

**NEW LITERARIA- An International Journal of Interdisciplinary**

**Studies in Humanities**

**in collaboration with the Department of English and Foreign  
Language, Guru Ghasidas Vishwavidyalaya, Bilaspur, India**

**Presents**

**3<sup>rd</sup> International e-Conference**

**on**

**“Gender, Culture and Society”**

**Date: 26th, 27th, and 28th November, 2022  
AM (IST)**

**Time: 10.00**

**ABSTRACT VOLUME**

**The Trauma of Transition and the Transition of Trauma: The Quest  
for Identity and Honour in *Transfigured: My Journey from Boy to  
Girl to Woman to Man***

**Rajeesh Rajkumar & Anupama Murali**

**Abstract**

When Michael Foucault introduced the world to the concepts of ‘biopower’ and ‘biopolitics’, he underlined the structural functioning of a disciplinary power, restrictive and regulatory, that perpetrated the objectification and simultaneous subjectification of ‘bodies’. Though Foucault analysed the discourse of power, predominantly, in the light of heteronormative bodies, the same can be applied to the desecrated bodies that are *othered* and marginalised because of their gender and sexuality. In our society that claims to value human life as precious and protected, individuals who fail to conform and fit within the stereotypical parameters of heteronormativity and binary gender choices are often neglected, ostracised and left in a degenerative state of precarity. Left to existence within the fringes, subjected to the repressive and disciplinary agencies of necropolitics, their social existence and functioning become akin to what is described as ‘the living dead’. Brian Belovitch’s autobiography, *Trans Figured: My Journey from*

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*Boy to Girl to Woman to Man* (2018), retraces the writer's journey through years of abuse, conflict and identity crisis. Belovitch, who was born a male and grew up to be a homosexual-teenager-turned-transwoman Natalia, suffered from personal and psychosocial conflicts stemming from his ‘gender trouble’ leading him to opt for the process of transitioning and later, re-transitioning. Focusing on the convergence of various hegemonic derivates of power in society, the paper attempts to explore how, in a quest for identity, the pain he experienced as a result of his sexual orientation changed and transitioned to become associated with his gender identity.

**Keywords:** Gender, Sexuality, Identity Crisis, Trauma, Precarity, Performativity, Biopower, Biopolitics, Necropolitics.

**Bio-note:** Rajeesh Rajkumar is an Assistant Professor of the Department of Basic Sciences & Humanities, at Rajagiri School of Engineering & Technology (Autonomous), situated in Kakkanad, Kerala.

Anupama Murali is an Assistant Professor in the department of English at MES Ponnani College, Malappuram. She has eleven years of teaching experience in undergraduate classes. She has several publications and presentations to her credit.

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**Schools as a Social System for Gender Differentiation**

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**Kunjulekshmi**

**Abstract**

Gender is perhaps the most basic dimension through which individuals perceive the social world and their place in it. Gender shapes social organization and influences how we interact with each other and how we evaluate ourselves as well as others. Additionally, gender shapes our feelings, thoughts, and behaviors from birth to death. Children learn at a very early stage that society has different standards and expectations for girls and boys. Such an early exposure to differential standards and expectations mould the personalities of children to conform to the social norms of gender differentiation.

As an institution, schools tend to reinforce traditional gender norms rather than to challenge it. It's the place where children spend the major part of the day. As it is a formative stage of their lives, the activities undergone and the experiences gained from schools shape the children's views about themselves, their peers and the world.

This paper tries to look into three major ways through which the concept of gender differentiation operates within the physical setting of a school. They are hidden curriculum, teachers and peers, and formal curriculum/textbooks. Examples from India as well as around the world have been included in this paper to demonstrate how schools

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act as a social system for gender differentiation. The global scenario reiterates the fact that irrespective of the country, gender differentiation does exist in schools.

**Keywords:** Gender Stereotyping, Gender Roles, Hidden Curriculum, Academic Sexism, Gender Differentiation, Perceptual Bias, SDGS, Gender Sensitive.

**Bio-note:** Kunjulekshmi, a native of Kerala, graduated in Electrical Engineering from College of Engineering, Trivandrum (CET). She then pursued Masters in Rural Development and Governance at Tata Institute of Social Sciences (TISS), Hyderabad. Currently, she is working as a Community Development officer in Coal India Limited. Her areas of interest include, inter-alia, Gender Studies, Education and Climate Change.

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**Pallavi as a Phoenix: A Reading on Film *Uyare***

**Devakrishna M.G**

**Abstract**

The concept of gender is a socially constructed one. The patriarchal society created the boundary and certain norms for women based on gender. The condition of women in the past was they were treated badly and hadn't got an equal status. The film is a mirror of society and has an influencing power on common people. So by introducing the problems faced by women through films, the society could take it as a lesson. The

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Malayalam film industry is one that always accepts experiments in the plot, style, etc. Compared to the past, many women directors came into the field of the Malayalam industry. While analysing the debut Malayalam movie *Vigathakumaran*, by J. C. Daniel, the female protagonist P.K Rosy had to face a lot of sufferings after that movie and even the film affected it badly at that time. Now, the scenario has changed as it gave space to women. Still, the treatment of men towards women need to change. Even the society got educated, yet the state of women needs to get better. Most of the recent Malayalam films are trying to focus on issues like gender discrimination, rape, dowry issues, domestic violence, etc.

The present paper entitled “Pallavi as a Phoenix: A Reading on Film *Uyare*” is a journey through the life of Pallavi, the protagonist of the film *Uyare*. *Uyare* is an inspirational women-centric Malayalam, directed by Manu Ashokan. The film revolves around an acid attack survivor, Pallavi Raveendran. Pallavi is a synonym for resilience fighting every force to make her boyfriend pay for his crime. It’s a tribute film of all acid attack survivors. It’s a film about women empowerment and which inspires all women to stand on their own two feet.

**Keywords:** Gender Discrimination, Acid Attack, Women Empowerment.

**Bio-note:** Devakrishna M.G, currently enrolled as a post graduated student in English Language & Literature at St. Thomas College Kozhencherry. Completed graduation in

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English Language & Literature from Catholicate College, Pathanamthitta. Interested areas are poetry and film studies. Interested areas in literary theory are Feminism, diasporic studies, and cultural studies. Participated in the National Seminar on “Mapping Literary and Cultural Imaginings: Indian English Literature from Colonial to Global” conducted by PG Department of English, Catholicate College, in collaboration with College Development Council, Mahatma Gandhi University, Kottayam on 2<sup>nd</sup> March, 2022.

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### **Looking at Lesbian Personal Narratives in India**

**Rhea Bose**

#### **Abstract**

The following presentation proposes to understand the role of lesbian personal narratives in India produced between the time period of 1995-2010, to understand the forms of collective memory regarding lesbian lives that get produced and the implications of changing socio-political landscape of India on these modes of articulations. In doing so, it also seeks to understand the context of their production and the kinds of foreclosures that regimes of intelligibility may usher in. Drawing on scholarship that looks at experience as a category, the research also hopes to engage with questions around truth claims and how visibility gets negotiated in an environment

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that is fraught with gendered and queer phobic violence. In looking at each of these texts, the study hopes to explore what particular narrative forms and attendant practices around collecting narratives and organizing them (anthologies like Facing the Mirror or Loving Women, autobiographies like Goja<sup>1</sup>) do in the process of bringing lesbian experiences to the public gaze. The research hopes to bring in these considerations through a critical discourse analysis of the abovementioned texts. The research will also draw on interviews with queer identifying readers of these texts to understand the kinds of attachments that get formed in the process of encountering these texts. How do these processes shape one's perception of a queer past and in what ways do contemporary rationalities and understandings regarding queer politics and vocabularies feed into the processes of encountering these texts in the present?

**Keywords:** Personal Narratives, Lesbian, Experience, Collective Memory.

**Bio-note:** Rhea Bose (she/her) is a PhD scholar at the Advanced Center for Women's Studies, TISS Mumbai. Her work primarily engages with looking at sites of knowledge production concerning queer lives across different mediums.

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**Resonance of Feminism in Literature: An Analysis of Sudha Murty's**

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<sup>1</sup> While written from a diasporic queer lens, the text also engages with the experience of living as a lesbian in India.

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***Gently Falls the Bakula***

**Ardra S**

**Abstract**

The paper entitled “Resonance of Feminism in Literature: An Analysis of Sudha Murty’s Novel *Gently Falls the Bakula*” analyses the novel written by the iconic writer Sudha Murty in the light of Feminism. Sudha Murty’s writings replicate real human lives and relationships. The novel revolves around the lives of Shrimati and Shrikant, whose families were rivals. There was a bakula tree that stood tall between their houses. As the tree bloomed with fragrant bakula flowers, so did love bloom among the two hearts. Amidst the rivalry between their families, Shrimati and Srikant get married and move to Bombay. When Shrimati gets an offer to study history in America by Professor Collins, she declines it so that she can move to Bombay with her husband. Shrikant focuses entirely on his career, not acknowledging any situations on Shrimati’s part. Finally, when Shrimati realises what she has done with her life, she chooses to pursue her academic aspirations.

Feminism, which is a belief in and advocacy of the political, economic, and social equality of the sexes expressed especially through organised activity on behalf of women's rights and interests, has a strong connection with literature. There is a closer affinity between the women's movement and the literature that accompanies it. Literature could inspire a great stratum of society to go against the evils that are spread

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in society. Sudha Murty portrays the character of Shrimati as the one socially conditioned woman who is expected to sacrifice her life for her husband. The paper attempts to inspect how feminist traits are woven into the novel.

**Keywords:** Feminism, Literature, Sacrifice, Academic Aspirations.

**Bio-note:** Ardra S. is a literature aspirant currently pursuing my masters at ST. Thomas College, Kozhencherry, Kerala.

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**Marginalization of Women in Mainstream Indian Films**

**Bhairab Barman**

**Abstract**

The paper discusses how women get sidelined in cinemas. Though in today's time the term "feminism" is accepted worldwide with all the rights which makes them equal to men but the practice of those rights are not fully happening in some fields. Especially in cinemas we see that the equity is not maintained between the roles of hero and heroine. The article aims to develop its point of view through Laura Mulvey's *Visual Pleasure and Narrative Cinema* (1989) where she states that in cinemas the female characters are always shown from male perspective as the female character is a thing

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of enjoyment showing her figure or other sexy gestures which gives voyeurism to the audience especially male viewers. And the full dominance and leadership quality is shown through the male characters. Here the Freudian psychoanalytical and psychosexual theory supports those filmmakers. To break this patriarchal flow some filmmakers makes films with the female lead where the female has given all the power but again they picturize the character either sexually aggressive or career driven. The paper concludes with how feminists analyzed the patriarchal facts by dominating female characters in those films by using psychosexual theory. It presents that through mainstream films female characters are not getting empowered rather the patriarchal domination is overpowering them day by day.

**Keywords:** Feminism, Male Gaze, Voyeurism, Psychosexual, Pro-Patriarchy, Mainstream Films.

**Bio-note:** Bhairab Barman is a doctoral researcher at Indian Institute of Technology Jodhpur, India. His background is in English Literature and currently he is working on Aesthetics of Indian Films. He is a regular contributor at national and international conferences on Cinema Studies.

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**Folklore and Gender: The Chord of Discontent in Assamese Folk**

**Narratives**

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**ABSTRACT VOLUME**

**Dr Pallabi Borah**

**Abstract**

The traditional depiction of ‘folk’ contains a strong symbolism of gender, which emerges from various genres of folklore. Various narratives of folklore presents gender roles demarcating social perception of duties, wishes and desires that men and women take on. Two major paradigms of gender can be seen in different genres of folklore: one of a passive, submissive woman who is valorized by society and the other of a defiant assertive woman being held in suspicion and awe. These contrasting patterns irradiate embedded gender aspects of folklore. The cultural space of women is observed to be cramped under the patriarchal ethos that is reflected in folklore across the world and through ages. The patriarchal ethos that very often limits the space of women defines them in terms of roles such as daughter, sister, wife and mother and domesticity is generally considered the only proper field for women. However, within the body of folklore there is a strong current of subversion of patriarchal values and folklore often carries a register of femino-centric attitudes, approaches and events. Although most frequently indirect, these protests have sometimes been direct too. Folklore also contains many narratives of individuals coming to accept or subvert or openly question the socially gender-appropriate roles prescribes for them. This paper attempts to examine the gender role in Assamese folk narratives and trace the chord of discontent among women in folk culture.

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**Keywords:** Folklore, Gender, Discontent, Assamese Folk Narratives.

**Bio-note:** Dr. Pallabi Borah, an Assistant Professor in the Department of Folklore Research, Gauhati University, Guwahati, Assam, has done her MA and Ph D and Geography, and M Phil in Folklore. Before joining Gauhati University, she taught Geography in Cotton University. Her research interests include Social and Cultural Geography, Folk Narratives, and Gender Studies. Twelve scholars have been awarded M Phil Degree under her guidance and four scholars are working for Ph D. She has published a number of research papers in national and international journals and presented many papers in national and international conferences.

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**Delineation of Women in Indian Society and Culture**

**Aarti M. Triklani**

**Abstract**

When it comes to narrate the expression of women's sensibility, one may feel being on shaky ground. The reason behind is that it is a very volatile and unsettled concept at the same time. Though efforts have been made to express it as accurately as possible, it doesn't seem to have been achieved. With every text and reading, these expressions seem to come up with various, previously unuttered experiences. This multiplicity of expressions and meanings become of paramount importance in the multimodal forms

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of literature like graphic novels. This paper will try to read and analyze the feminine sensibility and how it has been expressed in the two graphic novels that were written in almost a similar time period by two different writers in different settings and contexts.

With many differences, these novels have something in common, that is women and their life as an individual and various roles they play on a daily basis. This paper will try to analyze two graphic novels; *The Hotel at the End of the World* by Parismita Singh and *Kariby* Amruta Patil. Both the novels are comparatively recent and are also set in India, mainly in the twenty first century, that is postmodern period where one may see by and large a kind of cultural and social shift. Hence it becomes a crucial question how women are being portrayed and expressed in post-modern times through this comparatively modern form of representation, that is in a graphic narrative. The major focus of the paper is centered on the portrayal of women characters, their life experiences and their responses to the same in the Indian modern society.

**Keywords:** Women, India, Culture, Society, Graphic Narrative.

**Bio-note:** After completing my Graduation and Post-Graduation with English Literature, I have been enrolled into the Ph.D programme. At present I am a full time research scholar at the Department of English, Veer Narmad South Gujarat University, Surat, Gujarat. My research area is based upon Indian graphic narratives. In the twenty-first century, one is overtly surrounded by the visual materials and that is also

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followed in the literary arena with forms like comics and graphic novels. This fact interested me towards the study of the multimodal nature of graphic narratives and my research area.

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**An Exploration of the System of Matriarchy among the Angami Naga**

**Tribe in *A Terrible Matriarchy* by Easterine Kire**

**Umadevi N.**

**Abstract**

In the light of changing ideologies related to gender, the indigenous narratives of India's Northeast reflect the unique position of women in the tribal setups both as dominating figures manipulating the patriarchal system and as victims trampled under it. This paper examines the unique matriarchal system as portrayed in the novel *A Terrible Matriarchy* by the prominent writer of India's Northeast region, Easterine Kire. It describes how the institutionalized patriarchy makes women the victim of their own exploitation. It was not the male gender oppressing the women, but their own elderly women figures did it in the name of 'taming' them for the successful roles of wives or mothers. This paper brings out several practices that are unique to the region and how they affected the common women. Contrary to the pure patriarchal system, this paper reflects how it is a matriarch in the Angami Naga system who holds a tight leash on her family

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including male members. This paper discusses the generation gap in reflecting the idea of ‘empowering women’ from two different views. While the older generation thought of empowerment in terms of learning the chores for the successful management of one’s household, the younger generation of females considered it as freedom for education and life. This paper brings out the transition in gender ideologies with three different generations using the theoretical framework of gender roles and stereotypes analysis within Gender Studies. The representation of the terrible matriarch is of a fading era, whereas there are characters straddling both the worlds and the newly educated generation of females. The changing mindset of male and female roles in the tribal culture, the newly acquired acceptance and respect for women, and female freedom and wisdom are the topics of discussion in this paper.

**Keywords:** Matriarchy, Angami Naga, Gender, Easterine Kire,

**Bio-note:** Umadevi N is a Ph.D. Research Scholar at Reva University in Bangalore. She completed her post-graduation degree in English Literature from Jyoti Nivas College, Bangalore. She has qualified UGC NET exam and worked for 7 years as a lecturer in several institutions in Bangalore. She has presented a paper on the Eco-dwelling of Angami Naga Tribes at an International Conference conducted by Sri Ramakrishna College of Arts and Science for WomenCoimbatore, in collaboration with Cape Comorin Trust. Currently, her field of research is Angami Naga Tribes in Northeast India.

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**Subtle Fiction in Society - Gender and Power**

**Deah Meraph Dinu**

**Abstract**

‘Gender’ is one of the most persistent causes, consequences and manifestations of power relations. Understanding gender can therefore significantly enhance our understanding of power and vice versa. Gender power relations imply a conventional approach of males having a superior advantage over females in a workplace environment due to more senior positions held by males. Implications include potential or actual abuse of power and unethical behaviours such as harassment, abuse, or worse assault. Gender and Power are two concepts which are nothing but two constant end products of time and human mind. This paper deals into the link between both Gender and Power simultaneously which discusses not only the feminism it explains the combination of gender and power through the movie ‘Thappad’. The movie illustrates stresses the problems encompassing the normalisation of male entitlement. This entitlement is perpetuated by generations of socio-cultural conditioning by men and women. The movie is not just about physical violence but also the violation of personal dignity that the women endures in her married life. She has women tell her to let it go, keeping peace in her marriage.

This paper writes down the crucial posture of the characters portrayed in the movie

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constricted by their norms affiliated to the concepts of Gender and Power. The performance of power and perseverance of gender roles is experimented on a hypothetical basis to obtain the link between both the terms in order to give shape to the blurriness of a controversial peculiarity of societal nature.

**Keywords:** Gender Role, Power, Movie, Marriage.

**Bio-note:** Deah Meraph Dinu is a student of M.A English Language and Literature at St. Albert's College situated in Ernakulam, Kerala, Cochin.

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**An Analysis of the Representation of Violent Mothers in German**

**Literature**

**Mythri Bangalore**

**Abstract**

Literature, being an imitation of reality, concerns itself with the aesthetic representation of the human experience. It centres the human experience of the characters in its thematic storytelling practice. Violence is an inherent aspect of human society. It is deeply entrenched in the history of humanity which has been dotted with struggles for supremacy. The resulting inequality in society has led to violence of various kinds. Violence embedded in socioeconomic and political systems allows social inequalities to be perpetuated.

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Violence is a mainstay of the human experience and has been depicted in literature since ancient times. However, it is a concept rarely associated with women. Historically referred to as the ‘fairer sex’, women are associated with traits such as affection, kindness, love, maternal instinct, and gentleness. They are not considered capable of inflicting violence on others. This is an idea deeply rooted in many cultures. Women are seen as weaker beings and therefore victims of violence, but are rarely considered as those possessing the agency or ability to engage in violence.

This paper seeks to explore the portrayal of violent women, particularly mothers, in selected German literary texts within the framework of Slavoj Žižek’s theory of violence. A close reading of the texts reveals the violence perpetrated by the socioeconomic and political systems on the protagonists by means of imposition of skewed gender roles and identities. The depiction of women in these literary works reflects the defiance of the female protagonists in seeking emancipation and rebelling against established social gender norms. The protagonists defy gendered societal expectations through their acts of violence.

