

Bidisha Mukherjee and Sucheta Mandal

Abstract

In the postcolonial, heteronormative nation-state, queerness is western degeneracy and therefore antinational. Queerness becomes a threat to the heteronormative policy makers. After the colonial invasion, the imperial behemoths asserted their supremacy and need for intervention also through denouncing the natives as perverted, incestuous and rampant in

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transgression of normative sexual orientation. During the years of consolidation of national identities, most of those countries felt the tension of gaining validation from the Western nation state vis-à-vis upholding their own traditions. In an ironic turn of fate (read politics), it is the Western countries which have now, at least comparatively, become the safe havens of the LGBTQIA+ population, through years of activism to holistically uphold the Enlightenment ideal of individualism. Nemat Sadat's novel *The Carpet Weaver* and Samra Habib's memoir *We Have Always Been There* are different in their genre but thematically they complement each other. Both the texts offer intimate details and a nuanced understanding of the traumatic experiences faced by the homosexual protagonists in a culture where queerness is not only looked down upon but is also criminalized. In their search for sustaining love, the protagonists went through several social and mental crises that delineate the differences of thought resulting from their different biogeopolitical circumstances. Also, any traditional heteronormative family has found it hard to recognise their children as queer, but above all those children has a profound need for parental support. In this paper, we are going to look at how body politics shape power relations within the family and within one's community. We are then going to discuss the question of monogamy in queerness. Both the texts are written in the backdrop of Islam's response to queerness in recent times. It is as *Muslim* queers that the authors write the texts. The paper will also think on whether liberation was only possible away from Islam, and if yes, why they still earnestly want to retain the connection.

Keywords: Body politics, Biopolitics, Queerness, Queerness in Islam, Heterosexual Nation-State.

Bio -note:

Bidisha Mukherjee is currently pursuing her PhD at IIT Kharagpur. She has completed her MA in English from English and Foreign Languages University, Hyderabad (2020), and BA (Hons.) from the University of Burdwan (2018). Her areas of interest include Modernist poetry, contemporary Indian literature, queer studies, critical theory, and philosophy of literature.

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Sucheta Mandal qualified June 2020 UGC NET. She has completed BA (Hons.) in English from the University of Burdwan (2017) and MA in English from Bankura University (2019). Her areas of interest include Ecogothic, contemporary American literature, queer studies and critical theories.

Culture and gender differences in Bhabani Bhattacharya's *A Goddess Named Gold*

Ratna Prabha Kalyan

Abstract

Here presenting the world most worried topic sexual differences in which we can identify about culture and gender. As we know Bhabani Bhattacharya is a distinguished novelist cultural historian and political scientist. He is positively one of the significant scholarly powers who have contributed in extra ordinary measure to the improvement of Indian fiction in English. It is an attempt to highlight Bhabani Bhattacharya's *A Goddess of Gold* with the concept of culture and gender discrimination. Here focus on the defenses on gender and behavior. Culture can be defined as the systems of knowledge shared by a relatively large group of people. Bhattacharya highlighted in the novel the bilateral between genders. In his writing, he was not merely delightful and a creative story teller which he was, but as we read his writings, we hear a dialogue between man and his situation between man and man and between man and the ideas he lives by. Here we can recognize that, how only man and man can discuss with their self and about satiations. The characters are introduced one by one in a leisurely manner and we meet among them a pretty girl, a wandering minstrel and a luxuriously mustachioed seth. Skillfully blending fable and reality it delves deep into the human mind. Here Bhabani Bhattacharya shows in his novel that how opposite gender hard on weaker gender, they always shows their power and never want to be in equal to them.

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Here also showing that a woman cannot take participate in a election just because she is opposite gender these all because rubbish tradition These are India's culture that matters depend on gender. Briefly, the article refers to: importance of communication in transmission of roles of those two sexes, cultural dimensions that reflect role differences in various cultures, discrimination issues and ethics of sexual difference.

Keywords: Gender, Tradition, Sexual, Differences, Culture.

Bio-note:

Mrs Ratna Prabha Kalyan is a research scholar in the Department of English, Magadh University Bodhgaya, Gaya Bihar. She has attended and presented papers in some nation and international conferences and workshops.