**Keywords:** Violent Women, Mothers, Gender Roles, Literary Representation.

**Bio-note:** Mythri Bangalore is a research scholar in German Language and Literature at the Department of Germanic Studies, English and Foreign Languages University, Hyderabad. She pursued an MA in German from the same institution. Her research interests include literature, gender studies, history and science. She also holds Master's

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degrees in Applied Microbiology from VIT University, Vellore and in Life Science Informatics from the University of Bonn, Germany. She has worked as a sub-editor in Deccan Herald. Mythri has published several articles in Kannada and English and has also worked on several translation projects. Institutional Affiliation: Department of Germanic Studies, The English and Foreign Languages University, Near Tarnaka, Hyderabad – 500007.

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**Attitudes on Endogamy amongst University Students in Chennai,**

**India**

**Suhasini Udayakumar**

**Abstract**

While aggressive casteist discrimination pervades Indian social institutions and civic spaces, endogamy, one of its subtler manifestations, carries on unquestioned. Dominant castes across India rely on endogamy to perpetuate caste purity, privilege, and pride, contriving marriages through carefully orchestrated religious and caste-based checklists.

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Tamil Nadu is a state that has historically demonstrated resistance to casteism. While many policies are in place that reserve space for minority castes, the state's intellectual, financial and political capital is still governed by its upper-caste population. Ninety-seven per cent of marriages in Tamil Nadu are endogamous, one of the highest in the country.

Its cosmopolitan capital city, Chennai, increasingly sees interactions between youth from different cultures, communities and backgrounds. This study aims to discover the city youth's perceptions regarding inter-caste marriages and determine the influence of their own caste and gender on the same. For this purpose, it engages youth in two prominent universities in Chennai: 1) IIT, Madras, a leader in the Engineering and Technology sciences and 2) the University of Madras, home to a diverse range of social science departments.

The study employs a quantitative research methodology via simple random sampling, collecting data through an in-depth questionnaire that interrogates students and research scholars in the age group of 18-30 across various Engineering and Technology departments in IIT and a range of social science departments at the University of Madras. The study gleans information about the students' standpoints on inter-caste relationships and marriages; the possible causes for the same, and; the location of caste within their past, present and future relationships. By mapping this

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information to two markers – gender and caste – it aims to understand their relationship with endogamous tendencies.

**Keywords:** Endogamy, inter-caste marriage, casteism in India, love culture, marriage in India

**Bio-note:** Suhasini Udayakumar is a student from University of Madras, India

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**Ecogenderism: A Study of Louise Gluck's Poetry**

**Nirupama Kujur**

**Abstract**

Despite a recent surge in cross-disciplinary research within mainstream environmental social sciences, especially in critical geography and political ecology the questions of gender remain rarely addressed. The “Eco-gender Studies” is one such area that draws on those strands of ecofeminism that embrace a relational and dialogic conception of gender and its intersection with other inequalities, and departs from those ecofeminist strands that sacralise an essentialist “nature” and romanticize non-Western traditions. It also draws on feminist political ecology’s understanding of gender as a critical

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variable in exploring ecological change. Eco-gender studies, thus, can be defined as social scientific research on the gendered and relational quality of embodied environmental experience.

My paper seeks to explore the eco-gender studies that encompasses those versions of ecofeminism that envision a dialogic interplay of ideas across gender, class, race, and caste; that focus on women's and men's experiences equally. This paper includes attempts to theorize the vision by emphasizing relationality in human-environmental interactions. It will explore the dialogic character of the relationality of gender, society, and environment. Drawing upon this issue, this paper will pay special attention to the relationship of Nature and Gender, in the poems of Louise Gluck. She seeks to investigate how the images of Nature portray symbolic ideational and material links between gender, society, and environment. This paper will also be about, how the idea of nature has been used historically to make distinctions between people and culture and how and why do these perceptions/representations change over time with a reference to Gluck's Poetry.

**Keywords:** Ecogenderism, Ecofeminism, Society, Environment, Poetry, Ecology, Culture.

**Bio-note:** Nirupama Kujur is a Ph.D Scholar in English Literature from the Department of English, Gangadhar Meher University, Sambalpur, Odisha. Her research interests

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include Green Studies, Cultural Studies, Tribal Literature. She has been working in the areas of Green Studies and Cultural Studies since last four years. Prior to her Ph.D, she did her M.Phil in English from Sambalpur University on "Individual versus State in Kamila Shamsie's *Home Fire*". Her specialization during her Post Graduation was Professional Writing from Dept. of English, Utkal University.

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**The Bengali Widow's Kitchen: Looking Back at an Obscure Legacy**

**Ananya Chatterjee**

**Abstract**

The history of the widows in Bengal and their contributions to the Bengali household has been well documented by researchers till date. The widows were confined mostly to the *andarmahal* and they were forced to follow a rigorous vegetarian diet with frequent fasting rituals. The prescribed diet was supposed to "cool their ardour" and thus help maintain their chastity. From shaving off their heads to wearing absolutely no ornaments or coloured clothing, the widowed women were deprived of whatever little joy the women of those times were entitled to. However, creative people as they were, their spirit could not be contained within the confines of the binding norms meant to oppress them.

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The Bengali kitchen has traditionally been an area where women of the household reign supreme. They have the final say when it comes to the cuisine and, of course, it is among a woman's finest qualities to be able to prepare delicious dishes with the help of suitable condiments. When these women were widowed, their powers over the kitchen were also curtailed. The widows are thereby made to face a gap due to the lack of kitchen duties, something they have done forever, and by taking away the right to eat the non-vegetarian dishes as well in the name of normative practices and widow's rites. These concepts posit an ontological dilemma that occurs in the lives of the widows who, in turn, start creating magic with whatever vegetarian elements they are still entitled to and thus prepare enjoyable dishes that have indelibly contributed to Bengali cuisine. This paper shall trace the origins as well as display the contrapuntal nature of the vegetarian dishes which act as a locus of resistance for these widows during the colonial period.

**Keywords:** Bengali Cuisine, Widow, Dishes, Vegetarian.

**Bio-note:** Ananya Chatterjee is an Assistant Professor in the Department of English of Balurghat College, affiliated to the University of Gour Banga. She was formerly an Assistant Professor of English at JIS College of Engineering and a Part-time lecturer of English at JIS University, Agarpara. She has completed her graduation and master's degree in English from the University of Calcutta. She is also a PhD research scholar at Techno India University, Kolkata. She resides in Balurghat, Dakshin Dinajpur, in the

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state of West Bengal, India. She has contributed poems, stories, chapters and research articles to several books and journals.

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**‘Victims of Gendered Portrayals’: Female Characters in the Selected  
Fiction of Arun Joshi**

**Dr. Kangankan Bhuy**

**Abstract**

The purpose of this research paper is to read the female characters in the fiction of the Indian English novelist Arun Joshi as victims of gendered portrayals. The protagonists of Joshi's fiction are anti-heroes with questionable morals and characterized by a twisted idealism in whose wake of destruction the female characters simply by dint of their gender are almost always sidelined and victimized. A looming sense of doom preordains those seeking fulfillment in Joshi's dystopic world and as such the female characters, mostly relegated to traditional and stereotypical gender roles, have no say or choice in the unfurling of their destinies. They are simply a means to an end – for the protagonist to arrive at a certain stage in his life, and for the writer to depict the

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absurdity of materialistic existence which degrades the souls of the protagonists. This paper will examine the gender-biasedness in the depiction of the female characters in the three novels by Arun Joshi, namely, The Last Labyrinth, The Foreigner and, The Strange Case of Billy Biswas with a view to bring them to the foreground to highlight their suffering, limitations imposed by their gendered portrayals and suppressed voices. Such foregrounding of the female characters will also serve to expose the hypocrisies of male character portrayals in patriarchal texts as well as in their analyses and criticisms. **Keywords:** Gender, Female, Patriarchy, Victim, Suppression.

**Bio-note:** Dr. Kangkan Bhuyan is an Assistant Professor in the Department of English at Chatia College, a rural institute of higher education affiliated to the Gauhati University, Assam, India where he has been devoting himself extensively to teaching English literature to students at the undergraduate level. He was awarded Master of Arts (M.A.) in English by the Tezpur University, Napaam, India in 2010, Master of Philosophy (M.Phil.) by the Assam University, Silchar, India in 2015 and, Doctor of Philosophy (Ph.D.) by the Assam University, Silchar, India in 2020. His research focused on magical realism and third space in postcolonial narratives and his areas of interest include Indian English Literature, postcolonial literatures, space etc. He has published research papers as author and co-author in various peer-reviewed journals. Inquisitive in nature, Dr. Kangkan Bhuyan is passionate about literature and philosophy,

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and is always trying to promote research among students.

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**“Bacha Posh” is a Personal Identity Crisis: A Study of Feminism and  
their Literary Representation in *The Pearl That Broke Its Shell* by**

**Nadia Hashimi**

**Amrita Ekka**

**Abstract**

Afghanistan is a country where women are not allowed to step out alone. For decades, women have faced various challenges, such as being prohibited from entering markets without a male guide or being denied admission to schools, colleges, or hospitals. So "Bacha Pose" is a tradition where family members do not have any boy children, then they make one girl in Bacha posh tradition. "Bacha Posh" is a word driven from a Persian word that means "dressed up like a boy". Bacha Posh solves all the problems faced by the family.

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The study deals with the good of this tradition and its problems. There is freedom for boys and dress up like boys who are in the real girl. The culture of Bacha Posh is followed by many Afghan families and also some parts of Pakistan. The "Pearl That Broke Its Shell" is written by an Afghan American author, Dr. Nadia Hashimi. She explains the real Afghan women's life in different generations, but both women face the same type of difficulties.

This study attempts to reveal Rahima's life as Bacha Posh and after the life of Bacha Pose. The study deals with the culture, which creates difficulties for women. This paper attempts to show a woman's life is great when they are in the get-up of Bacha Pose but after that life she faces real life because her habits are changing like a new world. This novel is about women's identity crisis and how women are engaged as new women. But Rahima emerged herself as a new woman, followed by the tradition of "Bacha Posh".

**Keywords:** Bacha Posh, Women identity, Tradition, Afghan Women.

**Bio-note:** Amrita Ekka is a Ph.D. scholar in English literature from the Department of English, Gangadhar Meher University, Sambalpur, Odisha. Her research interests include Feminism, Gender studies, and cultural studies. She has been working in the areas of the representation of Afghan women in western media, postcolonial feminism, and the status of women in Afghanistan for the last one and a half years. Before her Ph.D., she did her M.Phil. and post-Graduation in English from Gangadhar Meher

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University, Sambalpur, School of English.

**Caste and Masculinity: The Complexity of Gender Dynamics among  
Different Communities in Tamil Karisal Literature**

**Nikhil Ruban**

**Abstract**

The conceptualisation of masculinity in the traditional sense has been viewed as a complex mix of attitudes, behaviours, and abilities (powers) possessed by diverse groups of individuals. It is supposed that neither these sets nor the individuals who compose them have remained consistent across time and among societies. In this paper, I will be exploring the varying degrees of masculinity that is exhibited by men of different communities portrayed in Tamil Karisal literature. Gender relations are also defined along the lines of Caste and status. ‘Karisal’ meaning ‘black soil’ encompasses the arid regions of Southern Tamil Nadu and Karisal literature depicts the lives of the people living in such regions. Traditional traits of masculinity such as being valiant, dominant, and knowledgeable is more expected from the upper caste men whereas such traits are not encouraged among men belonging to the marginalised sections of the rural Karisal landscape. This paper will also look at how gender relations exist between the men and women of both dominant and lower castes in the Karisal region. It can also be

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noted how virtues associated with femininity such as chastity, subordination and obedience are expected from upper caste women who do not cross household boundaries but Dalit women, out of economic necessities, are made to work as agricultural labourers in the fields and are prone to being harassed by men of all castes. For this study, the texts for analysis are short stories from *Along with the Sun* (2020) compiled by Ki. Rajanarayanan and the novel *Koogai* (2015) written by Cho Dharman.

**Keywords:** Gender dynamics, Caste, Masculinity, Karisal, Dalit.

**Bio-note:** Nikhil Ruban is pursuing PhD from the Department of Humanities and Social Sciences at BITS Pilani, Rajasthan. His doctoral research is on analysing Antonio Gramsci's 'Southern Question' and Hegemony in light of Caste, Culture and the contested shades of Identity in Contemporary Tamil Nadu. His research interests include Film studies, Queer literature, Dalit literature and Literary & Cultural studies.

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**Capitalism's Mighty Grasp on Birthing: Capitalism's role in Medical Intervention and Birth Trauma during Birthing in Ami McKay's the *Birth House***

**Swathi M**

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**Abstract**

Ami McKay's *The Birth House* adeptly showcases how with the introduction of obstetric technologies, medical interventions rapidly increased the proportion of women who encounter obstetric violence – gender-based violence – as part of normal procedures resulting invariably in birth trauma. The novel highlights the capitalist society's attempts to gain hold over the birthing process through the medical interventions introduced to alleviate childbirth pain via the character of the physician. It also captures the resistance offered by the local, lower socio-economic class women, along with the midwife, Dora, to the new medical mediation during the early twentieth century, that is, the tussle between the classes to employ certain maternity practices as the norm. This paper would like to draw on the concepts of 'birth trauma' and 'obstetric violence' to argue that these medical intrusions only result in birth trauma as it does not solely work to manage childbirth pain; the procedures themselves constitute obstetric violence. Since the trauma of childbirth primarily stems from the obstetric violence that has been normalized in the laboring wards (Sharma, n.p.), this paper works to bring to light and analyze the pain management methods and tools utilized by the capitalist section of the society to directly or invisibly influence the narratives of childbirth and its related pain management as seen in *The Birth House*. The paper would also continuously juxtapose the midwife's care and the Western medical interventions to emphasize the extreme differences in their pain management techniques and the

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resultant satisfaction or dissatisfaction of the birthing women.

**Keywords:** Birthing Pain, Birth Trauma, Capitalism, Medical Interventions, Obstetric Violence.

**Bio-note:** Swathi M is a Ph.D research scholar in English at the Vellore Institute of Technology, Chennai, India. Her area of research interest includes Literature and Medicine, Adaptation Studies and Gender Studies. She completed her M.A. English at the English and Foreign Languages University, Hyderabad.

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**Materiality of Women’s Body in selected Partition Fiction**

**Sridatta Nirjharinee**

**Abstract**

It's well known that the Partition triggered one of the bloodiest upheavals and horrendous chapters in history. These uncouth acts reflected the mindset of the patriarchal community wherein women were considered objects of honour. Partition violence situated women as objects of possession and vehicles of communication of reprisal between opposed groups of men. Across the borders, while villages were

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plundered and burnt, women were mutilated and sexually tortured, and trains crossing the border were found full of dismembered bodies.

In Partition narratives, woman's body has been discussed in larger concept of nation. In fact, the concept of “woman as nation” has been a cliché of the Partition scholarship. But this paper will explore how female body has been treated as an object. It will investigate the parallel treatment of non-living things as objects and women body as objects in the selected partition narratives where both have monetary and exchange value. The paper argues that during the Partition, women body was treated as an object or to use Appadurai's concept as commodity (having exchange value).

This study will draw on Arjun Appadurai's “The Thing Itself”, “The Social Life of Things” and Brown's “Thing Theory” to read short stories like *Khol Do* and *Thanda Gosht* by Saadat Hassan Manto, *Lajwanti* by Ravinder Singh Bedi, *Dear Khatija* by M.G. Vassanji and works of fictions like *Ice- Candy Man* by Bapsi Sidhwa, *Train to Pakistan* by Khushwant Singh, *Basti* by Intizar Hussain. It will employ the theory of Material Memory and Thing Theory to study the violence against women during the partition.

**Keywords:** Partition. Nation, Women Body, Commodity.

**Bio-note:** Sridatta Nirjharinee is a Ph.D candidate in English Literature from the Department of English, Gangadhar Meher Universiy, Sambalpur, Odisha. Her research

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interests include Memory Studies, Partition Literature, Indian writing in English. She has been working in the areas of Partition Literature and Memory Studies since the last four years. Prior to her Ph. D studies, she did her M.Phil in English from Sambalpur University on “Revisiting Partition through Objects: A Study of Aanchal Malhotra’s *Remnants of Separation*”. She was also a University Gold medalist both in her UG and PG in English Honours. Her specialization during her Post Graduation was Non- British Literature. She has two years teaching experience in Govt. Women’s College, Sambalpur and Netaji Subhash Chandra Bose College, Sambalpur. She published books like *Prabandha Gouraba, Kanakalata, Odia Khudragalpa: Dhara O’Dhaara* (Vol 1), *Bharatiya Paschatya Sahitika Matabada O’ Samalochana Tatwa, Odia Khudragalpa: Dhara O’Dhaara* (Vol 2)

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**‘Who will listen to us? The unheard voices and narratives of  
temporary/casual tea garden women workers in Assam’**

**Debajanee Bora**

**Abstract**

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The tea industry of Assam, one of the major organised sectors of economic production in the state, employ the largest numbers of women, however, their voices are mostly unheard. Despite their employment in the paid sector of the economy, there are prominent gender discriminations and gender division of labour which marginalise women workers of tea gardens doubly- firstly as tea garden workers and secondly as women. Moreover, the tea industry, like any other, has many gendered vulnerabilities. Besides, most of the women workers are assigned the job of plucking in the tea gardens which is a physically demanding job that require standing, walking and carrying loads resulting in many occupational health issues among them. The tea garden women workers perform their jobs equally in the paid sector of the economy as the employee of the tea garden and their unpaid jobs at their households, but their participation in the decision-making process at both the sectors i.e., workers' union and within the family, is negligible. Furthermore, the casual or temporary women workers who happens to be the seasonal employees of tea gardens are assigned mostly for tea plucking and do not get the benefits at par with the permanent workers due to their nature of employment. Therefore, it is very important to analyse livelihoods and employment of the temporary/casual women tea garden workers and examine whether they are further marginalised due to the nature of their employment, its impact on their lives and contextualise the impact of COVID-19 pandemic.

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**Keywords:** Tea-Garden Women Worker, Temporary/Casual Workers, Gendered Vulnerabilities.

**Bio-note:** Debajanee Bora works at the UGC Centre for Women's Studies, Dibrugarh University, Assam as Research Assistant where she looks after research and teaching, gender sensitization programmes, outreach and extension activities, and networking and coordination. She had completed her Graduation from Ramjas College, University of Delhi and did her Masters and M.Phil from Jawaharlal Nehru University (JNU), New Delhi and also pursuing her Ph.D. from JNU. Her areas of interest include 'Women and Health', 'Marginalized Women, particularly Women Workers of Tea-gardens', 'Women and Development', 'Women's Movements', 'Gender based Violence'. She believes and strives towards building a gender-inclusive society.

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**Patriarchy and Gender: A Perspective**

**Dr. Debabrata Adhikary**

**Abstract**

The present paper endeavours to trace the integral relation between patriarchy and gender, and, how patriarchy has an overriding influence on gender in general. This paper aims to look at the fact that the patriarchal concepts/ideas are not only oppressive for a woman, but it is also equally cumbersome for a male/man. Also, patriarchy, as an

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institution is not a fixed, codified, static body of doctrines dictating terms for the males and females in general across cultures, races, religions, castes, and, most importantly time; but it is different and variable in nature, as Derrida would love to put it. So, we cannot have a monolithic, homogenous understanding of patriarchy at any point of time. How are the aspects of patriarchal oppression; psychological/mental? Or, can it be physical as well? Also, does not patriarchy include/involve women who also participate in the patriarchal game and inculcate and consolidate the patriarchal doctrines further? Is feminism the only solution of patriarchy? Can feminism include/involve men, or, be receptive to the male folks as well, or, is it exclusively for the women, as they are the potential victims of patriarchy? How can we actually combat the stereotypical, conventional notions regarding the sexual binaries like male/female, boy/girl, husband/wife, and defeat the sociological markers of gender? Does biological sexing determine the fate of an individual? If not, then why do we have to fall prey to the social, patriarchal gaze, irrespective of both men and women? Also, if a woman is normally considered to be a victim of patriarchy, then what happens in case of the subaltern women (like Dalit women, or, Muslim woman, women of a colonized country)? Do their degrees of oppression remain same as that of an upper-class, educated, and, possibly employed women? (289 words)

**Keywords:** Patriarchy, Gender, Homogenous, Different, Oppression, Feminism, Stereotypical, Binaries, Subaltern.

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**Bio-note:** Dr. Debabrata Adhikary is an assistant professor of English in Hooghly Women's College/University of Burdwan

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**Female Representation in the Selected Works of Kavita Kane**

**Pranjal Kapoor & Dr. Jayatee Bhattacharya**

**Abstract**

For centuries there has been a certain way men and women are represented. Men are represented and associated with adventure, valor, heroism, decision-makers, mighty kings, and influential leaders, whereas, on the other hand, women are represented as docile, submissive, subdued, a mother, a wife, and a daughter. She is the one for whom the decisions are made. She is the one to be protected, she is treated like a piece of jewellery which is to be kept in a safe. These representations have not only affected the minds of the readers but have become a part of society at large. Sadly, because of these representations society has started treating women in such a manner. Within two years the world has changed. Therefore it is time that the storytellers should also start changing their perspective while portraying the female character. For this research, I have referred to two contemporary novels, “Karna’s Wife: An Outcast Queen” and “Sita’s Sister” by Kavita Kane. These two novels are the modern take on the Ramayana

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and Mahabharata. The novel tells the story of two pivotal wars in Indian history from the female perspective. Kane's work has given voice to the marginalized, forgotten characters of Ramayana and Mahabharata. She narrated the story from the women's perspective of Urvi (Karna's wife) and Urmila (Sita's sister in Ramayana). The research aimed to find out how contemporary writers are giving voice to the neglected female characters from Indian epics. While researching about this work, I have realized that the time has come to examine the perspective of the other in the Indian epic. We have always heard about how Rama felt when Sita was abducted. Or how the Pandava brothers won the epic war of Kurushetra. However, now is the time to hear and see how the female characters in the epics felt about the massive destruction in their lives.

**Keywords:** Epic, Kurukhshetra, Karna, Deciosion Maker, Heroism.

**Bio-note:** Pranjal Kapoor is pursuing her PhD in English Literature from Amity University, Noida, India. She is also working as Visiting Faculty, where she teaches Communication Skills to undergraduate students. Since childhood, she has grown up listening to the stories from the Indian Epics Ramayana and Mahabharata, which resulted in her keen interest in the discourses from the epics. She feels that the narration of the epics is from the male perspective is time to hear the female perspective. Her focus is on the Female Perspective from Ramayana and Mahabharata. She is also interested in unfolding hidden and unheard stories from the Epics. For her research, she

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is working on the contemporary retellings of Indian Epics by women writers.

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**Gender, Postcoloniality and Necropolitics in Chris Abani’s**

***GraceLand***

**Ms Sathya Pramode**

**Abstract**

Postcolonial studies have come to include heterogeneous theories and discursive practices through the years. The turmoil in postcolonial Africa continues in myriad ways despite years of attempted decolonisation. African men migrated in order to secure a better standard of living and find an escape from poverty and squalor. The ‘First World’ is then seen as the land of opportunities, the land of ‘grace’. The novel *GraceLand* by the Nigerian writer Chris Abani can be considered a ‘Bildungsroman’ narrative in which the protagonist Elvis struggles with his identity in a postcolonial nation state and aspires to migrate to the USA leaving behind the poverty-stricken Nigeria. Named after the famous American singer Elvis Presley, the young boy’s developing masculinity centers around the idea of embracing cosmopolitanism and climbing the ladder of success. Lagos, Nigeria becomes a suffocating space, having been ravaged by colonisation. Colonisation is directly related to Necropolitics, as

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Achille Mbembe observed in his work “Necropolitics”- the necropolitical states are ‘death-worlds’ in which the inhabitants are reduced to the ‘living dead’. The necropolitical state is mirrored in the family units as well, within a traditional structure of gender and identity as portrayed in the novel. This paper seeks to explore the intertwining of the problematic postcolonial state, the lingering Necropolitics in Nigeria and the representation of masculinity in the novel *GraceLand*.

**Keywords:** Necropolitics, Postcolonial, living dead, Nigeria.

**Bio-note:** Ms Sathya Pramode is a PhD research scholar in English at Reva University, Bengaluru. She is presently working as Assistant Professor in Jyoti Nivas College, Bengaluru. Having completed MA and MPhil in English, she took up teaching as her passion and vocation. Her total teaching experience is seven years and research experience is four years. Her research interests include Trauma, Gender and Postcolonial studies and Children’s Literature. She enjoys reading, dancing and travelling.

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**The Voiceless Third World: A Counter Narrative of the Women in**

**Manto**

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**Anjali Kumari**

**Abstract**

Women and traditions share a very co-dependent relationship with each other. For centuries women bodies in all communities but especially in postcolonial culture have been seen as a site of conflict— constantly oscillating between the traditional and the contemporary.

During the struggle against colonialism in the Indian subcontinent, women were recognised as the keepers of the purity of the private or the domestic realm pertaining to the colonisation of public sphere, the tremors of which were felt even in the aftermath of the independence.

Traditions were embedded within women in the post-colonial society, the upkeep of the honour of the women was equated with honour of the nation as a whole. This colonisation led to the silencing of people of the subcontinent—the third world that had already been dominated and silenced was spoken for by the people who exercised power over these domains, which in turn led to the silencing of the domestic sphere native to the women who were subjugated and were spoken for on their behalf by the people that exercised power over them i.e. the men who were the superior and the ‘contaminated’ sex. This paper aims to explore the traditions embodied in women and the way they had an almost synecdochic function for the third world that had been

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rendered voiceless as a community and was spoken for the way the people enjoying power over them desired; after having explored this subjugation of the third world and the double marginalization of women, I aim to delve into the works of Saadat Hasan Manto wrote stories with such integrity and painted his characters especially the women with such vulnerable colours that they did not seem as an object that was veiled, mysterious and desirable were depicted as flesh and blood characters. These stories acted as counter narratives to the lack of voice in the marginalized sections of society. This unconventional representation depicts them as human beings with flaws and emotions and not as beacons of national honour.

**Keywords:** Postcolonial Culture, Women, Marginalization, Manto, Third World.

**Bio-note:** Anjali Kumari is pursuing Master's degree in English from St. Xavier's College (Autonomous) Kolkata. She has completed her undergraduate degree in English Honors from University of Calcutta. Her areas of interests include Postmodernism as a discipline and its related fields like post colonialism, magic realism and the way literature is used to sensitize the masses on the marginalized and their culture. She has been constantly trying to explore the role literature plays in bringing these less recognised sections of the society to the forefront and the politics of state and the power exercised upon its subject and how power is diffused onto various layers of the society. she has presented a paper in the National Seminar held at Al Shifa College of Arts and Science on Magic Realism texts of Murakami and Martel and got

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it published in their. She is further interested in carrying on with her research in Modernism and explore the themes of Flanerie.

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**Gender Roles in Ancient Indian Culture With Special Reference to  
Mahabharata**

**Harshita Sharma**

**Abstract**

Mahabharata is considered an important part of the cultural narrative in the construction of masculine, feminine, and alternate gender roles. It has played a highly influential role in shaping gender and social norms in Indian society. This paper seeks to analyze the Gender Roles in Ancient India as depicted in Mahabharata along with the status of women in ancient Indian culture. The Mahabharata is a labyrinth of different stories, characters, and themes interwoven in the broader story of a feud between two sets of cousins. It is a poetic representation of many facets of social life while simultaneously reflecting various relationships and status of woman in a patriarchal society. Women played an essential role in society during the Mahabharata. Behind their physical beauty and poised elegance lie some dark and twisted truths. The women of Mahabharata,

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remain shadowy figures, hidden and silent. This meekness is considered to be their greatest virtue yet their apparent submissiveness can not hide their ambitions and motives. The epic narrative repeatedly challenges the socially expected roles of genders. This confusion regarding gender roles is a major contributor to the crisis of dharma portrayed in the epic. In his famous work, Brian Black presents a very interesting argument “ab silentio” for the significant presence of women (prominently Gandhari and Draupadi) as silent, though not a phantom, listeners and influencing the plot as eavesdroppers and then as speakers. Some specific aspects of the Epic will be explored in this paper: analyzing, questioning, and contradicting the masculine and feminine roles, the position of women, the third gender, gender and its correlation to dharma, and gender as a literary device.

**Keywords:** Gender, Gender Roles, Mahabharata, Culture.

**Bio-note:** Harshita Sharma, a Junior Research Fellow at Ranchi University. He completed his Undergraduate in English with Honors in 2016 from Vinoba Bhave University, Jharkhand. He completed my Postgraduate in English in 2018 from the same. He qualified for UGC NET JRF in December 2018 and then took admitted to Ph.D. at the University Department of English, Ranchi University in 2021. His research topic is “An Existential Reading in Mahabharata”. He have attended some national and international seminars and Webinars and presented my paper at a “National Seminar on

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Ecocriticism” held at Women’s College, Ranchi University.

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**Ecocritical and Feminist Reading of Mahasweta Devi’s “Draupadi”**

**Mallika Bala**

**Abstract**

The natural environment has been made to subserve human interest and one of these interests has been to make it serve as a symbolic reinforcement of the disempowered group: Women, Dalit, Tribal, disabled etc. Gender issues can be questioned and analysed by looking into the representation of these disempowered groups. Feminism is concerned with the decentring of the Patriarchal discourse, while Ecocriticism, in a structurally similar fashion, is concerned with the relative decentring and de-privileging the human subject. In both cases, such decentring also involves the attempt to recentre the silenced other and to listen to his or her voice. Ecocriticism and feminism are concerned with the complex relationship between the social and political centre and its margins. This paper intends to study the representation of women and wilderness, the impact of invasion on woman and environment and their resistance towards the invasion in Mahasweta Devi’s short story “Draupadi” through Ecocriticism and Ecofeminism. Mahasweta Devi sketches the intersection of gender, caste, and feudal modes of power. The story “Draupadi” is set against the backdrop of the Naxalite revolt, a major peasant rebellion that began in the late 1960s in the Naxalbari region of the

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Indian state of West Bengal. The peasant rebellion was inevitably also a caste rebellion by the largely lower-caste cultivators against the upper-caste feudal landowners. Jharkhani Forest, in this story, acts as a shelter and collaborator in the act of resistance. This story displays two forms of resistance - first, resistance is in the form of tribal insurgencies and the second is defiance towards hegemonic power of state and patriarchy, acted out by Dopdi Mejhen. 'This paper shows how women, tribal population and nature collaborate with each other to fight against the oppressive landlords, caste hierarchy, money lenders, corrupt politicians and government officers.

**Keywords:** Ecocriticism, Feminism, Caste Hierarchy, Forest Rights, Repressive State Apparatus.

**Bio-note:** Mallika Bala is a JRF PhD scholar in the Department of Humanities and Social Sciences in Indian Institute of Engineering Science and Technology, Shibpur. She completed her Bachelors and Masters of Arts in English from University of Kalyani. Her Research area is Environmental Humanities, Indian Environmentalism, Postcolonial Perspectives of Indian Environmentalism, Ecocriticism Ecofeminism etc.

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**Feminism and literature**

**Sneha Binu**

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**Abstract**

Feminism is been considered as an organized activity on behalf of women's rights and interests. It usually talks about the equality. Equality in the field of education, job, literary works and so on. It can be seen as a movement against gender stereotypes and gender based expectations. Usually during the ancient times, women's were supposed to be responsible for all the household works whereas men were been seen with great respect as they were the bread winners. They were been not allowed to lose their patriarchal identity. It was a series of writers like Mary Wollstonecraft, Susan. B. Anthony and so on who had worked a lot to portray the hardships of women during the late 1700s and early 1900s.

Virginia Woolf, one of the well known English writer who had shown the courage to speak about the discrimination that women's had faced during the ancient times. She was also a prolific writer of essays, letters and biographies. Her essays were well known for the nascent feminist movement. Her work *A Room of one's own* is one among her great literary work which portrays the hardships of the women. They were been denied to express their feelings. Their talents were never brought into light. Even they were not allowed to decisions on their own life.

In this work she introduces an imaginary sister to Shakespeare. Her name was Judith. Virginia Woolf compares Shakespeare and Judith. By inventing an imaginary sister to Shakespeare, Virginia Woolf argues that society has always been

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hostile to women writers. Even if Shakespeare had a sister endowed with the same genius, she would have been suppressed by social customs and family compulsion. She was not allowed to read and write instead she is been forced to do the households. This shows how a girl in Shakespeare's time was not allowed to join a school or learn grammer. They were given away in marriage at the early age. That time of the society were women didn't had the right to oppose the decision of the parents. Thus the work shows how just as in social life many restrictions ruled and suffocated women in literature. Learning or writing were been regarded as unfeminine. If Shakespeare had a sister with the same originality and adventurous spirit her parents and society would have silenced her talents. It can be seen as a representation of the life of many great writers such as Jane Austen, George Eliot and Bronte sisters and so on who were forced to write under a male pseudonym. Thus, it brings out the point that a writer requires full freedom to give expression to her genius.

**Keywords:** Male, Bronte Sisters, Jane Austen, Feminism, Gender.

**Bio-note:** Sneha Binu, a first year Post Graduate student in English Language. She is a student of Catholicate College, Pathanamthitta, Kerala. She is fascinated towards the magical world of dance and literary works which takes us into the imaginary world. Teaching is the profession she aspires to follow as she would get a chance to pervade whatever knowledge she has acquired in her lifetime.

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**An Exploration of Black Feminism in the movie *Hidden Figures***

**Reethu Ann Zachariah**

**Abstract**

Women and girls constitute half of the human population, yet they are not treated equally with men. They are pushed to the limits of oppression, suppression and are highly marginalized. They are ignored, objectified, mocked and fetishised. Women all over the world are seen lacking access to knowledge, skill, opportunities and even some basic human rights. Colored women had to face discrimination based on gender as well as race. Black Feminism centers on the experiences of African-American women, understanding intersectionality between racism, sexism, classism as well as other social identities. The black women's oppression was a result of a double bind, of being woman and of being black.

*Hidden Figures* (2016) is an American biographical film directed by Theodore Melfi and written by Melfi and Allison Schroeder. It highlights the story of three brilliant African-American women, Katherine Johnson, Dorothy Vaughn and Mary Jackson, who worked as 'human computers' at NASA. This movie illustrates the segregation they had to face because of their race as well as gender and how they fought

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back against all these discriminations, crossing all gender and race lines to inspire generations to dream big.

The three central characters are strong and exceptionally hardworking, yet they were not recognised or appreciated. Both white men as well as black men thinks that women are not capable of doing hard work that is mostly done by men. They considered women as inferior to men. White women also played the role of oppressors towards black women. The life of the main characters portrayed shows the treatment meted out to them by society, the saga of their discrimination, insult and oppression. The three of them decides to raise their voice against the injustice and inequalities against black women. They were the backbone behind the successful launch of the first crewed American orbital spaceflight. They proved that it was possible to equalize the roles of men and women and that they deserve to be given the same opportunities as well. Each character differently performs the orientation of self and women empowerment formed in black women solidarity.

**Keywords:** Black Feminism, Discrimination, Segregation, Oppression, Inequality, Injustice, Women empowerment

**Bio-note:** Reethu Ann Zachariah is a first year Post-Graduate student in English Literature at Catholicate College, Pathanamthitta, Kerala. She has always been interested towards literature. She believes there is a power in stories and literature opens a new reality to discover. Her hobbies include drawing, reading, crafting, gardening,

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watching movies and listening to music. She loves reading fictional and fantasy novels. The Harry Potter series is her all time favourite. Teaching is the profession she aspires to follow because she feels happy to share whatever knowledge she has acquired in her lifetime.

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**Understanding the Problematic Intersection of Hegemonic  
Masculinity and Disability in Manik Bandyopadhyay’s “The Leprosy  
Patient’s Wife”**

**Dr. Avijit Pramanik**

**Abstract**

The intersection of disability and masculinity is interesting and problematic as well. Whereas disability is culturally viewed in sync with femininity ascribing disabled people as weak and dependent, society demands male persons to fulfill the imperatives of masculinity. In patriarchal society, the male body is a site for performing the hegemonic masculinity and to retain the privileged power position in subordination of the feminine gender. Consequently, the physically impaired male body fails to maintain the characteristics of hegemonic masculinity. The disabled male suffering from the dilemma in his role as a masculine copes with the situation by following three strategic

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modes namely, *reformulation, reliance* and *rejection* (Gerschick and Miller, 1995). The present paper seeks to understand this problematic intersection of disability and hegemonic masculinity in Manik Bandyopadhyay's short story “The Leprosy Patient's Wife”. In the story, we find the leprosy patient to withdraw from the public space as his bodily function dwindle. On the other hand, he ‘reformulates’ the hegemonic masculinity by exerting hyper-masculinity in the domestic space. He forces his power on his wife and even seeks to pass his disease to her to turn her disabled to maintain the status quo of hegemonic masculinity. Though the text was written in the first half of the twentieth century, such representation of the pressure and politics of masculinity on disabled male is rampant in contemporary texts and culture. A proper understanding and unmasking of this politics is fruitful to be aware of the negative forces of masculinity and to prepare male, disabled and non-disabled alike, to resist the domination of hegemonic masculinity by adopting the strategy of *rejection*.

**Keywords:** Disability, Masculinity, Leprosy, Body, Manik Bandyopadhyay

**Bio-note:** Dr. Avijit Pramanik is Assistant Professor of English and Head, Department of Basic Sciences & Humanities, Ramkrishna Mahato Government Engineering College, Purulia, West Bengal. His research interests include Disability Studies, American Literature, and Soft Skills. He has published in *Asiatic, Rupkatha, The IUP Journal of English Studies, Postcolonial Text, South Asia Research, Littcrit* and many

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**Emotional Entrapment as an Effect of Double Colonization –A Study  
of Bessie Head’s Story “The Collector of Treasures”**

**Sanchayita Manna**

**Abstract**

The title story of Bessie Head’s anthology *The Collector of Treasures and Other Botswana Village Tales* (1977) is a scathing indictment of contemporary country life in post-independent Africa. The Botswanan characters who experience enormous transformations—shifts that alter the perspectives of their existence, their aspirations, and their destiny are projected by Head in the story “The Collector of Treasures”. The oppression and discrimination that women experience in Botswana and the way their forced responsibilities affect the identities of these women as being individuals, human beings and Africans are major themes in Head’s writing. By utilizing the storytelling format of oral tradition, Head concentrates on the ‘village tales’ analyzing the situations of ‘ordinary people’ in Botswana, where the African life, experience and culture

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are uninterrupted and constant.

The objective of this study is to explore the story as a despairing commentary on how Botswanan males abuse their women and children. The narrative, in a flashback, describes how Garesego abandoned his family –his wife and three children. The story evolves through the hardships of Dikeledi Mokopi, “the woman whose thatch doesn’t leak” (*CT* 90, 93). She is left alone to care for them on her alone, while Garesego has deserted them to pursue sexual gratification with other women. The moral of the story is greater in contradiction towards the verdict of the contemporary judicial system, which has sentenced Dikeledi a life imprisonment for being her husband-slaughterer.