Colliding Cultures, Negotiating Identities: Dimensions of Gender and Ethnic Othering in Shyam Selvadurai's *Cinnamon Gardens*

Godhuli Goswami

Abstract

The diasporic Sri Lankan author Shyam Selvadurai's *Cinnamon Gardens*, published in 1998, can at best be described as an attempt to correlate the epistemics of political ideologies and gender normativity from the prescient perspectives of two of its most important characters – Annalukshmi and Balendran. Selvadurai's debut novel *Funny Boy* was a narrative articulation of the synergy of the personal and the political set in the turbulent times of the Sri Lankan Civil War. *Cinnamon Gardens* which is the author's second novel can be said to be a continuation of the central thematic concern of the previous novel in as much as it talks about the pervasiveness of the national problems set in 1920s colonial Sri Lanka affecting individual destinies of the characters that populate its pages. The locus of narrative

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enunciation in *Cinnamon Gardens* is the individual quest to search for agency in the face of ossified dogmatic beliefs that form the basis of hegemonic power equations. The novel strives to address issues of gender discrimination, the pitfalls of negotiating non-conformist queer subjecthood when confronted with heteronormative practices and the idea of nation-building with the British colonisers preparing the way for the gradual transfer of political power. In this paper it is my intention to address issues of alterity, gender oppression and the nascent stages of nation formation within the larger context of the socio-cultural hegemonic discourse that nonetheless is rendered porous and vulnerable when faced with individual and collective resistive action.

Keywords: Nation, Colonial, Gender, Queer, Discourse, Hegemony.

Bio Note:

Godhuli Goswami is Assistant Professor in the Department of English at Dr. APJ Abdul Kalam Government College, Kolkata. She is pursuing her doctoral studies in postcolonial literature from the University of Calcutta and her academic areas of interest are gender studies, postcolonial literature and popular literature. She is also associated with the study of Spanish language and literature. She has presented papers in a number of national and international conferences and has also published research papers in various peer-reviewed journals.

**Queer Desire in a Deformed Body: Interrogating the Politics of
Normativity in Firdaus Kanga's *Trying to Grow***

Purusattam Rajak

Abstract

Firdaus Kanga's semi-autobiographical novel *Trying to Grow* narrates the story of a physically challenged Parsee-boy Brit, gay by sexual orientation, in the backdrop of traditional orthodox Indian society. The novel, set in the claustrophobic town Mumbai unfolds how a boy born with an incurable disease, 'Osteogenesis imperfecta', undergoes

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several layers of objectification and marginalization at the hand of discriminatory societal norms because of disability and queer sexual orientation. The primary locus of the paper will be to explore how Kanga in this novel endeavoured to critique societal attitude of linking compulsory able-body with sexuality and in so doing, attempts will be made to locate how society creates normative patterns of behaviour. It will also enquire how his disabled protagonist with sexual transgression negotiates with various social and cultural imperatives to get rid of his existential crisis for having a stable and dignified identity. This paper will also examine how this particular narrative dramatizes the journey of self-development achieved despite the protagonist's double-marginalization.

Keywords: Disability, Queer, Transgression, Homophobia, Marginalization, Normativity.

Bio-note:

Purusattam Rajak has completed M.A from Sidho Kanho Birsha University in 2019. He has cracked Net JRF and W.B Set in the same year. Currently he is pursuing Ph.D from the same university on Gender Studies.

The Taste of Salt: Identity, Memory and Food Culture of the Mizo Tribe

Lalnienga Bawitlung

Abstract

The Mizo people are believed to have come from northern Yunnan Province in China to Hukaung Valley in Myanmar around 4th century A.D. and made their entry into the forested mountainous regions of Northeast India, later known as Mizoram, in the late 17th century A.D. This paper attempts to study the nomadic life of the Mizo people that sets them apart from other race in relation to their food and their memory functions. As far as Mizo History books go, Mizo people hardly stayed in a fixed location for long until they entered the present Mizoram; the most likely reasons being feuds and battles. This unsettling life required them to live an extraordinarily simple life to save time since they had to move out from one place to another to escape or strategize at short intervals, which in turn demanded them to prepare their food as simple, easy and quick as possible. There are no complex food cooking

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processes as such for this tribal people, especially with the local cuisines, even to this day. The term food is generally associated by the Mizo people with rice and whiteness; most of the vegetables or meat were eaten boiled; and half a century back edible-oil was really scarce for its main source was pig fat, salt still rarer and a delicacy. The Mizos say *Chibai* at greeting and farewell while shaking hands and this particular Mizo word literally translates 'to cook with salt' comparing the value of the salt and the gesture to signify treasured bonds between themselves. This study expound show the simple ways of life of the Mizos parallels their memory functions to an extent using their food tradition as a trajectory.

Keywords: Mizo, Food, Identity, Culture, Memory.