**Keywords:** Colonization, Gender, Sexuality.

**Bio-note:** Sanchayita Manna is an assistant professor of English, Garhbeta College, Garhbeta, Paschim Medinipur.

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**Genderism in Indian society with reference to “The Old Playhouse”**

**by Kamala Das**

**Shilpa Thomas**

**Abstract**

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“The Old Playhouse “ which is among the classic of modern Indian poetry in English is one of the master piece of Kamala Dad “ a woman who never desired to live by the rules of manusmriti , “ as her son says, whose feminist writing style explored love and female sexuality from a woman’s point of view. She was an enigma no one could ever comprehend.

The poem represents the speaker who voices out the oppression and psychological perceptions of a woman in the patriarchal society, gender stereotyping as well as the longing for personal space and creativity which is brought forth by the self – expression of the speaker itself. She shows the demands of intellectual space for a woman to pursue her dream in life and the objectification of a woman, who was caged as a private property of man. Kamala Das is a singer of female sensibility and rebels against the conventions and restraints of a male dominated society exploiting womanhood. Love and sex are the main themes of Kamala Das' poetry. Love is the central emotion in woman’s heart. She craves for union with man for the fulfilment of love but she is disillusioned, and frustrated when it degenerates into sheer lustfulness. Kamala Das does not justify adultery and infidelity but she justifies the search for an ideal relationship which gives love, satisfaction, and security. Her main preoccupation is genuine love on various planes. This poem is an open protest against her egotistical husband who does not think beyond the gratification of his sensual desires.

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**Keywords:** Manusmriti, Feminism, Female sexuality/ feminine sensibility, Oppression, Psychological perception, Intellectual space for women, Male domination, Patriarchy, Love and sex, Sensual desire.

**Bio-note:** Shilpa Thomas is a student in M. A English Language And Literature, Sahyajyothi Arts And Science College, Kumily, Idukki- Kerala Affiliated To Mahatma Gandhi University, Kottayam.

**Muslim Women’s Identities in *Three Daughters of Eve***

**Bharati Digal**

**Abstract**

This paper enquires current theory in relation to women’s position in Islam and society. This study explores Eve’s daughters- Peri, Shirin and Mona- to examine how gender, religion and culture overlap and stereotype intertwine in the novel to construct distinctive experiences, values, beliefs and challenges in the lives of women. This study argues that shafak’s addition of these overlapping features supplies a centre for intersectional feminist discussion as a structure for understanding the multifaceted nature of identity. There has been a rising controversy surrounding the use of Hijab in the West. The fashion invites mixed responses globally; however, the majority of the western population deems it a symbol of religious fanaticism, a marker of gender

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oppression and an obstacle to good community relations. Elif Shafak's Three Daughters of Eve disperse its orthodox representation and counteract its function in hindering the social relations of Muslim women in the West. This study analyses Elif Shafak's Three Daughters of Eve from a gender perspective. The primary issue addressed in this study is on the subjectivity of Muslim women characters as represented in the novel. The paper doesn't only emphasize the domination of Western perspective, but also the dispute of Muslim women's subjectivity to achieve gender equality. This paper explores the issue of gender equality, which tends to be limited to identifying the factors of inequality in gender relations in Muslim society which are driven by differences in interpretation strategies of sources of religious teachings. The study contends that hijab neither promotes fundamental tendencies nor restricts Muslim women way of life in the West. The orthodox demonstration is supported by the rising racism. The result of this paper contribute considerably to the existing literature by representing how the three females in the novel function as separate self identities through which Shafak negotiates assumptions of western society about women and Islam. This paper concludes that Shafak's work, giving voice to demonstrating how these women discover ways to project their exceptional voices and defy oppression.

**Keywords:** Gender Equality, Subjectivity, Identity, Muslim Women, Critical Discourse Analysis.

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**Bio-note:** Bharati Digal is from Jeypore, Odisha. She is a PhD scholar in English literature at Gangadhar Meher University Sambalpur, Odisha. Her research topic is “Three Daughters”: A Study in Transgenerational Identity Constructions in the Novels of Jung Chang, Elif Shafak and Manju Kapur’. Her research interests are based on gender perspective, gender equality, Muslim women, struggle, Education, modernity, and self identity.

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**Voice of the Margin: Feminist exposure of *the Fisher Queen’s Dynasty***

**Amal S Das**

**Abstract**

Indian mythology is a new medium of choice for feminist narratives. Traditionally Indian Mythology has tended to serve the purpose of patriarchy, keeping the woman at the bottom of the social ladder. It depicts diverse varieties of woman characters mostly revered and idolized. Many writers of modern mythological fiction cudgels and bring to the forefront the marginalised characters in Indian Mythology.

Kavita Kane is one of the most popular Indian writers who uses Indian Mythology in her works. Barring a few exceptions, women find scant mentions in epics like

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Ramayana and Mahabharata and her work carries a necessary trend of resuscitating the tales of neglected female characters from these epics. Her novels are women-centric, about relatively lesser-known women in mythology and depict issues and problems of women relevant even in the modern era. Her novel *The Fisher Queen's Dynasty* (2017) presents the story of Mahabharata from Satyavati's perspective, the wife of King Shantanu and the step-mother of Bhishma Pitamah. The book explores human contradictions, between sticking to morals and rising in the social ladder through deceit by the character of Satyavati, fisher-girl who went on to become a queen. This book by Kavita Kane delves into the mind and the heart of the grand matriarch, Queen Satyavati, as a biography which gave a new perspective of her character.

The paper 'Voice of the Margin: Feminist exposure of *The Fisher Queen's Dynasty*' keenly observe on the character Satyavati through a feminist lens. Kavita Kane beautifully explores various shades of Satyavati that elevates her from a marginalized character to the protagonist of the Mahabharata. She battles with every adverse circumstance and substantiates herself as a strong personality. The Mahabharata's disregarded and disrespectedly marginalized character gets a feminist voice in *The Fisher Queen's Dynasty* to speak for her rights, stand on her ground, and fend for herself. It rose up as a fascinating mythological fiction about a regular woman rising above her stature through challenges and sacrifices.

Satyavati is reincarnated as a female with enormous boldness and conviction, a

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distinguished character with a rational mind who struggles to come out of the grip of marginalization and establish her identity as the most significant woman who cannot be ignored. The paper highlights the quest of woman for their identity in a patriarchal social order. It also takes a deep look into the social stigmas and discrimination against the women in society.

**Keywords:** Feminism, Gender, Identity.

**Bio-note:** Amal S Das is a first year Postgraduate student in English literature at the St. Thomas College, Kozhencherry affiliated to Mahatma Gandhi University, Kerala. He received a bachelor's degree in English Language and Literature from Catholicate College, Pathanamthitta which is also under Mahatma Gandhi University, Kerala. He is currently doing a research paper on Kavita Kane's The Fisher Queen's dynasty in the light of Feminism. He is interested in researching Indian mythology, Literature and to study the reconceptualization of older mythological figures with newer aspects in literature. He currently resides in a place called Pandalam in Kerala along with his parents and grand parents.

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**Interrogating Gender, Culture and Society in Baby Kamble's *The***

***Prisons We Broke***

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**ABSTRACT VOLUME**

**Dr. Aditi Jana**

**Abstract**

Baby Kamble in her autobiographical work *The Prisons We Broke*, presents the issues of intersectional feminism. Being a Dalit woman, she feels that Dalit women are subject to innumerable exploitative ideologies in this society. Race, class, gender, society remain her areas of inquiry to meet the challenges Dalit women face in their everyday life. The life and the struggle of the Dalit women have always been overlooked in canonical writings. The peripheral status of Dalit women in the patriarchal hierarchy have been questioned, interrogated and subverted in Kamble's autobiography. Kamble's autobiography becomes autobiography of her own community. She raises her voice against manifold oppressive forces in the society which confine a woman literally within the four walls. The unpaid housewives are the treated as the objects to be constricted at every field of life. In my paper, I aim at exploring the intersectional areas of gender, race, culture and society where Baby Kamble most fittingly questions and deconstructs these dominant discourses of patriarchy and casteism which make women subaltern.

This autobiography of Kamble remains a unique document of the lives of the Dalits of Mahar. Baby Kamble in her autobiographical work *The Prisons We Broke*, presents the issues of intersectional feminism. Being a Dalit woman, she feels that Dalit

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women are subject to innumerable exploitative ideologies in this society. Race, class, gender, society remain her areas of inquiry to meet the challenges Dalit women face in their everyday life. Baby Kamble's father, a man of self-respect was very popular in his community. Still he did not permit the women of his house liberty. Kamble writes: In those days it was the custom to keep women at home, behind the threshold. The honour enjoyed by a family was in proportion to the restrictions imposed on the women of the house. When no one could see even a nail of the woman thus confined within the four walls of the house, then this “honour” became the talk of the town. (Chapter 1)

The author's satirizes her father: “My father locked my aai in his house, like a bird in a cage.” The miserable economic condition made Kamble's mother irascible. She always felt oppressed and suppressed. The poor lady even lost her patience when she spoke of morality to her daughter: “Morality! What rubbish!. The world belongs to the man with money.. .it's money which brings fame. Nobody is bothered how you earned it.” Even the author herself reflects on the sufferings of the most people of her community which consisted of the “poorest of the poor” people who are eternally stricken by poverty.

I want to show how she raises her voice against manifold oppressive forces in the society which confine a woman literally within the four walls. The unpaid housewives are the treated as the objects to be constricted at every field of life. In my paper, I

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propose to explore the intersectional areas of gender, race, culture and society where Baby Kamble most fittingly questions and deconstructs these dominant discourses of patriarchy and casteism which make women subaltern.

**Keywords:** Gender, Culture, Society, Casteism, Subaltern.

**Bio-note:** Dr. Aditi Jana is an Assistant Professor at Shahid Matangini Hazra Government General Degree College for Women, Nimtouri (W.B.E.S.) , Department of English. She is the University second topper in B.A. English [Hons.], College topper (Silver medalist). She served as an Assistant Teacher in English at Bathanberia Srinibash Vidyamandir [H.S.], Kolaghat from 01.09.2008 to 06.10.2020. She joined Shahid Matangini Hazra Govt. General Degree College for Women, Tamluk as an Assistant Professor (W.B.E.S.) in English on 07.10.2020. Her research interest includes Diaspora, Literary Theory, Indian English Literature, Postcolonial literature, Postnational Literature, Culture Studies, Film Studies.

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**An Analysis of Sexuality And Religion in Jeanette Winterson’s**  
***Oranges Are Not The Only Fruit***

**Lija Mariam Thomas**

**Abstract**

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The paper titled ‘An Analysis of Sexuality and Religion in Jeanette Winterson’s *Oranges Are Not the Only Fruit*’ paints a picture of the still existing sexual identity conflicts and problems combined with one’s religion. Though published in 1985 it is a concern that this book and its theme is still relevant and relatable to many. The book *Oranges Are Not the Only Fruit* by Jeanette Winterson depicts the conflict of a girl named Jeanette with her sexual identity and her congregation, family and initially even herself. The story begins with the seven-year-old Jeanette been home-schooled by her ardent and rigorously religious adoptive mother who chose to adopt a child because she wished to train a "servant of God" without having sex or being sinful in any way. Jeanette’s mother is a representation of the harsher God characteristic of that time. The story unfolds as Jeanette grows up and starts to realize herself and her needs. As she ages, Jeanette realizes that she sometimes disagrees with the teachings of her congregation. The protagonist, Jeanette can be seen as a suppressed girl who is tied up by her religious beliefs.

A person who was not allowed to have any feelings to her opposite sex starts to experience romance and that too to a woman. The world that constrained her from having any natural human emotions shamed her when she fell in love with a person of her same sex. The story then goes on to show how Jeanette deals with her emotions and her sexual identity without abandoning her beliefs.

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The theories of Sexual Identity and Religion are combined and used to understand the nuances of this book. The paper attempts in analysing how religion plays a core part in the identification of a person and also the difficulties of a queer person to live a life of their own choice. This paper analyses the struggles of people who are still battling with their sexual identities as they are constrained by several factors like family, religion, etc, and it also portrays how the 1985 published book is still relevant in 2022 as the topics of sexual identity even though discussed a lot in today's time, is still a difficult topic, along with the conflicts of religion coming in the way of their identity and personal beliefs.

**Keywords:** Sexual Identity, Religion, Social Guidelines, Homosexual Relationship, Beliefs.

**Bio-note:** Lija Mariam Thomas is 22 years old, a first year student of M.A. English in St. Thomas College, Kozhencerry, Pathanamthitta, Kerala. She also completed her graduation in St. Thomas College, Kozhencerry. She is a resident of Cherukole in Pathanamthitta, Kerala. Her aspiration is to become a college lecturer of English.

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**An Exploration of Gender and Identity in Amruta Patil’s Graphic**

**Novel *Kari***

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**ABSTRACT VOLUME**

**P Aditiya Mizan**

**Abstract**

The Indian literary scene underwent a radical transformation with the emergence of a new wave of Graphic Novels which voiced protest against numerous social and political injustices. However, there has been a conspicuous dearth in queer representations even within these new-wave narrations. Amruta Patil's Kari(2008) becomes remarkably pertinent to this study as it is one of the few Indian graphic novels that blatantly exposes, ridicules and subverts the hetero normativity of a seemingly tolerant society. This paper discusses how Patil, through her ‘unusual’ protagonist Kari, endorses Judith Butler’s critical theory of Gender Performativity. Butler’s concept of the ‘Heterosexual Matrix’ is also explained in the light of the novel. The protagonist’s search for identity and her ultimate decision to vehemently resist categorization are systematically examined in this paper.

**Keywords:** Indian Graphic Literature, Amruta Patil, Gender Performativity, Heterosexual Matrix, Judith Butler.

**Bio-note:** P Aditiya Mizan, hailing from Kerala, is a passionate reader of Modernist literature. She has completed her BA (Hons) in English from EFLU, Hyderabad and Masters in the same field from Delhi University. She also holds an Advanced Diploma of Proficiency in Spanish. She currently works as a research scholar at Kerala

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University. She has presented papers at various International conferences and has secured first place for her paper presentation organised by Miranda House, Delhi University. She has also published four papers in peer reviewed Journals. As part of her research into the field of queer studies, she has also attended a six-week online course titled “Queering Identities: LGBTQ+ Sexuality and Gender Identity” authorised by the University of Colorado

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**Voices of the Marginal: Comparative analysis of Mahasweta Devi’s**

**Draupadi and Asit Rai’s Yantrana**

**Rathika Subba**

**Abstract**

Postcolonialism has ushered in creating possibilities to locate the voices of the marginalized. In this light Mahasweta Devi is one of the prolific writers who has championed the cause of the downtrodden, suppressed and the marginalized sections of the society. Her works seek to rewrite and re-present their hi/story and reality as they are the ones who actually contribute towards history writing. Draupadi (1981) is one of such stories that inform of individual courage, determination and resilience. The protagonist of the story cuts across class, caste and gender barriers and exhibits the rage

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against the brutality of state-sponsored violence, atrocity and inhumanity. She breaks the shackles of confinement of patriarchy and state-aided cruelty as it specifically decides the punishment for her because she is an ‘insurgent’, ‘culprit’ and above all a woman. Similar echoes are found in a Nepali novel Yantrana (1980) by Asit Rai. The story parallels Draupadi because it too brings out the plight and torture of Chandrabahadur, a tea garden worker, who dares to speak against the inhuman system of the ‘maliks’ who have usurped all the power to keep the workers subordinated. It is about his fight against the inhuman treatment and management in the tea gardens where the workers have an identity of no less than a slave. His conscience does not allow him to accept this silenced state of the workers and therefore, he decides to combat it till his death. The plantation system in the tea garden on the other hand has the indirect support of the government to crush any voice of dissent and discord. Contradicting Gayatri Spivak’s take that the subaltern cannot speak; here, both in Mahasweta Devi’s Draupadi and Asit Rai’s Yantrana the marginalized voices spring out of the intended and extended exclusion and suppression. The fictional individual courage is a representative of many endeavors made in reality to respond to asymmetrical power relations, hegemonic state apparatus and biased societal practices.

**Keywords:** Postcolonialism, marginalized, voices, violence, power.

**Bio-note:** Rathika Subba works as an Assistant Professor in the Department of English

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at Sonada Degree College, Darjeeling. Prior to this she worked at Surendranath College for Women, Kolkata. She has been teaching the UG students from 2019. She has completed her M.Phil in 2019 on Tea Garden Literature from Visva-Bharati, Santiniketan under the supervision of Professor Somdatta Mandal. She has co-authored a chapter titled “The Third Space in Tea Garden Literature: Revisiting Select Works from Darjeeling” in the volume Darjeeling In Search of People’s History of the Hills edited by Dinesh Chandra Ray and Srikanta Roy Chowdhury and published by Manohar Publishers. Her areas of interest are Postcolonial Literature, Indian English Literature and Tea Garden Literature.

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**Gender in Heterotopias: An Analysis of Gendering of Space in *Ladies***

***Coupe***

**Garima Goyal**

**Abstract**

Commonly, space is viewed as an empty field which is accessible for use. For geographers, the concept of space has gained an elemental place in postmodern studies. Landscape, place and space work in continuation. Space, at first, is perceived through senses, and then further produced through conception; once conceived, it is finally lived

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(socially). While contemplating this space and spatial production, French Marxist philosopher and sociologist, Henri Lefebvre, addresses the question of how space is produced and how it is conceived and lived. Lefebvre developed the changing perspectives of space into a triad model; to which Michel Foucault has referred to as ‘Heterotopias’ and Edward W. Soja has developed the concept further as ‘Third Space’. Lived spaces are based on culture, gender, class and economic obligations. Furthermore, space and spatial identity are shaped and accepted by social, cultural and psychoanalytic practices. Gender and mobility are two important factors of such practices. British social scientist and geographer Doreen Barbara Massey states that women, for centuries, have been confined to the private space, and men to the public space. Massey focuses on the politics of power and space, social formation and gender difference. Whereas, British scholar Gillian Rose focuses on home, which is shaped by and in turn shapes gender relations. Rose theorises ‘Paradoxical Spaces’ as being geographically structured. According to political geographer Edward W. Soja, the text in itself is a spatial composition where the reader finds physical environment coming together with the writer’s perception (of the world around) is what Third Space is; it is like having a distinct image of one’s habitat while living in it. Thus, the present project analyses the heterotopic working of space in Kerala, hitherto ‘God’s Own Country’, with special reference to the selected novel of Anita Nair, *Ladies Coupe*. Anita Nair has acknowledged landscape and ethos of a particular region (locale) of Kerala in her novel.

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**Keywords:** Space, *Ladies Coupe*, Heterotopias, Lived Space, Third Space, Paradoxical Spaces.

**Bio-note:** Garima Goyal holds PhD Degree in English Literature from Panjab University, Chandigarh. Currently, she is working at one of the schools in Hyderabad. Her field of Research is Cultural Studies and Literary Theory. She has attended international, national, and regional UGC sponsored seminars and conferences. In order to gain expertise in her chosen area of inquiry, she constantly explores and seeks to participate in various conferences and seminars comprising her discipline.

**Women on Railways: Subverting Victorian Sense of Public and  
Private Space**

**Chandrama Basu**

**Abstract**

The emergence of the railways in the nineteenth century marked the unprecedented global ascendancy of the English nation. The world was astounded by the technological advancement of Britain and the English public seemed to revel in the repute of their country as the railway embodied their scientific as well as socio-economic prowess. A deeper examination, however, reveals that the contemporary perception of the railways was not uniformly compliant. Within British culture, railway cars became the focus of

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anxieties about personal space, physical danger, and the erosion of gender (and class) boundaries. For instance, due to the speed and lower costs of railway travel, coupled with the short-lived provision of ladies' compartments, Victorian women took up the public function of the active passenger, thereby threatening the Victorian ideology of travel as a masculine activity and that of the railways as a public space. Women who travelled by train were generally perceived as unacceptably active and hence dangerous, and the very transgressive act of women's travelling (sometimes alone) by railroad threatened to subvert the conventional Victorian ideation of public spaces as men's domain.