Bio-note:

Lalnienga Bawitlung is a research scholar pursuing Ph.D. in the Department of English, Mizoram University, India.

Impact of Online Learning on Learners' Psycho-Physical Health

Mohammad Hasan

Abstract

The present research paper posits to assess the impact of online learning on the learners with reference to their psychological and physical health. Online survey shall be conducted to draw the sample from the students belonging to academic institutions of the country by using the self-developed questionnaire. Simple per cent analysis will be operated on the data for the analysis purpose. As we know that online learning was the only ray of hope for educational stakeholders during Covid-19 lockdown. It propelled the educational system and carried out the responsibilities entrusted upon it during pandemic. Entire teaching learning scenario got change into virtual learning. Online platforms got the chance to prove their effectiveness and also did the same as expected from them. Whether be it government or private educational institutions were forced to welcome the online learning system through compatible online platforms suitable to them. Learning materials made available to learners in soft copies for

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which different websites and mobile apps were launched at national level. Teachers and learners both found themselves busy in adapting the new teaching learning process where traditional education system had been collapsed due to the national lockdown imposed because of Covid-19 outbreak. But the sudden transformation in education system from traditional to virtual education system spelled out the Psycho-Physical issues among the learners as they were and are at the ends of maximum exposure to the electronic gadgets. Over and unscientific use of electronic devices have the negative and dire impacts on the human' psycho-physical health and that too have been experienced by parents, teachers, counsellors and medical practitioners.

Keywords: Impact, Covid-19, Online Learning, Psycho-physical health.

Bio-note:

Dr. Mohammad Hasan is an Asst. Professor of MANUU-College of Teacher Education, Darbhanga, Bihar.

Status of Yaithibi Women in Manipur

Heikham Chanu Jenny

Abstract

Yaithibi is one of the Scheduled Caste communities in Manipur, a state in North-Eastern part of India. They are one of the least developed Scheduled Caste community in the state with a very few populations. The total population of the Yaithibi according to 2011 census is 548 of which 285 are males and 263 are females. They constitute around 1% of the total population of Scheduled Caste in the state. Historically, the Yaithibis are the exiled people and were treated as untouchables. They cannot be purified by rituals like the other castes and were eternally degraded for generations. Generally, Manipuri women are hardworking and industrious but for the Yaithibi women, there is not much room for development as there is social discrimination meted out to them. This paper will attempt to analyse the status of

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Yaithibi women and how much of development has been there so far. It will also discuss about the issues confronting Yaithibi women.

Keywords: Yaithibi, Scheduled Caste, Status.

Bio-note:

Heikham Chanu Jenny is a Research Scholar in the Political Science department of Manipur University, Canchipur, Imphal.

**Rewriting the Home and the Homeland in the Partition Narratives:
Culinary Citizenship in Nadeem Zaman's Novels**

Namrata Chowdhury

Abstract

The Partition of the Indian subcontinent has been an area rife with scholarship and with the increasing turn towards memory studies, I propose to revisit the site of the borders from the field of gastronomy. The discursive practices employed in the mapping of memories through fictional landscapes and narratives by Nadeem Zaman, the Bangladeshi-American author will potentially open up the spatial coordinates to interpretation, with the focus on the eastern borders and specifically the Bengal borders. The history of the nations will be revisited in an attempt to register the challenges of cultural opposition through the culinary registers thereby threatening the legitimacy of the divide. The gastro-nostalgic culinary landscape authored by Nadeem Zaman addresses the gaps in the cultural memory of the Partition. The novels by Nadeem Zaman would re-write the ideas of 'home' and the 'homeland' through the focus on the idea of 'culinary citizenship'. The paper also proposes to situate the culinary register with the broader discipline of memory studies and claim its space in what Alleida Assmann would call the 'archive', though 'trauma' studies have dominated the 'canon' of cultural memory of the Partition of the Indian subcontinent.

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Keywords: Cultural Memory, Partition, Home, Culinary citizenship, Gastro-nostalgia

Bio-note:

Namrata Chowdhury is an Assistant Professor at St. Xavier's College (Autonomous), Kolkata since 2019, before which she has served Pakuahat Degree College, Malda, and West Bengal, as an Assistant Professor at the Department of English as in the year from the year 2017 to 2019. She has previously held Guest Faculty positions at Ramakrishna Sarada Mission Vivekananda Vidyabhavan, Seth Anandram Jaipuria College (Morning), and at Naba Ballygunge Mahavidyalaya. She has presented papers in national and international seminars and conferences and published in academic journals. She is also a doctoral scholar at the Department of English, West Bengal State University. The subject of her doctoral research is the mapping of the city, Calcutta through a decoding of the culinary registers in select non-fiction works by the migrant and immigrant authors. Her research interests also include the city and the space, postcolonial literature, Indian English Literature, popular culture, cultural studies.

“Look Who’s Back”: A Study of the Rise of Orthodox Power

Payal Dahiya

Abstract

Suffering is created through orthodoxy. The orthodoxy is in turn implemented by aesthetic violence presented to the common man as a consumer. Due to orthodox categorical thought, even revolutionary zeal becomes teleologically defined and lacks the romance and the abstraction that is fundamental in keeping humanity within the revolution. It is humanity that differentiates terrorists from revolutionaries, fundamentalism from revolutionary zeal. The lack of romance and thus humanity in any kind of resistance to such orthodox power makes it a hollow structure that can easily collapse. The rise of one is more often than not, a

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consequence of the failure of another. The lack of strong resistance feeds to the false equilibrium the power tries to portray. Common man, being at the centre of such false equilibrium tries to free himself of the suffocation of the inexpressible; caught up within the imagined peace while being rooted in the real violence of it all. The tale of degradation that is thus written for that common man is so disturbed and violent that the only way out that man could ever make is through achieving linearity of thought. This linearity of thought that becomes his last hope, serves as an elixir to the orthodox power and their abstract violence. The linearity in thought leaves no room for passion and where there is no room for passion there is no room for intellectual and humanitarian thought. Lack of intellectual thought and discussions subdues any resistance to the rise of the orthodox power.

Keywords: Revolution, Resistance, Orthodoxy, Political Ritual, Suffering.

Bio-note:

Payal Dahiya is in the final stages of M.Phil. in English from the School of Humanities and Social Sciences, Guru Gobind Singh Indraprastha University, New Delhi. Her research focuses on manifestations of conflict, trauma and resistance in world literatures. She plans to work on interdisciplinary approaches to conflict and resistance for her doctoral research. She is also interested in investigating the notion of revolution in different socio-political realms.

**Negotiating Identity: A Postcolonial Reading of Chimamanda Ngozi
Adichie's Novels**

Janet Lawmsangzuali

Abstract

The novels of Chimamanda Ngozi Adichie are immensely pertinent to postcolonial feminism and cultural studies. *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006) and *Americanah*

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(2013) deal with contemporary cultural issues like the under representation of various cultures and identity questions that prevail in Nigeria and the USA. Women in formerly colonized regions have been known to be doubly colonized- both by the imperial government and by their condition of being women. Western feminism was under attack for their failure to recognize the conditions of postcolonial women and for their homogenizing tendencies of the conditions and experiences of Third World women. It is in this scenario that critics like Chandra Talpade Mohanty and Kimberle Crenshaw become instrumental. They address the state of women being doubly colonized by proposing "solidarity" and "intersectionality" respectively, to account for diversity and differences. If *Half of a Yellow Sun* deals with women in Nigeria during and after colonial rule while the nation was in the heydays of building itself, *Americanah* deals with the postcolonial country's relationship with other countries, and how various international laws, policies affect the new nation. At the same time, the cultural flux and the resultant questions about identity of the nation of Nigeria immediately from when it first gained its independence from British rule till contemporary times is covered at length by these three novels. Therefore, Stuart Hall and his formulations on cultural identity and diaspora, Homi Bhabha and his theories on postcolonialism such as "ambivalence" and "hybridity" are also indispensable to the study of the novels. The study into the novels can surely bring fresh perspectives and ideas to further enrich the fields of postcolonialism, cultural studies and perhaps answer some of the questions of identity.

Keywords: Postcolonialism. Postcolonial feminism, Intersectionality, Identity.

Bio-note:

Janet Lawmsangzuali is a research scholar at Mizoram University. Raised in a family of teachers, she grew up with the love of reading and eventually acquired her Master's Degree from Mizoram University in the Department of English. Her passion for reading and writing go hand in hand, and some of her poems have been published by North East writers in an attempt to encourage and support young, aspiring poets. She is interested in the fields of Cultural Studies, and Postcolonial Studies and hopes to complete her PH.D on these topics.

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She hopes to be able to share what little knowledge she has gathered for the betterment of society.