Following this, the present paper explores the representation of female railway travellers of the period in select Victorian novels to explore how their increased mobility on the railways subverted and redefined coeval ideas about public and private space. I argue that although Victorian society initially perceived women as offenders of the power and luxury of public space traditionally enjoyed by men, controverting the normative expectations of the period, the Victorian railways subsequently emerged as a space of contact for the otherwise compartmentalised male and female communities that led to the evolution of the Victorian conception of separate spheres in the process.

**Keywords:** Victorian, Space, Women, Railways, Subversion.

**Bio-Note:** Chandrama Basu is pursuing her doctoral research at the English Department of Presidency University, Kolkata, India, on the reception of Victorian yellowbacks.

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She is currently engaged as a State-Aided College Teacher (Category I) of the Department of English, Prasanta Chandra Mahalanobis Mahavidyalaya, Kolkata. Her research articles have been published in various national and international journals and as book chapters. Her research interests centre on Victorian studies, book history, gender studies and popular culture.

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**Feminism and Religion: Paradoxical Point of View in Sylvia Plath’s**

**Selected Poems**

**Adithya Jaimon**

**Abstract**

Feministic perspective of religion is changing day by day. In most of the religions women are considered as a conservative force. Women are entrapped within the limitations set forth by the traditions of society. Mostly religions are patriarchal institutions, which holds its structure and power relations of organizations male dominated. Religious rituals keep women subordinate, in the structure, on the basis, of their menstruation and pregnancy. This paper is an attempt to expose the feminist view of religion in the renowned American poet Sylvia Plath’s poems like *Virgin in A Tree* and *Fever 103°*. It is a comparison on the basis of Plath’s paradoxical point of view

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of religion in these poems in course of time. *Virgin In A Tree* published in 1958 is a mockery of Paul Klee's etching called *Virgin In The Tree*. The poem depicts religion as an instrument which tries to keep women in a cage. Plath says religion is a hypocritical concept of morality, through her poem. The poem refers to the females who choose chastity over sexuality. She considers, women who have sexual desires, but are prohibiting to choose it, and caging themselves by choosing purity/chastity, and being a virgin, under certain religious norms. In contrast, In *Fever 103°*, published in 1963, the speaker is suffering from her sinful life and seeks forgiveness and heaven. Her sufferings are portrayed using hellish imagery and her purification is filled with heavenly metaphors. Speaker considers her sexual life as her sin throughout the poem and she seeks a paradise as the purification for her sins. Even if, the two poems are contradictory, two of the poems points to the dark reality of religion which tries to keep women as characters who only nurtures, loves and taking care of. In short, religions have a major role in making the women, the other in the society.

**Keywords:** Religion, Sexuality, Contradiction, Chastity, Purification.

**Bio-note:** Adithya Jaimon comes from Kottayam, Kerala and a first year post graduate scholar of English language and literature at St. Thomas College, Kozhencherry under Mahatma Gandhi University, Kottayam. Adithya was graduated from NSS Hindu College, Changassery under Mahatma Gandhi University, Kottayam with an A grade

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level marks in English language and literature. She is interested in exploring her world through her language and writing skills. During post-graduation itself she plans to attempt for National Eligibility Test Exam of University Grants Commission. She plans to pursue a doctoral degree in English language and literature and to become a professor in English language.

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**A Lost Paradise: Gender, Space and Trauma in Select Kashmiri**

**Fiction**

**Somrita Misra**

**Abstract**

Landscapes and places have always been linked with gendered marginalizations and trauma. Spaces become places and identities are taken for granted. A key thinker, in the field of Space Studies, is Edward Soja. Soja views space as a triadic, an amalgamation of spatiality, sociality and history. For Soja, modernism emphasized history at the expense of geography. The key feminist text on Space Studies, *Feminist Futures of Spatial Practice: Materialism, Activism, Dialogues, Pedagogies, Projections*, focuses on the linkages between gender, trauma, and spaces. The present paper wishes to explore the role of the space of the state of Kashmir in fostering and subverting

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trauma and suffering through an analysis of Humra Quraishi's *Meer* and Feroz Rather's *The Night of Broken Glass*. The paper will focus on the geopolitical uniqueness of Kashmir and its special mountainous terrain which makes it a state of spatial beauty and a place of paradise to its residents. Quraishi's *Meer* is set in the Kashmir of the 1990s; Husna travels to the fabled land of Kashmir and finds the love of her life there, Meer. However, their idyllic life is shattered when their newborn is snatched away and Husna is separated from Meer. In the tumultuous valley, filled with violence and militarism, Husna now has to search for answers and negotiate the trauma of her separation from her husband and child. *Meer* illustrates the fractured reality of relationships within a conflict zone.

Feroz Rather's *The Night of Broken Glass* weaves a tapestry of the horror of Kashmir through a series of interconnected stories; Rather explores the psychological impact of the turmoil on the natives of Kashmir, especially the marginalized in terms of gender and class. Rather's work is as much a tribute to the beauty of Kashmir as it is a lament for a lost paradise. The present paper will explore how the space of Kashmir becomes a unique site which both Rather and Quraishi preserve within their texts with care and reverence. The select fictions of the paper also subvert the overarching umbrella of the national perceptions of Kashmir and show how, for the women of Kashmir, their state space at once marginalizes them, and gives them autonomy of identity. The paper will focus on all of these issues.

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**Keywords:** Kashmir, Space, Gender, Trauma, Women, Marginalization

**Bio-Note:** The author (Somrita Misra) is an Assistant Professor of English in Chanchal College, Malda. She has obtained her M.Phil. from the University of Calcutta and is presently a PhD scholar at Diamond Harbour Women's University. Her areas of research interests include British Fantasy, Kashmiri Testimonial writings, and partition narratives.

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**A Contrast of Ecology and Economy: An Ecocritical Analysis of the  
film Avatar**

**Akshara Suresh**

**Abstract**

The paper gives an insight into the extend of exploitation taking place in the movie Avatar in an ecocritical perspective. Ecocriticism is a textual analysis that explores the relationship between human beings and the natural world. The ecocritical reading of a literary work usually examines the manner in which humans and the natural environment interact, influence and counter each other. It is a branch of scholarship that considers the meaning of our lives within the border context of the more-than-human

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world by examining the work we produce. The film is written by James Cameron who occupies an important place in Hollywood. Most of his movies are not only blockbusters but are praised for its aesthetic value. His film Avatar released on 2009 is not only a feast of the eyes but also critically acclaimed as a movie that dealt with many global issues like population explosion, deforestation etcetera. The story revolves around the fictional planet Pandora, which has rich mineral ores. It has its own native population called Omaticaya people. The human race invade their lands and try to colonise them in order to loot their resources and destroy the natural vegetation. This paper seeks to explore the level of exploitation of nature in the film and how much relatable it is in the current scenario.

**Keywords:** Ecocriticism, exploitation, inhabitants, population explosion, environment, vegetation

**Bio-note:** Akshara Suresh is a native of Chenneerkara in Pathanamthitta, Kerala. She did her under graduation on English Language and Literature in St Thomas College Kozhencherry, Pathanamthitta, Kerala. She is currently doing her post graduation on English Language and Literature in St Thomas College Kozhencherry, Pathanamthitta, Kerala. Her area of interest is Green Studies, Diaspora, Dalit Literature and Popular Fiction.

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**The Subaltern Voices in the Movies Begum Jaan and Gangubai**

**Kathiawadi**

**Aaron Aji Thomas**

**Abstract**

The body as a sexual commodity by women has been recorded in history as early as 2500 BCE. The hegemonic, economic, and also pleasure factors influenced the existence of prostitution as a socio-commercial function. Many women are forced or tricked into sex work, and the brothels and the related landscape are the breeding grounds for exploitation. The voice of the subaltern women, from the slums and margins, are silenced or unheard. But the visual media, in India, attempted to portray courtesans and sex workers as powerful representations in different periods. The Hindi movies, Begum Jaan (2017) and Gangubhai Kathiawadi (2022) depict the trajectory of the growth of a silenced being to one using the body as an agential tool. Their battles were against the system, the government, and the hegemonic structures that exploit and outcast them, denying them the dignity of life. The paper attempts to study how the body helps in negotiating within the power structures, to resist the oppression, exploitation, and marginalisation inflicted upon them, and to appropriate the “metaphysics of power” employed by the state apparatuses.

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**Keywords:** Begum Jaan, Gangubhai Kathiawadi, body, sex work, subaltern

**Bio-note:** Aaron Aji Thomas is a first-year Postgraduate student in English literature at St. Thomas College, Kozhencerry, Kerala. He pursued his Bachelor's degree from the same college. He is interested in popular culture, popular music, and gender studies.

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**The Indian Sappho: Ilango Adigal**

**Shriya Pandey**

**Abstract**

According to Tolkappiyam the content, or subject matter, of a Sangam work can be divided as follows; Mutal, Place and Time; Karu, Human Relationships; and Uri, Phases of Love and War. In The Cilappatikaram, the seed element is placed its form and structure, the subject matter of Karu is in the supernatural events, such as, dreams, divine intervention et al, and Uri is in achieving the objective of Purusartha. The Cilappatikaram in its narrative concern positions gender at the helm of Kingship. The Cilappatikaram was composed in the period of 3rd Sangam. The socio-cultural and religious life of the period has influenced the theological underpinning of the epic. The story of Goddess Pattini, is the story of Kannagi, her embodiment as a sacred shrine of memory and worship in The Cilappatikaram, evidently raises an ethical question. The

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question being, ‘What is an ideal Kingship?’ Kingship is located in the sacred power of justice. The form of devotion and worship during the Sangam period was shifting with the advent of organized religious thoughts, such as, Buddhism, Jainism, Ajivikas, Hinduism et al. Uzh/U1 (Fate or Destiny) and Vinai (Law of Karma), were a part of Tamil linguistics. Though, the people were animistic in their beliefs and had Shamanistic rituals. The figure is from H.D. Sankalia’s Ancient Tamil Culture (1965-66). The “trance” dancers, for example, Tevanti, and oracle, in The Cilappatikaram are an example of ancient Tamil religious belief in Divine Providence. In the article, Social Roots of Tamilian Religious Ideology (1978); The rituals Velan Adai and Veri Adai that find mention in Tamil literature presuppose the belief in the existence of a spirit apart from the body and in its temporary possession of another man's or woman's body for good or for evil...The religion of the early Tamils was an animistic one in which divine forces were conceived of as immanent within actual objects and as potentially harmful. These divine forces called Ananku were for the most part not personified as gods. (pp. 186-87) The character of Kannagi weaves the epic elements of Silappadikaram together. She in her generosity and enormity is a woman exalted for her simplicity and righteousness by Ilango. She becomes the Dharma and is pivotal in establishing the heroic through her power to end injustice.

**Keywords:** Gender, Embodiment, Kingship, Classical Literature.

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**Bio-note:** Shriya Pandey Undergraduate, Department of English, IPCW, DU. Postgraduate, Department of English, SGTB Khalsa, DU. M.Phil, Department of Modern Indian Languages and Literary Studies, DU. The evenings in new cities and sunlit heritage walks are soothing. She wants to learn the art of sugaring my bad days and salvaging her humor.

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**Negotiating Gender and Sexuality: A Study of Preeti Shenoy's *The  
Rule Breakers***

**Mousumi Kundu**

**Abstract**

The present paper deals with the societal framework of gender and sexuality in Preeti Shenoy's novel, *The Rule Breakers*. Judith Butler popularized the issues of 'gender' and 'sex' in her masterpiece, *Gender Trouble*. Judith Butler gives importance to the performance in order to establish the role of gender as well as she focuses on the trouble of homosexuality. 'Sex' is biological, whereas 'gender' is socially constructed. Apart from male and female bodies there is another sex that is called other sex. But the society defines only masculine and feminine. Language also denotes these two genders through the terms like 'he' and 'she'. In the field of language there is no single determining factor

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to detect the other sex. This binary structure of gender affects a great deal in the lives of female characters as well as of the other sex in Shenoy's novel, *The Rule Breakers*. Similarly, the normative trend of heterosexuality or the societal framework of heterosexuality hampers the lives of gay and lesbian and it causes despair and disappointment. In spite of the legal acceptance, some people dare not to reveal the nature of homosexuality, as it may separate them from the rest of the people. In *The Rule Breakers* Shenoy's treatment of gender and sexuality explores the subjugation and liberation of Shenoy's Veda as well as the agony of the gay, Veda's husband. Therefore, the present study aims at discovering the feminist approach of Veda and the crisis of sexual identity in the life of Veda's husband.

**Keywords:** Feminist, Gay, Heterosexuality, Homosexuality, Subjugation.

**Bio-note:** Mousumi Kundu is a PhD research scholar at the Department of English in Sidho-Kanho-Birsha University (SKBU). Her interested areas for research work are Indian English Women Novelists and Postmodern literary theory and criticism. Now She is working as State Aided College Teacher (SACT-I) at Bankura Sammilani College of Bankura University.

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**Dating in the modern city: The life of caste among young Brahmin**

**Women in Bangalore**

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**ABSTRACT VOLUME**

**Shraddha Nv Sharma**

**Abstract**

With the growing popularity of mobile dating applications in India, newer forms of intimacies and relationships may be forming in online and offline spaces. Based on narratives of young Brahmin women in Bangalore, the paper shows how caste is understood, reproduced and negotiated within the apparently modern space of dating apps, and how it in turn shapes the city.

In trying to understand the origins and sustenance of caste, Ambedkar (1916) wrote of the caste order as a mechanism of endogamy. Similarly, much feminist scholarship is dedicated to unpacking the historical linkages between caste, gender and the control of women's sexuality (Gupta, 2016, Paik, 2017, Joseph, 2021). Following literature on how caste elites presented themselves as secular and modern subjects of the new nation (Geetha and Rajadurai, 1998), studies have demonstrated the contemporary 'reinvention' of caste in its dynamic remaking of identities (Bairy, 2010), and its endurance in modern, urban, often middle-class contexts (Fuller and Narasimhan, 2015).

In this context, what are the continuities and discontinuities in the regulation of sexual boundaries in the caste society that is India? How are sexual relationships being forged today by women who enter the realm of dating as autonomous and agential

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beings on apps? Scholarship on digital dating apps has focused on how traditional gender relations and inequality get reproduced even while these spaces offer the possibility of disruption (Das, 2019, Chan, 2018). While building on these works, this study foregrounds how caste engenders women's articulation of their subjectivity.

The paper proceeds with two main objectives while drawing from in-depth interviews and the digital content on apps. One is to unpack the relations of caste through the ethnographic accounts of 'touchable castes', those perceived as 'unmarked' in academic practice (Paik, 2021). Second, by engaging with Ahmad's (2007) idea of likeness as an effect of proximity rather than its cause, the paper shows how caste is implicated in women's choice of who they come in touch with, and how these choices affect the city's embodiment of caste.

**Keywords:** Gender, Sexuality, Caste, Digital, Dating, Space, Urban.

**Bio-note:** Shraddha is pursuing her MPhil from the Centre for Women's Studies, JNU Delhi. She holds a MA in Women's Studies and a PG Diploma in Community Media, both from the Tata Institute of Social Sciences, Mumbai. She has previously worked as ad-hoc faculty at the Bangalore University and as a consultant in a youthwork organisation in Bangalore. Her research is focused on understanding caste in metropolises and how to end it.

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**ABSTRACT VOLUME**

**Reading the Peripheral: An Ecofeminist appraisal of fiction in  
English by women writers from Northeast India**

**Divya Priya**

**Abstract**

“Ecogender Studies” draws on those strands of ecofeminism that embraces a relational and dialogic conception of gender and its intersection with other inequalities. It is without a doubt that writings in English emerging from the Northeast region of India encapsulate a complexity that is a result of the multi-ethnic and multi-lingual cultures of its people and issues that are unique to the region’s ruptured history. The literature produced by women from this region encompasses all these thematic concerns and also carries the burden of alternative textual readings as they are written from a place of subjective existence. The imperative presence of land as a personified being in Indigenous literatures asserts the crucial connection between land and the native “self” in defining ‘Indigeniety’. Women’s connection to land, as opposed to Indigenous men, shapes ethno-political struggle and rather builds upon shared feminine traits of fertility, nurture and service. Focussing on the integration of gender and ecology as an important aspect of ecological critique on power and progress, this paper attempts to delineate the gendered relationship between the woman and Northeast region. It delves into two

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important areas of study: firstly, probing the distinct ways the Indigene “self” unifies itself with the land, and secondly, critiquing the gendered dynamics involved in this merger. The study focuses on the emancipatory impediments of Indigenous women by analysing select works of Easterine kire, Mamang Dai and Anjum Hasan, also, tangentially referring to a few other Indigenous Women's writings from Northeast India.

**Keywords:** Land, gender, Ethno-politics, Eco-criticism, Eco-feminism, Eco-Genderism.

**Bio-note:** Divya Priya is a Research scholar at Patna University, Patna. Her research work centres on the narratives of Identity and Politics involved in the region of Northeast India. The topic of her academic research thesis is Narratives of Identity in the select fictions of the writers belonging to Northeast India. She has completed her Master's from Benaras Hindu University. She is an editor of a monthly Magazine “Educational Spectrum” which is available on Amazon. She has also written two research papers. She is currently working as an Assistant Professor in Dr. Shayma Prasad Mukherjee University, Ranchi.

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**Resistance to Social Injustice in Gogu Shyamala's *Father may be an***

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***Elephant and Mother only a Small Basket, but...: An Intersectional  
Perspective***

**Munmoni Saikia**

**Abstract**

This paper seeks to study Gogu Shyamala's representation of the voice of resistance to social injustice experienced by a handful of dalit women characters drawn from the setting in the madiga quarter of a Telengana village as delineated in her short story collection *Father may be an Elephant and Mother only a Small Basket, but...* (2012). The concept of 'intersectionality' is fundamental in addressing Dalit feminists' urge to situate dalit women's experiences of relatively being 'different' unlike upper caste women. The caste and gender factors have been overlooked by mainstream feminists as well as dalit politics respectively for which the existence of dalit women issues always remain neglected in both the categories. Hence as a consequence of being marginalized by Indian feminism as well as dalit politics, a dire need is felt that dalit women's issues need to be addressed differently. The term intersectionality does address dalit women's problems grounded on their exploitation, domination and discrimination at the intersection of caste, class and gender. Intersectionality is not a solution to the problems of dalit women, rather it is a framework for situating their

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overlapping marginalities of caste, class and gender. Hence this paper emphasizes to study intersectionality as ‘a space of resistance’ to social injustice meant for dalit women that provides a platform to specifically address their multi-layered marginalities within one framework.

**Keywords:** Dalit Women, Marginality, Intersectionality, Resistance, Different.

**Bio-note:** Ms. Munmoni Saikia is working as an Assistant Professor in the Department of English at Borholla College, Jorhat (Assam).