**Victims of caste and gender culture: the representation of Dalit women's
issues in Indian film narratives**

Dr Parveen Kumari

Abstract

“Culture” can be defined as “the customs and beliefs, art, way of life and social organization of a particular country or group” (*Oxford Advanced Learner's Dictionary*, def.1). This way of life is shown in their behaviour, habits, and attitudes toward each other. The old-tradition of caste system has divided the Indian society into various sections which has given birth to social inequality. The basic features of the caste system are: ‘birth-ascription, endogamy, ritual pollution and traditional occupation’. The system has made *Shudras* and untouchables, the lowest castes, the victims. Cleaning the dirt and debris with their own hands for centuries, they are always treated as dirt and filth in society bearing all sorts of insult and hatred. They are kept to the margins of society and to the majority even access to knowledge is a dream. Dalit is a self-adopted term used by this marginalized section of society. Within the caste pyramid, Dalit women lie at the bottom like crushed and wasted ash. Dalit women are ‘Dalits among Dalits’ as they are the victims of caste and gender culture, hence, doubly marginalized.

Film narratives are the mass media as these narratives reach to large audience. Hence, these narratives are important cultural documents that present the problems of the society and also influence the audience's perception regarding a particular issue. Taking this as background the paper attempts to highlight the representation of Dalit women's issues in selected Indian film narratives: *Achhut Kanya* (1936), *Sujata* (1959) and *Article 15* (2019). Dalit women are victims of casteism and sexism.

Keywords: Dalit women, Caste, Gender, Culture, Film narratives.

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Bio-note:

Parveen Kumari (MA, Ph.D. UGC-NET JRF, J&K SET) is from Jammu, Jammu and Kashmir, India. Her area of research is Subaltern writings and her specialization is in Dalit literature. She has published one book *Distinctive Voices of Distress and Narratives of Sufferings: A Study of Dalit Women's Writings* and 13 papers in national and international peer-reviewed journals. Presently, she is working as Assistant Professor in the Department of English at Central University of Jammu, India.

**Personal and Political Ambedkar: An Analysis on the Formation of
Ambedkarism in Indian Intellectual Discourse**

Muhammed Jabir M.P

Abstract

It is an unchallengable notion that Ambedkrite discourses gave shape to the Dalit discourses in India. . His personal sufferings as a Dalit and his exposure to Western ideas and rational thinking built in him the confidence to challenge the orthodox Hindu social order and reconstruct the society along the ideas of equality, liberty, fraternity and respect for the dignity of all including the marginalized. He fought for the inclusion of the Dalits in different spheres of life. He awakened in Dalits the zeal to fight for social justice and their rights through his speeches, thoughts and reforms. This paper analyses how Ambedkarism gives impetus to the Dalit discourses and provides the prospect of an egalitarian polity. It is also an attempt to develop an analytical framework to gauge his contribution as a fighter for social justice.

Keywords: Ambedkar, Casteism, Dalit Discourse, Postcolonialism.

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Bio-note:

Muhammed Jabir MP is currently serving as Assistant Professor in Post-Graduate Department of English, KMO College of Arts and Science, Koduvally. He also worked as Guest Lecturer in Sir Syed College, Thaliparamba and Farook College, Kozhikode. He did his MA in English and Comparative Literature from Central University of Jammu, Jammu and Kashmir. Dalit Literature, Postcolonialism, Subaltern studies are his major areas of interest.

**Victims of Caste and Gender Culture: the Representation of Dalit
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Dr Parveen Kumari

Abstract

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Keywords: Dalit Women, Caste, Gender, Culture, Film Narratives.

Bio-note:

Dr Parveen Kumari (MA, Ph.D. UGC-NET JRF, J&K SET) is from Jammu, Jammu and Kashmir, India. Her area of research is Subaltern writings and her specialization is in Dalit literature. She has published one book *Distinctive Voices of Distress and Narratives of Sufferings: A Study of Dalit Women's Writings* and 13 papers in national and international peer-reviewed journals. Presently, she is working as Assistant Professor in the Department of English at Central University of Jammu, India.

**Reincarnating Spatial Heterotopic Concepts in Pandemic Literature:
Earlier Outbreaks Adjacent with Covid-19**

Ivana Chowdhury

Abstract

Generalising the literature emerging from the pandemic periods, back from black death to the ongoing novel coronavirus (Covid-19) in human, social, political, and ethical dimensions, will help human generations overcome the panic, horrors, and enormous devastation of this contagious disease especially in human, social, political, and ethical dimensions. As a pandemic novel written in the time of social media we consume, it focuses on how separate

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we become based on things like our interests and media we consume. How has the pandemic changed our understanding of the pathogenesis of the disease and the science of illness? We are always worried and scared of the unknown- the unplumbed factors for all our scientific surveillance, there is a lot more than we would like to admit that we don't understand. But with that comes the idea that society survives after chaos, but fiction can ask what to look out for, and in some cases, can seem downright prophetic in hindsight. All writers create a special paste of illusion that exposes a realistic but it is always reversed because it could be messy or ill-constructed or it can be jumbled up. But there is always hope, it is in literature's ability to show us that we have always survived, learned and adapted. Life after a pandemic not only exists, it creates the new normal. Here we will see how every outbreak from the very past to till now fuels us to open a window widely as an opportunity to gain knowledge for making our next steps better in a

convalescent way.