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**Black Lives Matter: An Analysis of Racism and Injustice in The  
Novel *The Hate You Give***

**Navya Susan Mohan**

**Abstract**

The paper titled Black Lives Matter: An Analysis of Racism and Injustice in the novel The Hate U Give is a young adult novel written in 2017 by Angie Thomas is a perfect showcase of the hatred that African Americans have received from the American society. It is expanded from a short story she wrote in college in reaction to the police shooting of Oscar Grant. Later in 2018 it was adapted as a movie co-produced and directed by

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George Tillma Jr. The Hate U Give revolves around a sixteen-year-old girl Starr Carter who moves between two worlds: the poor neighborhood where she lives and the fancy urban prep school she attends. The uneasy balance between this world is shattered when Starr witnesses the fatal shooting of her childhood best friend Khalil at the hands of a white police officer. This novel portrays the police brutality against black people. The entire system turned against Khalil portraying him as a victimizer rather than a victimized. Starr is initially hesitant to speak out about what she had witnessed, fearing revenge against her family and worrying that she is not meritorious enough to speak up for Khalil. Later however she comes to consider her voice as the most effectual instrument she possesses. She commences a blog to speak up for Khalil and she decides to give a television interview to tell the world what happened to Khalil. The theory used here is racism which comes under the branch of cultural studies. Racism is the belief that groups of humans possess different behavioral traits corresponding to inherited attributes and can be divided based on the superiority of one race over another. It may also mean prejudice, discrimination or antagonism directed against other people because they are of a different race or ethnicity. The paper attempts to analyse the inequality and injustice faced by the African American due to the colour of their skin. The novel brings forward the fact that African Americans are more likely to get shot and murdered by the police than white men. The paper analyse the importance to fight and race voice against such discrimination and prejudices which is still happening in

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our society.

**Keywords:** Racism, Discrimination, Police Brutality, Prejudice, Injustice, Inequality.

**Bio-note:** Navya Susan Mohan is currently studying in 1st MA English in St Thomas College Kozhencerry, Pathanamthitta district, Kerala. She has completed her degree in BA English from the same college. Her ambition is to become a teacher. After completing my MA, she wishes to study B.Ed and pursue her career.

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**Race and Gender with reference to Toni Morrison’s *The Bluest Eye***

**Fathima Rasheed**

**Abstract**

*The Bluest Eye* is one of the best - gender based Award winning novel by the contemporary author Toni Morrison. The novel which is published in 1970 is a milestone in African-American literature. Race and Gender are the major concepts that have adversely shaped the lives of millions of people. The people are suppressed on the basis of their skin colour and gender. The novel is about the humiliation and oppression faced by black women. The main story sets in the North America, Ohio in the 1941. Basically black women have to bear the same humiliations and oppression with white

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or other colour women who are tortured by their gender. Meanwhile, there is a slight difference between them. Here black women do not only face gender humiliation, but also race and class oppressions. The novel *The Bluest Eye* focuses on the racial issues faced by the African women in the United States. Apart from seeing it as something that represents the struggles of the entire Black community among the whites, the focus is more on the fracture and sufferings in the lives of the black female characters caused by the standards of the mainstream culture as well as their own black community. The Female Characters in the novel are double oppressed by the whites as well as the black men. They are excluded from the world of love into the world of madness and silence. Here in the novel, the black women characters particularly Pauline, Claudia, Pecola and are all tortured by the family and the community. The torture is because of their different looks and of physical colour and culture. Man is considered as superior in the novel whereas women are suppressed and silenced. The novel *The Bluest Eye* portrays the tragedy which results when African Americans have no resources with which to fight the standards presented to them by the white culture that scorns them.

**Keywords:** Race, Gender, Double - Oppression, Silence, Voice, Slavery, Black- women

**Bio-note:** Fathima Rasheed is a student of MA English Language and Literature, Sahyajyothi Arts And Science College, Affiliated To Mahatma Gandhi University, Kottayam

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**Reading The Great Indian Kitchen: Translation and Embodiment of  
Gendered Spaces**

**Sahana Pradeep**

**Abstract**

This paper titled ‘Reading The Great Indian Kitchen: Translation and Embodiment of Gendered Spaces’ attempts to critically explore what happens when translation as a site offers possibilities of critical interrogation to look into the intricate and specific questions of body. According to Bliss Cua Lim when bodies are subjected to translational operations, unexpected forms of knowledge, pleasure and their reverberations erupt (188). Further, embodiment is the “forestructure that grounds our very experience of social reality”. At the same time, embodiment is a product of social relations as well (Foucault quoted in Cua Lim 2009). Therefore, culture and translation impact embodiment significantly. This paper would attempt to investigate the translatability of gendered embodied spaces in Malayalam films in general, and in The Great Indian Kitchen (2021), in particular. The film received great acclaim for its critique on the traditional notions of gender roles and performances associated with different genders. This study attempts to critically read how the embodiment of gendered spaces, as represented in the film, becomes a site where knowledge and

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pleasure, produced and defined by the dominant cinematic aesthetics, get subverted. The subversion offers a feminist critique of the representations of women and women's experiences that the popular Malayalam cinema has been producing and how the reinterpretation offered by the subversion becomes a form of feminist translation. This paper would further argue that such an informed reading would enable an uninitiated reader to reinterpret the experiences of women subjects, their interactions with normative discourse and the relation of women with the world. The study will employ feminist poststructuralist discourse analysis and various theories on gender, space, embodiment and translation to analyse the select text to support the arguments mentioned before.

**Keywords:** Translation, Embodiment, Gender, Space.

**Bio-note:** Sahana Pradeep, is a doctoral student at the Centre for Applied Linguistics and Translation Studies at University of Hyderabad, India. Her research topic is ‘Translatability of Subtitles: An Analysis of Embodiment of Gendered Spaces in select Malayalam Films’. Her research attempts to explore how the post-2014 Malayalam cinema represents embodiment of gendered spaces and why the representation of these spaces is important to be expressed through subtitles. She graduated from St. Joseph’s College, Devagiri and went on to pursue MPhil from University of Calicut on ‘The Spectres of Love: An Analysis of Select Works of Orhan Pamuk and K. R. Meera’.

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**Voices of the Voiceless: Gender, Violence and Resistance in Meena**

**Kandasamy’s Poetry**

**Biswajit Mondal**

**Abstract**

The present paper aims to highlight the gruesome experiences of dalit women presented in the poetic writings of Meena Kandasamy. It also underlines that the women are not the silent endurers of the oppression, but they resist the oppression. Throughout the ages, women are globally presented as mute, vulnerable and submissive. The scope of their life is very much limited- to take care of their children and family, to perform household chores and to fulfil the sexual appetite of their partner. And even their contribution in history is always overlooked. Along with these, rape, battery and domestic violence are experienced daily. The conditions of dalit women are even worse. They are doubly victimised- victims of patriarchal oppression and victims of caste discrimination. Meena Kandasamy, an anti-caste activist, poet, novelist and translator exhibits the pain and sufferings of those dalit women, and she expresses her anger and discontent through her poetic writings.

**Keywords:** Gender, Caste Discrimination, Dalit Women.

**Bio-note:** Biswajit Mondal a Senior Research Fellow (PhD) of Ranchi University. He

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has completed my post-graduation from Banaras Hindu University and under graduation from Calcutta University. At present, he is working as a PhD research scholar and my research area is post-colonial theory and trauma theory. My research topic is “Memory, Trauma and Identity: A Study of Selected Fictions of Post-colonial Ghana and Zimbabwe”. He has attended numerous national and international webinars, and also presented his own papers in national and international webinars and seminars. His articles are also published as chapter in book, and in ugc approved and peer reviewed journals. Recently, his own book ‘Critical Perspectives on Tsitsi Dangarembga’ is also published.

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**Deconstructing the Myth of Feminism in S. Hussain Zaidi’s ‘Mafia  
Queens of Mumbai’**

**Sompurba Basu**

**Abstract**

Crime is often accessible to common people in the mediated form of entertainment marked by dark, dingy lanes of a metropolitan city, bars where lust, alcohol and money overflow uninhibitedly, with suspicious men carrying their phallic accessories like

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pistols, Rampuri chaaku, AK 47 etc. While the women wear the garb of their gendered roles either slipping notes in the pockets of the dangerous men alluring them with their charm and vivacity displayed by their soft, curvy bodies or playing the second fiddle in the game by supporting their vicious husbands behind the domestic setup. However, when a woman enters the crime world and succeeds in becoming a ‘mafia queen’, she is heralded as a feminist, having conquered in a man’s world. The recent movie, *Gangubai Kathiawadi*, has drawn multiple responses from the critics and viewers, celebrating Gangubai’s strength of character, wisdom and power to be the matriarch of Kamathipura. The film is an adaptation of S. Hussain Zaidi’s book, *Mafia Queens of Mumbai*, which documents the lives of ambitious women who ignored morality in order to flourish in their lives without any regrets. In all the previous research conducted on the mafia queens of crime fiction or non-fiction, a strong feminist perception of these lethal women formed the basis of study. This paper is an attempt to deconstruct the myth of feminism associated with the mafia queens as depicted by Zaidi in his above-mentioned book. Whether it is Jenabai, Asha Gawli, Gangubai or Sunita Nikhalje, all of them are entrapped in their gendered roles from where they function comfortably. The theoretical framework of this paper would be Judith Butler’s *Bodies that Matter* and Nivedita Menon’s *Seeing Like a Feminist*.

**Keywords:** Deconstruction, Feminist, Crime, Non-fiction.

**Bio-note:** Sompurba Basu is a Research Scholar pursuing PhD from Reva University

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in Bangalore under the guidance of Dr. Payel Dutta Chowdhury, Professor and Director, Reva University. She completed her Master's Degree in English Literature from Rabindra Bharati University in the year 2011. She is currently working as a TGT English (Permanent) in Navodaya Vidyalaya, Seraikela Jharkhand (Central Government). She has published 6 research papers in peer reviewed journals so far.

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**Unravelling Gender and Power in Game of Thrones**

**Amal Raj C S**

**Abstract**

Power dynamics are influenced by gender at all societal levels. In fact, from the private sphere of the home to the highest levels of political decision-making, the set of roles, behaviours', and attitudes that societies define as appropriate for men and women may very well be the most persistent cause, consequence, and mechanism of power relations.

Game of Thrones is a story of nine noble families warring against each other for the iron throne in the mystical land of Westeros. This series breaks the socially constructed pictures of men and women. The men in the show have experienced huge losses and difficult struggles that critically shaped their persona. A certain portion of

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men in the series involuntarily realises their consequences and travels through the path of atonement. Despite the fact that they have made mistakes and even committed terrible crimes. The inclusion of women in the series Game of Thrones aren't limited to damsels. They have given powers rather than giving titles like queen, noble and so on. Furthermore, the narrative has never used their stories inadvertently. Sexual assault and ideas of female autonomy and respect served as the catalyst for the wars that toppled Westeros, the continent that serves as the focal point. Each and every character in the show has got depth and layers on multiple scales especially the female roles. There is technical breakage from the contemporary societal politics of gender and power to that of the portrayal factors in the series Game of Thrones, men are given supreme stature simultaneously while women are allocated with power to assert their will. In contrast to the parallel reality where women were nothing but a vessel of deriving pleasure and fulfilling their apparent duties set by the notions of male dominant perception the fictional essence of Game of Thrones speaks otherwise. This paper deals with the interpretation of the layers of characteristics portrayed by the female characters to that of the medieval intervention of women in the real world. The drastic difference is discussed and plotted in order to show the variation and breakage between fictional and real world.

**Keywords:** Real world, Westeros, Women, Game of Thrones.

**Bio-note:** Amal Raj C S is a Student in Mahatma Gandhi University. His area of research

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is gender and power.

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**Victorian Women Criminals: Real/Literary - Irene Adnam in  
Edward Marston’s Blood on the Line**

**Gunjan Kumar Jha**

**Abstract**

Victorian society had deep-rooted structures of class and gender. All women, regardless of class, were considered inferior to men. In her letter dated 6 May 1870 to prime minister William Gladstone, Queen Victoria herself endorsed male supremacy: “Let woman be what God intended; a helpmate for a man [...].” Women of the working class were badly affected due to these stereotypes as they not only had to safeguard their domestic sphere but also had to work outside for long hours without proper wages and in abysmal working conditions. Then, there were governesses from the ‘genteel class’, whose condition may be regarded as the worst among women who worked. They were poorly paid and badly treated.

They were sexually abused, assaulted, and even murdered in the course of their

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employment. But certain women of Victorian period challenged the stereotypes of women as victims. In a classic example of inverse irony, these women resorted to crime and violence, mostly under compulsion and due to poverty. One of the best literary representations of such women is the character of Irene Adnam in Blood on the Line (2011), the eighth book in the “Railway Detective Series”, a historical detective fiction series by Edward Marston (born 1940), a contemporary British historical crime fiction writer. Irene Adnam is the central character around whom the story revolves. Initially a victim of society, Irene enters a life of crime, thus, becoming a threat to patriarchal Victorian society. This paper, thus, seeks to analyse the discrimination against Victorian women based on class and gender and how it forced some women into a world of crime. It will simultaneously compare and contrast Marston’s literary representation to the representation of real-life women criminals and victims of Victorian times.

**Keywords:** Women Criminals, Victims, Class, Gender, Victorian Age, Railway Detective, Historical Detective Fiction.

**Bio-note:** Gunjan Kumar Jha is a Junior Research Fellow in the Department of English Studies, Central University of Jharkhand. He is pursuing his PhD on “The Railway Detective Series”, a historical detective fiction series by Edward Marston. His areas of interest include Detective Fiction, Crime Fiction, Victorian Studies, Gender Studies, Tribal Studies, and Literary Theories. He also has a special interest in theatre and acting.

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**Subtle Fiction in Society - Gender and Power**

**John Daniel P V**

**Abstract**

As a whole human is the word that is allocated to the most dominant species on the Earth. As time passed eventually evolution took place which is an inevitable stance. New artificial entities were conjured ranging from infrastructures to mere terms that had a deep impact over a mass population to an individual. Gender and Power are two concepts which are nothing but two constant end products of time and human mind. This paper delves into the link between both Gender and Power simultaneously overlapping multiple facets of the terms through the movie; Badrinath Ki Dulhania. The movie showcases proper magnitude of gender discrimination with a sheer oppression of hierarchical dominance. The protagonist of the story seeks for individuality which is basically acquiring freedom and a will of her own with the cost of going up against the notions constructed by the societal structure.

In order to express one's will an individual must have their respective existential value in the society, or at least that is how the notions proclaimed by the society deems it to be. This paper jots down the crucial stance of the characters

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portrayed in the movie constricted by their norms affiliated to the concepts of Gender and Power. The execution of power and perseverance of gender roles is experimented on a hypothetical basis to obtain the link between both the terms in order to give shape to the vagueness of a controversial anomaly of societal nature.

**Keywords:** Gender Discrimination, Movie, Power.

**Bio-note:** John Danel P V is a student in MA English Language and Literature, St. Albert's College, Ernakulam.

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**“Mera Vachan Hi Hai Sashan”: Representation of  
Femininity & Hypermasculinity in the Movie Bahubali**

**Brishti Mukherjee**

**Abstract**

The behavior of every man & woman is often dictated by societal messages & gender norms. Masculinity & Femininity both are sets of qualities or characteristics generally considered appropriate for a man or a woman. Hypermasculinity is a concept which dominates films thereby subjugating women. It glorifies violence. Bahubali: The

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Beginning & Bahubali: The Conclusion- the two Indian blockbuster movies have a very rich source of hypermasculinity & Femininity. Here we find powerful male figures like Bhallaldeva & Bahubali & on the other hand some exceptional female characters like Shivgami, Devasena & Avantika. This paper will try to focus on the major characters & how they conform to hypermasculinity & femininity. This paper will also highlight the dynamics of the female characters, who at the same time conforms to & challenges the gender roles. Though it is a movie about battles, kingdoms & betrayals, we find it reflecting & reinforcing the idea of gender & power of patriarchy. This paper will be an extended commentary on that issue.

**Keywords:** Hypermascularity, Femininity, Bahubali, Gender Roles, Identity.

**Bio-note:** Brishti Mukherjee has completed her Graduation from Raghunathpur College & her M.A. in English from Sidho-Kanho-Birsha University. She has received Gold Medal as Topper of the University. She has topped in NPTEL Online Course from IIT Madras 3 times. She has qualified UGC NET & SET exam in English literature 4 times. She has currently pursuing M.Ed degree. She also worked at Unacademy & is currently working in her own Youtube channel. She has successfully published papers in various national & international journals.

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**Gender Fluidity in Indian Mythology**

**Athira A**

**Abstract:**

Seeing people in binaries- as a woman or a man, judging people through the lens of heterosexual norms, considering being heterosexual as the gender norm or even being considered as normal while those who do not get confined into this become the ‘other’, are ideas which are being followed in this modern world. In India religion is given way more importance to that extent that some even consider it as a way of living. Fights and conflicts in the name of religion still exist. People who follow the path of religion rigorously fail to see that gender is something that has been constructed by the society, mainly a patriarchal one, and it has nothing to do with our sexuality and identity. Indian mythology celebrates gender fluidity and contains many stories of inclusion of all genders filled with praises and admiration.

But unfortunately those stories get interpreted wrongly and sometimes get least attention and at times get buried and lost. This paper tries to look up stories from Indian mythology, analyze them as well as look at how these stories are re-written and re-read in the modern world. The main aim of the paper is to show how these texts portray characters belonging outside the heteronormativity are portrayed, their position and

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reception in the society as well as the concepts of karma and reincarnation and the consequent change in gender.

**Keywords:** Indian mythology, Heteronormativity, Gender fluidity, Postgenderism, Karma, Reincarnation and associated Gender change.

**Bio-note:** Athira A. did her Bachelor and Master in English Language and Literature from Mahatma Gandhi University. She has published poems and presented papers in National as well as International seminars. She is currently working as Assistant Professor on contract at Sree Ayyappa College, Devaswom Board College, Eramallikkara.

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**Spatial Literary Theory in Amitav Ghosh’s *The Hungry Tide***

**C S Abhija Lekshmy**

**Abstract**

Human, being a social animal cannot exclude space which is a quintessential factor of

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his life. It serves and chisels mankind from birth till death. In the same way, the movement and actions of individuals actuate the space because only when people and artifacts inhabit a space, it turns into a place. This space, let it be social or cultural, moulds him into being a mature self and it reflects the ideology, power and politics of the institution existing within it. Every literary work testifies to a space, even though it is virtual or fictive space.

*The Hungry Tide*, a prophetic novel of insight, beauty and humanity, by Amitav Ghosh explores the precarious life of some ‘desperate’ souls sustaining in the region of Sunderbans. The central plot is that Piya, an American cetologist comes to India and gets the aid of Kanai, a translator and Fokir, a local fisherman, in her adventure in the water. The unlikely trio travel to find the rare Irrawaddy Dolphin and faces several unexpected turns.

Survival is an everyday battle for the settlers of the Sunderbans who have learned to strike a balance with nature. The space of sea has enormous influence in the destiny of fishermen like ‘Fokir’. The novel unravels the ongoing tension between humanity and the space of Sunderbans with its vast salty tracts of mangrove forest. The routine as well as the beliefs of the inhabitants were tamed according to the conditions of that marshy land; for instance, the threat of tiger is a ‘factor to be considered’. Thus it brings forth the relevance that needs to be

awarded to space in recognition of the role it plays in this work.

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**Keywords:** Space, Social, Cultural, People, Artifacts, Cetologist, Sunderbans, And Humanity.

**Bio-note:** C S Abhija Lekshmy is a Post-Graduate student in English Language of Catholicate College, Pathanamthitta, Kerala.

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***The Binding Vine as A Feminist Literature***

**Maria Benny**

**Abstract**

Feminism is a broad collection of social theories, political movements and moral philosophies. It's meaning and expression have changed over time. Being a feminist is truly self defining women choose to embrace it's practice in their own lives, and may serve as inspiration for others to follow. Generally it's mission is to counter, resist and eventually eliminate the traditions of a male dominated society, in favor of equality for all. One of the primary themes of feminist writings is it's insistence on expressing and valuing women's point of view about their own lives. While earlier in history, it was primarily men who wrote, from their own point of view, about women. Like the

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activism behind politics, feminism is critical in literature because it allows women to speak up for their beliefs. It also gives them a voice that introduces an alternative to traditional society. The novel Binding Vine by Shashi Deshpande celebrates women's coming together with other women as friends, companions and sharers of life rather than as rivals for approval by men. The step forward, achieved in this novel, is the introduction of female bonding, the desire of woman to help another less fortunate one. Urmila draws society's attention to the plight of the rape victim and is determined to get Mira's poems published. Deshpande's women characters are firmly bound by the shackles of tradition and seek fulfilment only within the orbit of family and tradition. Urmi, however, appears to be the most rebellious of Deshpande's female protagonist.

**Keywords:** Desire, Feale Bonding, Rebellious, Feminist Writing.

**Bio-note:** Maria Benny is doing PG in MA English Literature at MG University.

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**The Dynamics of Gendered Spaces in Jokha Alharthi's Celestial**

**Bodies**

**Jesna Joseph**

**Abstract**

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The interactions of human agency in the totality of space creates different social structures. Feminist Geography offers a self-reflexive analysis of regimes of power that operates in everyday life. The gendered divisions in society are responsible for creating the different patterns of spatial activity, experience and behaviour. Giving insight into a traditional Islamic society, Omani writer, Jokha Alharthi's *Celestial Bodies* (2018) is a criticism against dominant ideologies and power. In a carefully evoked historical background, the novel places the characters in a world of social relations and practices and offers a critique against the histories of spatial prejudices against women. In a world of uneasy surveillance and hegemony, the spatial realisations become mysterious and ambiguous. The biological distinction between a male and a female body, other dominant ideologies and social institutions such as patriarchy, hegemony, love and marriage results in creating gendered spaces. An inquiry into the segregation of spaces discloses the critical relationship between gender and spatial segmentation. The unequal power relations that exist within the society produce different patterns of spatial relations with respect to access to public and private spaces. A feminist inquiry into the constitution of geographical spaces is of great importance today. It seeks to disclose both the existing and the bygone practices of social, economic and political forms of oppressions against women. A spatial study of any society can disinter the histories of the excluded categories. Through the theoretical framework of Feminist Geography, this paper analyses the critical relationship between gender and spatial segmentation

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and challenges their supposed naturalness and validity.

**Keywords:** Feminist Geography, Space, Gender, Hegemony, Power.

**Bio-note:** Jesna Joseph is Graduate in English Language and Literature and currently pursuing Bachelor of Education Degree in English at St. Joseph College of Teacher Education for Women, Ernakulam, Kerala. Completed her Post Graduate and Under Graduate Degree from St. Teresa's College, Ernakulam, Kerala. Research interests include Gender Studies, Feminist Criticisms and Spatial Studies. She has organised National seminar on “Representation and Misrepresentation of Queer in Indian Cinema” in collaboration with Dhisha and QUEERYTHM and has also conducted English communication classes for state board (Kerala) students.

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**Outgrowing the Authentic: Mapping Cultural (Un)Intelligibility  
through Performance in Me Hijra, Me Laxmi**

**Diksha**

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**Abstract**

The composition of transgender identity through narrating self is a critical feature of transgender autobiographies. The soul trapped in a body attempts to cross over the other side of the binary gender system. This dream “materialising” into reality is a milestone in the creation of a hijra identity. However, the wrong body discourses facilitate a sanction to the essentialist binary system of gender. With the advent of the sociocultural aspect of gender identity formation, some of the hijras have taken up a more progressive step towards voicing their identity. Mapping a newer self by performing against the set notion of Hijra ghettos might create a less intelligible identity, an identity susceptible to abjection. Nonetheless, it widens the space for “Open Normativities” to flow and take an intelligible space in the longer run. The autobiography, Me Hijra, Me Laxmi (2015) by Laxmi Narayan Tripathi is one of its

kind in the literature from wrong body discourses as she is against the essentialism imbued by the clan. The way in which she masquerades hyperbolic femininity subverts the heteronormative notion of gender through continuous reiteration on performance and reflects the imitative structure of all genders. Hence, this paper aims to explore a historical shift in the formation of transgender identity through performance. Understanding this shift embarks the transgression of a transgender in the truest sense. Furthermore, the paper explores this shift by borrowing the major theoretical underpinning of “cultural intelligibility” from Judith Butler’s work Gender Trouble

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(1990). This paper will also examine how transgressive performances lead to the formation of “Open Normativities” and create counterpublic discourses.

**Keywords:** Authentic, Transgender, Open Normativities, Performance, Cultural Intelligibility.

**Bio-note:** Diksha has completed her graduation from, Ramanujan College, University of Delhi in the session 2014 to 2017 followed by her masters in English in the session of 2017 to 2019 from Central University of Rajasthan in regular mode. She has qualified UGC-NET 2019 examination in the month of June. She is currently pursuing her research in the discipline of English Literature from Central University of South Bihar. Her area of interest is Gender Studies and Cultural Studies. She has also been an active stage performer in Drama and Theatre Arts in University Of Delhi, Jazba Theatre Group.

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**Chasing the Rainbow: Queer Resistance and Sexual Orientation in  
Batwoman: Elegy**

**Anuradha Dosad**

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**Abstract**

Hillary Chute suggests “. . . if comics is about mapping, it is also about bodies- about locating them in space and time” (“Comics Form and Narrating Lives”). The present paper analyses the way queer is represented in the comic Batwoman: Elegy (2009-2010) by Greg Rucka and J.H. Williams III. Here we find Batwoman as a lesbian character. The paper explores the sexual orientation of Kate Kane (Batwoman) and her relationship with her room-mate Sophie in the Military Academy. As she confirmed her gender identity she was expelled from the academy. I will also analyse how flexibility appears in queering comics i.e., how comics defy categorisation of binaries, and this flexibility parallels the undetermined status of queer. The research in its core analyses the relationship between words and pictures vis-à-vis the hierarchy between the genders. This paper offers an insight into the mechanics of sequential narratives of Batwoman. The paper will show utilizing the theories of Eve Kosofsky Sedgwick and Hillary Chute that Batwoman:Elegy represents queer issues in a positive light.

**Keywords:** Comics, Lesbian, Queer, Rainbow, Sexual Orientation.

**Bio-note:** Anuradha Dosad is a research scholar at Admas University, Kolkata, in the Department of English. She is researching on comic books which have queer themes in them. Besides being an Assistant Teacher (English) in a High school Jagriti Hindi

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Vidyamandir. She has a double master in English (IGNOU) and Education (NSOU) respectively. She has completed PGDELT (Post Graduate Diploma in English Language Teaching) course from NSOU. She has published a couple of chapters in books and has participated in several seminars and conferences both in India and abroad including University of Pennsylvania.

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**Symbolic Materiality: Judith Butler’s Theory of Gender Identity and**

**Shyam Selvadurai’s *Funny Boy***

**Stuti Khare**

**Abstract**

Judith Butler is one of the most significant voices in the debates on gender identities. Butler’s theory of Performativity has provided us a comprehensive framework to make sense of the gender identities. The material conditions of life create the possibilities of symbolic representations of bodies that ultimately become the identitarian acts. These

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symbolic acts as forced by the material conditions of life, as ritualized in cultural and social performativities, and as legitimized by canonical symbolic representations, create concrete gender identities from which it becomes almost impossible for the material bodies to escape. This theory of Performativity as enunciated by Butler takes into account the material performatives as enacted by the bodies and the symbolic performatives as represented through language. Together the two create the centre and the margins of gender identities. Shyam Selvadurai is a Sri Lankan born writer who migrated to Canada with his family at the age of nineteen. As a South Asian Canadian writer, Selvadurai has carved a niche for himself as a significant voice in exposing the personal and political marginalization of the ethnic and sexual/gendered minorities. His novel, Funny Boy, one of the best-known queer classics in the socio-cultural context of Sri Lanka, is a fictional narrative of a protagonist who moves on from one gender identity to another and suffers the pangs of the dominant symbolic. The myth of dominant gender identities is punctured by the theoretical framework of Judith Butler and the fictional narrative of Shyam Selvadurai. This paper attempts to read Selvadurai's Funny Boy through the lens of the theoretical framework that Judith Butler has created to theorize on gender-identities.

**Keywords:** Gender, Performatives, Identity, Queer, Marginality.

**Bio-note:** Stuti Khare is an assistant professor, Department of English, Isabella Thoburn PG College, Lucknow. She has authored two books, Self in Poststructuralist

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Theory: Jacques Lacan's Perspective and Language, Literature and Self in Jacques Lacan, Theory and Praxis. Many of her research papers have been published in journals of international repute. Her areas of interest are literary hermeneutics, philosophy of language and psychoanalytic theory.

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**Goddess Tusu, Agriculture, and Culture of Kudmi Community in  
Jharkhand: An Ecogenderism Perspective**

**Hare Krishna Kuiry**

**Abstract**

Agriculture is an important sector of the economy in India. It is also a primary base for living. Most rural households depend on agriculture which connects rural developments and the demands of urban through food processing industries. The whole process of agriculture also creates harmony in society because the agricultural cycle follows a

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seasonal cycle and many festivals are celebrated balancing these two cycles. The Kudmi community of Jharkhand, an agrarian community is deeply rooted in their land. As a complete process of paddy cultivation takes almost half of a year therefore it is the most prevalent crop in agriculture. Many festivals, religious rituals, and lok kathas of the Kudmi community are associated with the agricultural cycle that includes sowing seeds and harvesting the produce in the appropriate season. Tusu festival is one such festival closely linked with the agriculture of the Kudmi community. Goddess Tusu is worshipped in Poush Mas (mid-December to mid-January) as Goddess Lakshmi, the goddess of food, wealth, and prosperity. This paper would deal with the ecogenderism perspective of the Tusu festival of the Kudmi community. This paper will focus on the ritualistic aspect of Tusu worship. It would also show how it entwines agriculture and the culture of the Kudmi community in Jharkhand.

**Keywords:** Tusu Festival, Kudmi community, Agriculture, Culture, Ecogenderism.

**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”. His recent presented paper is “An Eco-spiritual Bond Between Tree and Kudmi Community of Jharkhand: Marriage Ritual, a Case Study” at International Conference on Non-Western Approaches in

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**Construction of Gender in Folk Narratives**

**Monalisha Medhi & Dr. Pallabi Borah**

**Abstract**

Folklore, is in essence anything and everything in life. It denotes all traditional discourses inherently connected with the collective life of a community living in a society with some shared denominators of commonness. It has always been a part of human social existence in all societies. Folklore studies also known as “Folkloristics” is the study of all aspects of culture. It developed as a discipline in the 19<sup>th</sup> century in tandem with a number of other disciplines. In the study of society and folklore, gender perspective is a significant academic domain.

By gender we mean the demarcation of social roles and perception of the roles, wishes and desires that men and women take on. However, there may be passive resistance on accepting these roles imposed by society upon individuals. The relationship between “biological sex” and “social constructed gender” is multi-layered

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and complex. The roles of men and women in the system do not come by accident, rather they are learned and internalized both in practice and through division of labor and its associated tasks, as well as images, the concepts and ideals linked to female and male, are all a part of the traditional culture of any society. Although there is no speedy nor simple solution to the problem of gender inequality, but in folklore there contains many narratives where we see individuals coming to accept or subvert or openly question the socially gender appropriate roles prescribed for them. In this light, the current research will focus to know the existing gender gap in various folk narratives with special references. It will try to understand and highlight the construction of gender to identify the projection of gender through characterization in folklore, the prescribed image of men and women and the prescribed space, role, and values for women.

**Keywords:** Folklore, Society, Gender, Narratives.

**Bio-note:** Monalisha Medhi is pursuing Doctorate of Philosophy in the Department of Folklore Research, Gauhati University. She has qualified UGC NET JRF (Folk Literature). She has presented papers in many national and international seminars. Her interests lie in Folklore, Folk literature, and Gender Studies.

Dr. Pallabi Borah is an Assistant Professor in the Department of Folklore Research, Gauhati University, Guwahati, Assam. She has been guiding research scholars for M. Phil and PhD degree, published a number of research papers in national and international journals and presented many papers in seminars and conferences. Her

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research interests include- Social and Cultural Geography, Folk Narratives and Gender Studies.

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**Lost Legacies: Eroded Gender Ambiguity of Igbo Women in  
Cheluchi Onyemelukwe-Onuobia’s The Son of the House**

**Monika Rani**

**Abstract:**

The Igbo Women’s War in 1929 shook the foundations of Nigerian colonial administration. Their freedom, rebelliousness, and militancy were unfamiliar to the gender ideologies of White men. Consequently, the ethnographers and colonial officials sent to Igboland, the southeastern part of Nigeria, studied only Igbo men, whereas Igbo women, despite their socio-political prominence in the Igbo cultural systems, were

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slowly, but violently, pushed into the vortex of double marginalisation.

In the political framework of the Igbo community, there is a presence of a unique juxtaposition of patrilineal and matrilineal ideologies. Inyom nnobi, a Women’s Council, was a traditional political organisation led by headstrong women, as observed by Ifi Amadiume, the Nigerian anthropologist, in her work, Male Daughters, Female Husbands (1987). However, in certain postcolonial texts such as Cheluchi Onyemelukwe-Onuobia’s The Son of the House (2019), these women occupy a substandard space. Even the umunna, the traditional administrative organisation, earlier considered to be an organisation for patrilineage members including both sons and daughters, was reduced to a council of men and compared to a vulture picking onto human flesh.

In this research paper, an attempt will be made to examine and analyse, through The Son of the House, the Igbo women’s suppressed position in postcolonial Nigerian society, which is in stark contrast to their erstwhile superior position during pre-colonial times.

**Keywords:** Colonialism, Igbo Women’s War, Nigeria, Postcolonial.

**Bio-note:** Monika Rani is a Junior Research Fellow in Department of English Studies, Central University of Jharkhand, Ranchi, India. Her ongoing research work is titled “Secessions Failed and Successful: Biafra and Bangladesh in Select Literary Depictions”. Her research interests include military dictatorships, civil wars and

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**Gendered Orientations around Domestic Objects; A Study of Home**

**Truths: Gender, Domestic and Everyday Life**

**Gayatri Suri**

**Abstract**

When Daniel Miller asked ‘Why some things matter?’, it became critical to question why they matter differently for various genders. This is an attempt to analyse the how ‘orientations’ around objects play out differently for the female gender in Sarah Pink’s Home Truths: Gender, Domestic and Everyday Life. The domestic space of research informants in England and Spain is taken up to explore how not only are orientations different for different genders, but these orientations also go on to reinforce gender roles. Thus works of foundational thing theorists like Bill Brown, Bruno Latour and Daniel Miller’s ideas of subject-object relations are critiqued and revealed to be inadequate until gender is factored in. Additionally, the paper also reveals how bodies then purposely attempt to break out of gender roles by moulding their subject-object relations. Ultimately, things end up shaping our mind more than we can fathom.

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**Keywords:** Gender, Female, Orientations, Moulding, Body.

**Bio-note:** Gayatri Suri is a research scholar at Punjab University, India.

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**Explaining Butler’s Theory of Gender Performativity by Tracing the  
Indian Malayalam- Language Fantasy Comedy Film Ithihasa**

**Amruthaveni T J**

**Abstract**

Notable American Philosopher Judith Butler has pointed out that gender is performative. What we identify as our gender is a series of actions guided by the heteronormative society that we live in. Elaborating this point further, we can say that gender works on our minds more than our bodies. Though most had the misconception of associating gender with the physical attire of beings, in reality, gender has got little to do with bodies. The notions of femininity and masculinity are something that works on our mind and not with bodies. We must start looking into it from a psychological perspective since they are aligned with the psychological realm against our odd conceptions. Through this paper, we are trying to stress this argument on the basis of 2014 Indian Malayalam-language fantasy comedy film Ithihasa starring Shine Tom Chacko and Anusree as leads. The movie is directed by Binu Sadanandan and written

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by Aneesh Lee Ashok and Anil Narayanan. The plot is all about both the leads waking up with the other one's body one morning. This happens due to a mysterious ring in their hands. The movie progresses with troubles, fun and fantasy. In the movie, we are focusing on how gender is working upon both the characters and that the interchange of physical body cannot bring any changes to their inherent changes. The mistaken notion that male body is strong and the female body is weak is completely torn apart by these characters in the film. They also point upon how masculinity and femininity are gender specific rather than physical features. We might also want to look at how the same explains the state of transgender people as their bodies are gender specific. Butler's theories are thus given a practical explanation regarding how people are succumbing to their desired attributes with the training of society and not by their bodies. Also how certain people breaks the desire of heteronormative society to live their life to the fullest being who they are in reality.

**Keywords:** Femininity, Gender, Butler, Transgender, Movie.

**Bio-note:** Amruthaveni T J is a Postgraduate in English Language and Literature. She pursued her Masters from Union Christian College Aluva. She had her Undergraduate Degree from Mar Athanasius College, Kothamangalam. Preparing to get into a PhD programme. Often competes in creative writing competitions and also tries to publish both academic and non- academic papers. Have presented 5 papers before. Have directed 2 stage plays. Currently working as a freelance content writer and developer at

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A Plus Topper in Hyderabad, Telangana via online. Have published an article titled ‘The Habit of Diary Writing’ in People’s Reflections via online.

<https://reflections.live/articles/7473/the-habit-of-diary-writing-an-article-by-amruthaveni-t-j-809-196wy468.html>

She has published a micro prose in the book ENIGMA (both paperback and e-book format) of Word Slingers, an initiative by Quill House Publication Private Limited New Delhi, India. She has published a poem titled ‘Examinations’ in Hashtag Kalakar creative magazine 2022. Also secured outstanding performance for the poem in the Hashtag Kalakar Poetry and Creative Writing Competition. She has published an article titled ‘Unconditional Love of Kuvu- Kerala’s own Hachiko’ in People’s Reflections via online. Also got exceptional writing skills recognition for the work

<https://reflections.live/articles/7473/unconditional-love-of-kuvu-keralas-own-hachiko-a-storyby-amruthaveni-t-j-6326-17oqc3ob.html>

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**Beyond the Conventional Labels: A Neuroqueer Perspective on  
Chitrangada- The Crowning Wish**

**Pitambar Behera & Joyeeta Biswas**

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**Abstract**

The concept ‘neuroqueer’ refers to the neuro-diverse people with unlabelled identities upholding the idea that there is no straight-jacketed label that sexuality needs to fit in. The current study seeks to address how a queer person’s identity as a queer is enough and how difficult it is for a neuro-diverse person to walk the extra mile of having to be conventionally labelled without being ready. Furthermore, it attempts to thoroughly observe, discuss, analyse and generalise the hypothesis with some plausible solutions to this under-researched topic of the neuroqueer spectrum.

The research is modelled upon the framework named the Neurodiversity Paradigm under the Neuroqueer Theory as propounded by Dr Nick Walker in his salient work Neuroqueer Heresies. He is a queer, transgender, flamingly autistic author and educator; contributed profusely to the neurodiversity paradigm. To shed light on the topic in an Indian context, the paper applies the feature film Chitrangada: The Crowning Wish written, directed and acted by Rituparno Ghosh. Ghosh is the first gay filmmaker who wanted to create a space in the mainstream for the queer community in the theatrical world. The movie showcases the life of a gay choreographer who exercises the choice of transitioning into a female to be able to have a normal family life with the man he loves.

The study thoroughly analyses the film intending to show readers how Chitrangada, who is conditioned to be a man, perceives the world and then switches to the spectator’s

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seat to understand how society views Rudra who wants to exist as Chitrangada by defying binary social roles. It is an honest and respectful attempt at understanding the less-explored queers who belong to the autistic spectrum, have anxiety and are undergoing a journey of self- discovery.