Keywords: Outbreak, Spatial Concept, Knowledge, Heterotopia, Psychology.

Bio-note:

Ivana Chowdhury is a Research Scholar at Raiganj University, West Bengal.

A Study of The Indian Aesthetics of Translation as a Reflection of The Ideas Propagated by Poststructuralist Theories

Sarah Antonita Monis

Abstract

The poststructuralist scholars didn't especially expound on translation interpretation. Notwithstanding, hypotheses of language that advanced around the hour of Jacques Derrida and deconstruction which can by and large be delegated poststructuralist upset the ideas of

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language and which means. These hypotheses, for example, Jacques Derrida's hypothesis of deconstruction sabotaged solidness of constructions and fixity of implications. Martin Heidegger's Being and Time (1927), Roland Barthes "The Death of the Author" (1967) and Michael Foucault's "What is an Author?" (1969) additionally affected interpretation and therefore the beliefs their works represent resound with the Indian Aesthetics of Translation like Dhvani, Auchitya, Rasa, Nada and Sphota. All these theories believe that meaning is not a fixed entity, but is entirely contextual. The Indian Aesthetic hypotheses of interpretation trust in the steady movement of the spirit from one birth to the inverse isn't worried about an ingenious state. This is on the grounds that we have the recurrent idea of life and time where there are no beginnings or endings consequently, there is no fixation on identicalness. With the help of these theories, the translator does not have to be a menial who has to be in servitude to the source text. The aim of this paper is to recognize the poststructuralist theories that impacted translation and how the Indian aesthetics of translation express these.

Keywords: Translation Studies, Poststructuralism, Deconstruction, Indian Aesthetics, Source Text, Target Text.

Bio-note:

Sarah Antonita Monis is a final year MA Student studying at St Agnes Centre for Postgraduate Studis and Research, Mangalore. She has presented nine research papers so far and won the best paper award thrice and her fields of interest include linguistics, psycholinguistics and translation studies. Besides, research and academic writing, Sarah has experience in content and technical writing as well.

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**Reconstructing the ‘Witch’ Image in Fairy Tales: Exploring Katherine
Arden’s Winternight Trilogy**

Jasna Jalal

Abstract

Fairy tales, a genre that offers an enchanted adventure and depicts the struggle between good and bad forces, has fascinated and entertained adults as well as children since time immemorial. Witches, the antagonist of most of the fairy tales are portrayed as the epitome of evil: wicked and scary old crones who abduct and devour children. Contemporary fairy tales, in contrast to conventional ones, offer an entirely different portrayal of witches as young and courageous women signifying virtue. The witches in fairy tales who were pictured as a threat to the heroine or hero are now presented as central characters around which the entire plot revolves. This paper attempts to examine how such a shift happened by analysing Katherine Arden’s Winternight Trilogy, a fairy tale consisting of novels *The Bear and the Nightingale* (2017), *The Girl in the Tower* (2018) and *The Winter of the Witch* (2019) to understand the relevance of contemporary fairy tales in reconstructing the image of witch from a havoc creator to a saviour. It also seeks to study how the depiction of witches in fairy tales has evolved from a marginalized position to a central figure over time and its significance in the present scenario.

Keywords: Fairy Tale, Witch, Virtue, Evil, Reconstruction.

Jasna Jalal, is a research scholar in the University of Kerala. She has registered as a full-time UGC-JRF research scholar in March 2021. Her area of research focuses on relations of gender and power in marginalising the witch community by examining the witch narratives in the forms of autobiographies and memoirs. The paper titled *Reconstructing the ‘Witch’ Image in Fairy Tales: Exploring Katherine Arden’s Winternight Trilogy* attempts to examine

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Katherine Arden's Winternight Trilogy, a fairy tale consisting of novels *The Bear and the Nightingale* (2017), *The Girl in the Tower* (2018) and *The Winter of the Witch* (2019) to study the relevance of contemporary fairy tales in reconstructing the image of witch and portraying them as saviour.

Exploring Gender Disparity and Marital Discord in Manju Kapur's *A Married Woman*

Samapti Saha

Abstract

Every culture of the world deals with the issue of gender gap and it is blatantly evident in the institution of marriage. The aim of the study is to explore gender disparity as one of the major reasons of marital discord. With women degeneration, degenerated the system of marriage. Marriage has been much a topic of research and debate worldwide. However, marriages in India are perceived with religious undertones tying it with holiness and sacredness and it is women's duty to keep the sanctity intact. Marriage has also become the discourse in humorous memes and circulating messages and videos on virtual world with comic tinge. There is dearth of research on the effect of gender biasness on marriage. Gender and institutions of marriage are interrelated. For these, hetero-normative marriages face challenges. Gendered role-plays create emotional distancing between partners in marriage. Married women suffer from what Betty Friedan contend as 'housewife's syndrome'. Working or non-working, most women are under the grip of the syndrome due to their own 'feminine mystique' and gender prejudice created by male hegemony and patriarchal cultural framework. To test the hypothesis I have selected Manju Kapur's *A Married Woman*. It presents the microcosmic picture of macrocosmic Indian households. Study of married life of Astha and Hemant justifies the hypothesis. Like marriage, femininity should not be the beginning and end of a woman's life. This is the time to realise to stop side-lining the marital issues calling it a petty, natural and common issue. The study will definitely help prick the conscience of unjust patriarchy—positively or negatively.

Keywords: Marital Discord, Gender Disparity, Hetero-normative Marriage, Male Hegemony.

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Bio-note:

Samapti Saha is currently a PhD research scholar at the P. G. Department of English and Research Centre, Magadh University, Bodh Gaya. Her research interest includes Feminism, Gender studies, Marriage and Psychoanalytic Criticism. Her research papers are published in journals and books. She presented papers in national seminars and international webinars.

Notions of Values

Prashant Kumar

Abstract

In this paper, I would take up the notions of values with reference to human cultures. Living in an era of unprecedented materialism and consequent depletion of natural resources; when hedonism has been almost officially declared a badge of honour; when our lust for consumption has acquired monstrous proportions; when falsehood has donned the robe of truth; when humans' insensitivity towards one another has touched the zenith; the discussion of values, though seemingly out of place, is at the same time highly relevant. All cultures and religions have referred to values in one form or the other.

From ancient times, literature, whether oral or written, is replete with expressions of our concerns about establishment and conservation of values. After the onset of industrialization, most writers gave expression to their frustration about the loss of values. Erosion of values has been a repeated concern of most of the writers of the 20th century including Yeats, T.S. Elliot and so on. In this era of consumer culture, values are being constantly obliterated leading to widespread frustration and loss of happiness.

But values have to be placed in a proper context before any meaningful discussion can take place. The institutionalization of the concept of 'values' might itself be the reason of these being treated as something of 'academic interest' only. Being a part of the capitalist agenda, institutionalization of concepts also leads to their disappearance from practice.

Here, term value is being used without the adjective 'human'. In most of the available studies, Values are generally defined in terms of what 'ought to be the human condition'. In this sense, values reflect human aspirations. Values are largely understood only with reference to human beings because it is presumed that our possession of language gives us a

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unique position on this planet; although such an assumption is itself liable to interrogation from various perspectives. Human beings act as the locus of all discussions on values.

Keywords: Values, Culture, Civilization.

Bio-note:

Prashant Kumar is an Assistant Professor of English, Govt. College for Women, Karnal.

Fandoms: Negotiating with Canon

Tannu Sharma

Abstract

This paper explores virtual communities within the various fandoms under the overarching Fanverse. These communities work through coded signifiers like OTP - or 'One True Ship', wherein the community roots for any two specific characters to be in a relationship. These characters then become codes for various iterations of a happy ending, which varies through the fandom. This coding is the primary focus of my paper. The concept of a happy ending is mutable; the nature of happiness shifts as do the fans. The canon representation of the characters has its place in such a fandom, but it also reflects the real time development of the fan. Thus, the fandom functions as a chronicle of the fan community, with its IRL (In Real Life) concerns being a parallel narrative within the fandom. To this rubric, I would like to add the very specific structure of the year of publication of the fanwork. This would allow me to look at the development of fanworks through the trajectory of cultural as well as technological progress. I would like to chart out an incremental rubric, to explore the underlying socio-cultural impetus of fanfiction. Fanworks have provided readers and authors with a virtual community through the Pandemic which provides its members with interaction as well as internal channels of solidarity. The fandom transforms the relationship between writing, writer and text, where the text becomes a shared artefact, available to all. Writing

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becomes a part of a living archive, which is itself a mutable signifier of cultural trends. To illustrate my argument, I will concentrate on the Dramione (Draco Malfoy/Hermione Granger) fandom and analyse certain long fan works, with multiple chapters, which also engage with a certain degree of Fanon creation.

Keywords: Fanfiction, Representation, Cultural Codes, Virtual Communities, Fandoms, Harry Potter.

Bio-note:

Tannu Sharma has been working as an Assistant Professor in the Department of English in Janki Devi Memorial College since 2012. She graduated from Hindu College and has done her MA and MPhil in English Literature from University of Delhi. Her primary areas of interest are Fan-studies and fandoms, Tragedy in its various iterations, Novel through the ages and Affect theory. She has previously worked on Aeschylus' Antigone, the private investigator trope, James Joyce and Tragicomedies by William Shakespeare. She is also deeply interested in technological and creative interventions in the field of pedagogy.

A Discourse on Patachitra Art with Narratives and Songs in Religious and Cultural Scenario of West Bengal

Shyamal Mondal

Abstract

India, with its colonial history and contemporary postcolonial culture offers an elaborate arena for the interpretation of the Patachitra art form of different states- Odisha, Bihar, Jharkhand and most importantly West Bengal. Although through the rise of Edward Said's "Orientalism", it was India which first exercised literary influence on the west, similarly Indian Rural Cultures like patachitra, miniature painting, pottery and other crafts have spread on a global scale. Especially the patachitra of West Bengal with its ethnographic reflections is

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like to leave a permanent and positive mark on the world. The language, narratives and songs of the pautus are supposed to be a means of communication and carrier of their culture. In some historical narratives, miscellaneous studies are conceptualized to reveal the significance of the Patachitra art of Bengal, particularly the Patachitra of East and West Medinipur. My paper is trying to exhibit the development of the rural culture particularly patachitra folk art with its emerging scenario in India through the lens of orientalism.

Keywords: Patachitra, Culture, Colonial, Narratives and Orientalism.

Bio-note:

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**Biopolitics and Indigenous Bioethics of 'Jal Jameen And Jungle' in
Bastar Tribes**

Dr Vineeta Diwan

Abstract

Biopolitics is an intersectional subject between Biology and politics implying the political control and hegemony over the god gifted natural resources meant for all. In words of Michel Foucault Biopolitics is concerned 'to ensure, sustain, and multiply life, to put this life in order' but furtively it is a camouflage of the state exerting its power to control life processes and functions. Foucault's Biopolitics is a complicated concept that has been developed as a social theory to profoundly analyze the mechanisms and strategies through which the human life processes are under the command of knowledge, authoritative power and processes of subjectivation.

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The Tribes have been always having a deep down connection with nature since ages. Their evolution stories show strong affiliation with forces of nature, vegetation, birds and animals which they worship as their tribal deities and totems. It is not an exaggeration to say that "Tribes are of the land and for the land". Leading their life amidst nature and accepting nature as a life surviving boon, they are unfamiliar to agrarian practices. Since independence the government's campaign of civilizing the remote and rural has led to the launching of projects for maximum use of natural resources. The extent of loss is so much that what is forestland on paper is forest at all in reality. In the veil of development plans and civilizing action the indigenous values and ethnicity is constantly at peril due to which the tribes are losing their centuries old association with 'Jal, Jingle and Jameen'. The Bastar region of Chhattisgarh abounds in Gond, Muriya, Mariya and Abujhmaria tribes for who nature is an impersonation of their indigenous adorable deities and traditional norms.

The paper attempts to portray the perilous situation of Bastar indigenous tribes employing bioethics as a foil to the Biopolitics to preserve their centuries long association with nature. The paper exclusively analyzes this issue under the lend of Foucault's concept of power and true nature of Biopolitics

Keywords: Biopolitics, Political Hegemony, Indigenous Land Rights, Power.

Bio-note:

Dr Vineeta Diwan is an Assistant Professor in English in the Department of Arts and Humanities, Kalinga University New Raipur Chhattisgarh. She is an MA MPhil and PhD in English Literature and has published and presented various research papers, book chapters on Indian Historiography, Folk Ontology, Anthropomorphism and latest trend of Graphic Indian. She has published one book on 'Chicana Feminism' and her second book on Vedic Feminism is in progress. She has a special inclination for research in Indigenous culture and folk ontology along with translation work of local literature of the region.