**Keywords:** Neuroqueer, Chitrangada, The Crowning Wish, Rituparno Ghosh, neurodiversity paradigm, LGBTQ, Literary theory

**Bio-note:** Pitambar Behera is currently pursuing his Ph.D. in the Centre for Linguistics, Jawaharlal Nehru University and serving as an Assistant Professor (OES-I) of English at Govt. College, Sundargarh under the Department of Higher Education, Govt. of Odisha. He has completed his M.Phil. (JNU), Masters in English from G. M. University, Sambalpur, Odisha & B.Ed. In ELT from the E.F.L.U, Hyderabad. He has published 34 research papers, contributed 48 presentations, 52 participations, 19 session chairs and invited talks, 5 induction/orientation/RC/FDPs, 3 awards and interviews. He has worked with ezDI, Google India and DIT, Govt. of India. He has a keen interest on Discourse Analysis, Theoretical Translation, Critical Theories in Literature, International varieties of English and language philosophy.

Ms. Joyeeta Biswas is 21 years of age & currently pursuing BA in her final year with English honors at Govt. degree college, Sundargarh. She is a budding poet who writes on various topics including mental health, romance, gender inclusivity through feminism and LGBTQIA+ rights. Her poem ‘Hey princess, it’s

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okay’; was published in the first book of ‘euphoria’ by the Quill House publication. She was involved in a fundraising internship program in the muskurahat foundation working with disadvantaged kids. She aims to continue to pursue her education diligently and aspires to conduct meaningful academic research in future years that shapes her and the society’s idea about inclusivity both through her research and her poems.

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**Draupadi and Radha: Heroines from Mythology**

**Ms. Ayuta Mohanty**

**Abstract**

Mythology plays a very important role since time immemorial. They form the base on which a society builds its thinking, mentality, mindset, and belief systems. So, the status of a section of a society depends, to a large extent, on how the characters are being interpreted by the readers. In most of the myths, Indian society, a male-dominated society, has put women on pedestals who have been portrayed as chaste, obedient, and devoted to their husbands and used them as role models for women of every era. However, contemporary women need role models who are brave, bold, decisive and strong willed. This paper analyses two such characters from myth- Draupadi and Radha. Draupadi stood against the society for her honour while Radha broke all the rules of society for her love.

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**Keywords:** Draupadi, Society, Women, Radha.

**Bio-note:** Ms. Ayuta Mohanty has been working as a Lecturer in English in C. V. Raman Global University since 4 years. She is continuing her PhD research in KIIT university in the area of feminist revisionist Indian mythology. She has around 27 publications and is the recipient of two international awards. Her interest in gender, culture and mythology is remarkable.

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**Dishonoured: A Woman's Honour as a Body of Conflict in *Amar Chitra Katha***

***Chitra Katha***

**Sreyoshi Dhar**

**Abstract**

Michel Foucault, in his work ‘Discipline and Punish: The Birth of the Prison’ establishes the concept of docile bodies. This concept establishes not only that people are docile but are also ruled upon by other people and institutions that govern them. Not only the institutions, but they are also governed by their own consciousness that

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have accepted the power of the social norms that surround them. The narrative of this “docility-utility” of various bodies can be found abundantly in literature. However, it is passed off as “honourable” thus camouflaging the subjection of the character to the institutions. Thus, readers of these literatures read these narratives as stories of honour, valour, courage and so on, without understanding the politics of surveillance and subjugation underneath it. Such focused partial exposure, unfortunately, begins at a very young age through the works of children’s literature. One such very influential franchise in India is the *Amar Chitra Katha*. The narrative of various titles in *Amar Chitra Katha* follow this notion of ‘discipline’ in order to depict a manner of governing their characters. Most of these characters are women. In the selective depictions of the disrobing of Draupadi, the self immolation of Sati or the ill fated mistake of Shakuntala—a woman’s honour is not her own. In this paper, I shall trace the lack of agency of a woman to her own honour as portrayed and glorified by *Amar Chitra Katha* through the lens of Foucault’s ‘Discipline and Punish: The Birth of the Prison.’

**Keywords:** Women, Honour, Foucault, Discipline, *Amar Chitra Katha*.

**Bio-note:** Sreyoshi Dhar is a PhD. research scholar at the Department of Cultural Studies at Tezpur University. She has completed her Masters from The English and Foreign Languages University, Lucknow. She has graduated from Presidency University in Kolkata. She likes to write, paint and maintain a keen interest in

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mythological, gender and popular culture studies. This paper titled ‘Dishonoured: A woman’s honour as a body of conflict in Amar Chitra Katha’ is loosely based on her current thesis work on the Mahabharata, gender studies and cultural studies.

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**“Productivi-tree, thy name is Woman”: An Ecofeminist Study of  
Kannada and Assamese Folktales**

**Dr Gutimali Goswami**

**Abstract**

Though women of global south are methodologically essentialized as one “embedded in nature”, it is rather a frustratingly vague assumption. Southeast Asian women, especially Indian were “naturalized” and the nature here was “feminized”. *Prithvisukta* of Atharvaveda states, “*mata bhumih putroham prithivyah*”- meaning Earth/Nature is my mother, I am her son. This was probably because during the period of colonization,

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India served itself as a capital, where both women and nature's reproductive work was expropriated as “free resource” and hence externalized. Thus, gradually in this capitalist *Bharatiya* society, nature and women became the underwater part of the large economic “iceberg”. Folktales form an essential part of the Indian oral culture and literature. Though it is often regarded as a poetic text carrying cultural context in its womb, it is also believed to be a “travelling metaphor” which can be attributed with new interpretations in every reading. The state of fluidic accuracy, in case of Indian folktales, keeps them alive and relevant till date. Discussing about Kannada and Assamese folk culture, this paper shall attempt to analyze the intricate capitalization process of nature and women in India. For the same, “The Flowering Tree” by A.K Ramanujan and “*Burhi Aair Xadhu*” by Lakshminath Bezbarua shall form the primary text of the analysis. Recurring episodes of shape-shifting in both these folklores, be it in the form of a tree that flowers or an *outenga* (Elephant-apple) or a *lau* (Bottle-guard), shall direct us to the archetypal association of tribal Indian women, nature and magic. Marxist-ecofeminist, Magical-feminist and Eco-socialist theoretical framework provided by Southeast Asian theorist will be extensively used for the proposed study.

**Keywords:** Nature, Women, Capitalism, Folktales.

**Bio-note:** Dr Gutimali Goswami is Assistant Professor in the Department of English, North Kamrup College, Gauhati University, Assam.

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**Disability, Sexuality, and Performativity: Reading the Film,  
*Margarita with a Straw*, through the Lens of Queer Theory and  
Disability Studies**

**Dr. Payel Dutta Chowdhury**

### **Abstract**

The portrayal of disability in Indian films is not a new phenomenon. Various films, like *Sadma* (1983), *Black* (2005), *Taare Zameen Par* (2007), *Paa* (2009), *My Name is Khan* (2010), *Barfi* (2012), *Kaabila* (2017) and *Hichki* (2018) are some of the well-known films that portrayed lesser-known forms of disabilities through their protagonists. Disability Studies encompasses within its ambit discourses on the political and social identities of disabilities. Interestingly, it discourages the notion of disability as an impairment. The emergence of Disability Studies also led to the flourishing of other

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interdisciplinary identity-based studies, primarily focused on human rights. In this context, Disability Studies intersects with Queer Studies on the heteronormative notion of ‘normal’ and thus, creates new ways of thinking of how sexuality and performativity can exist outside the lens of stereotypes.

Queerness was for a very long time regarded as a disability and sexuality of a disabled person was nonexistent. Against this backdrop, the present study will examine ideas of disability, sexuality, and performativity in Shonali Bose’s 2014 film, *Margarita with a Straw*. The protagonist, Laila, is a teenager with cerebral palsy who forms a complex relationship with a blind girl, Khanum. The study will delve into the fluidity of sexual identity, thus, challenging heterosexuality as the only ‘normal’ sexual orientation as reinforced through various institutions of the society. Drawing upon Queer theory and discourses on Disability Studies, this paper will argue against the generally believed notion that individuals with disability are asexual.

**Keywords:** Disability, Sexuality, Performativity, Queer, *Margarita with a Straw*.

**Bio-note:** Dr. Payel Dutta Chowdhury teaches literature at REVA University, Bangalore, India. She specializes in Gender and Sexuality Studies, Film Studies, and Cultural Studies. She takes active interest in the study of folk culture and literature from India’s northeast region. Her published works include *Lockdown Diaries: Stories of*

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*Unusual Times* (2020); *Folktales from India's Northeast* (2020); *The Nagas: Social and Cultural Identity – Texts and Contexts* (2019); *The Women of Phoolbari and Other Stories* (2019); and *Dynamics of Self, Family and Community* (2017).

**Feminism and Gender in Bapsi Sidhwa's *Ice Candy Man***

**Dr. Ramandeep Mahal**

**Abstract**

Feminism is a social theory that considers gender, gender expression, gender identity, sex, and sexuality in its quest for justice and equality. Feminism refers to a set of political, economic, and social ideals that seek to define and defend women's equality. This involves working toward gender parity in classroom size and pay scale. Feminism is based on the principle that men and women should have equal rights and opportunities in all areas of society. This principle is central to feminist movement's advocacy for women's rights. Bapsi Sidhwa is a staunch feminist through and through. She advocates for the empowerment of all women, especially those who are helpless in the face of societal pressures and have fallen victim to male idealism. Women are defenseless and would never dare oppose men's vices, but Sidhwa's completely

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dismantled this notion and opened up new opportunities for women. Ice-Candy-Man is a powerful testament to an accurate picture of society through the different male and female characters. She has just presented the reality of how a magnetic female character connected the male with females and caused great destruction among the fellows just because of the female character's sexual figure. She describes the theme of marriage and women's problems regarding different aspects of their lives. Feminism also wants to rebel against patriarchal society, which equates "masculine" with "strong," "active," "self-assertive," and "dominant," and "feminine" with "weak," "passive," "obedient," and "self-negating." Feminism tries to free women from the chains of being housewives and being controlled by men. Feminist writers try to give women a sense of rebellion and self-identity by showing domestic violence, sexual harassment, and male ego in their works. They do this by writing about things like domestic violence, sexual harassment, and male ego. This paper aims to examine Ice-Candy-Man as a feminist book emphasizing the marginalization of women in a patriarchal society and their resistance to ludicrous gender inequality.

**Keywords:** Feminism, Women, Gender, Feminist.

**Bio-note:** Dr. Ramandeep Mahal is currently working as an Assistant Professor of English at Guru Nanak Khalsa College Yamunanagar. She has done her doctorate from Maharishi Markandeshwar (Deemed to be University) Mullana, Ambala. Her research

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interests include Anglo-American Literature. She is the author of more than thirty research articles and book chapters. She has done UG and PG from MCM DAV College Chandigarh followed by M.Phil from Maharishi Markandeshwar University Mullana. My Ph.D. in Anglo-American literature has also been done at MMDU Mullana under the supervision of Dr. Tanu Gupta. Her expertise includes phonetics, critical theory, linguistics, business communication, British literature, and American Literature.

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**The ‘Othered’ Body and the Complex Dimension of the  
Personal/Political: A Study of Hansal Mehta’s *Aligarh*”**

**Linda P. Joseph**

**Abstract**

‘Body’ is a complex terrain to navigate. As an embodiment of one’s entire-lived experience, the body is imbued with multiple socio-cultural meanings and is subjected to the politics of identity, played from diverse vantage points. It is a tangible site of contestation with the individual most often grappling to draw a consensus between the socially sanctioned norms about the body and its inherent drives. A body irrevocably

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becomes a carrier of meaning for one's existence, identity and station in life. The socially constructed categories of gender, sexuality, class, caste, race, and ability, among many others, play a significant role in determining and appraising the 'performance' of a body. It is conditioned to 'naturally' submit to the standards of body ideals dictated through the discourses of an essentially heteronormative patriarchal society. The othering that a body experiences on transgressing the 'normal' bodily/gender/sexuality boundaries can often result in an existential crisis for the individual subjected to such vilification. The representation of such 'othered' bodies in mainstream spaces is most likely erroneous, biased and discriminatory.

The paper titled "The 'Othered' Body and the Complex Dimension of the Personal/Political: A Study of Hansal Mehta's *Aligarh*" attempts to trace the excruciating life experience of the protagonist as his 'body' and its desires get 'othered' owing to his unconventional sexuality. *Aligarh* (2015) is a powerful narrative that breaks the usual stereotypes on sexuality and gender attributes shedding light on the poisonous environment of homophobia and the problematic dimension of heteronormativity sanctioned as the norm in Indian society. The paper shall uncover the politics of normativity assumed as singularly acceptable, the skewed notion of collective morality, and its precarious implications on one's most personal space – 'the body'.

**Keywords:** Othered Body, Sexuality, Heterosexual Normativity, Collective Morality

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**Bio-note:** Linda P. Joseph is an Assistant Professor of English at Carmel College, Mala, Kerala. Over the past 10 years, both as a student of literature and as an academic, she has ardently pursued her interest in conducting valuable research in gender and sexuality studies. She deems it imperative to continue these intellectual conversations so as to disseminate a sound understanding of the dimensions of human sexuality and gender orientations in relation to specific socio-cultural contexts/structures.

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**P. D. James' *An Unsuitable Job for a Woman*: A Study of a Female Detective's Establishment of Identity**

**Sk Benazir**

**Abstract**

P. D. James' detective fiction “An Unsuitable Job for a Woman” has Cordelia Gray, the professional detective as the protagonist. Her pursuit of an out-of-the-box profession is considered to be an unsuitable job for a woman, people look down on her and question her capabilities. But she doesn't bow down to the gendered discriminations and subjugations of the patriarchal society and continues to pursue her profession,

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fighting all odds. Cordelia Gray, through her sheer intelligence, rational analysis, and bravery, manages to solve the case of murder mystery that she was assigned, efficiently and thus proving her competence.

This paper intends to make a comprehensive study of the struggles that a female faces when she pursues an essentially male-dominated profession, how the societal construct of gender roles create threatening challenges for her, and yet how the female detective is finally successful in establishing an identity of her own.

**Keywords:** Female detective, Gender roles, Feminism, Culture, Woman protagonist, Self Identity.

**Bio-note:** Sk Benazir is an Assistant Professor of English, Barjora College, Bankura, WB. She is currently pursuing her Ph.D. in Crime and Detective fiction, from Aliah University, Kolkata. Her areas of literary interest are contemporary American fiction and science and detective fiction.

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**Sylphs and Goblins Transcends the Central Binary of Gender in  
terms of Corporeal Epistemology: A Case Study of “The Rape of the  
Lock” and “The Goblin Market”**

**Debojyoti Dan**

**Abstract**

Ariel's delocalized gender becomes a biological maneuvering in the hands of Pope (*The Rape of the Lock*). Ariel does not suffer from pathogenic or genetic disorder, but a psychological movement from masculinization to feminization. Whether Pope anticipated the genital reassignment surgery (that happened in 1921) is of course debatable, but he was definitely aware of the ‘Gender dysphoria’ (GD), or ‘gender identity disorder’ (GID), which is the distress a person experiences as a result of the sex and gender they were assigned at birth. Pope never clearly stated that the Sylphs like Ariel and others are the Genetic males (with one X and one Y chromosome) with

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androgen insensitivity syndrome (AIS) and are resistant to androgens. Rather he was more focused in the politics imbedded in the male body outside the genetic or pathogenic formulations. On the other hand the character of Ariel exhibits Genetic females (with two X chromosomes) with congenital adrenal hyperplasia lack an enzyme needed by the adrenal gland to make the hormones cortisol and aldosterone. Without these hormones, the body produces more androgens and as a result the masculinization takes place in both pathogenic and cellular level. These sylphs like Ariel is used to prove that the feminine body is vulnerable and threatened by the phallic hegemony which is subscribed by Pope to be the result of their ‘varying vanities’ (Pope 221) which ‘shift the moving Toyshop of their heart’ (221). The word ‘Toyshop’ is very significant as the plasticity of Belinda’s heart is brought out and so is her existence as the other, where she is bereft of emotion and remains simply as a symbol to gratify masculine sexuality. This is a reference also to the introduction of the use of prosthetic heart in place of the natural one. The prosthetic heart in Belinda is thus the genesis of post humanist plasticity of existence. The heart is no longer natural and as Belinda is the sex doll Barbie of Pope this post humanist discourse seems a perfect fit. The post humanist discourse dissolves the binaries between human and nonhuman. In twenty-first century medical devices have become sophisticated enough to replace the function of heart with the prosthetic or artificial heart. An artificial heart is a laboratory manufactured device to supplement the function of the heart. The first total artificial heart is called

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‘AbioCor’. It is first used in a patient on third July two thousand and one. It is made of titanium and plastic with a weight of 0.9 kilograms and its internal battery lasts for half an hour, and a wearable external battery pack that lasts for four hours. So, we can see that the use of prosthetics became the major development to bridge and blur the binaries of nature and culture.

On the other hand, Christina Rossetti locates the ‘biopolitics’ of male culture in his world of text where the ‘female’ is not only the other but also her body becomes a centre of mapping the structure of language and enforcing the logic of silence. The Goblin culture has eroded the bio-space of the female and therefore their logos are doomed in the space of silence. In the poem we find the problem further posited by the Goblins. Their ‘being’ is not harmonized with the bio-space of Rossetti but the hyperspace of microbiologic exponents. Due to the fruits partaken by Laura, there is a dysfunctionality in her body as organic focal thematisation and hence the ‘dys’/ ‘dis’ – appearance of connectivity with Lizzie. The illness here is the Derridian rupture. According to Derrida, the event of the rupture occurred when there was a disruption in the series of substituting one center for another. In the poem ‘Goblin Market’ the center of Laura’s healthy body as a ‘text’ is disrupted by her illness which now becomes the centrality of her text.

**Keywords:** Text, Derridian, Goblin Culture, Language.

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**Bio-note:** Debojyoti Dan has been working in Naba Ballygunge Mahavidyalaya, since 2009. He has special interests in Modern and Postmodern literature and theories. He was the Head of the Department in English in Naba Ballygunge Mahavidyalaya, from June, 2015 to January, 2017. He has several publications to his credit including a book of poems Enigma of Red Shadows. He was awarded the first prize in the world French Poetry Competition known as ‘Le Printemps des Poètes’ in 2007. He had worked in Alliance Française du Bengal as a cultural co-ordinator in the Cine club from 2007-2009.

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**Furious Sentiment Anger Induced by the Customs of Untouchability,  
Slavery and Caste System Prevailed in Ancient Indian Society in the**

**Selected Works of Anand Neelakantan**

**Ranjana Upadhyay**

**Abstract**

Emotion is a part of human being’s life, after breathing if anything makes human alive that is emotion. One such emotion is an emotion of anger that one faces throughout the

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life. Whenever anything doesn't go one's way anger arises, whenever there is any difficulty or hardship in the path of life anger arises in the form of frustration, where there is a will of existence of oneself anger arises because of the suppression of the prevailing customs and society. In other words, anger or furious sentiment is always present in a living being's life. Furious Sentiment is one of the *Rasas* depicted in *Bharat Muni*'s work *Natya Shastra*. It is a part of Indian Aesthetics and has universality in it, for it signifies anger and anger is an omnipresent emotion in this world as well as literature that one faces throughout his life. Anand Neelakantan is a renowned contemporary Indian Mythological and Historical fiction writer in English. His works and style of writing inconceivably depicts the customs of untouchability and slavery as well as the caste system which prevailed in the ancient India. In this way his works contribute to the Dalit Literature of India. This paper intends to study Furious Sentiment or anger induced by the customs of untouchability, slavery, and the caste system that prevailed in ancient Indian society depicted by the eminent contemporary author Anand Neelakantan in his selected works such as *Asura: Tale of the Vanquished*, *Ayaya: Roll of the Dice*, and *The Rise of Sivagami*.

**Keywords:** *Natya Shastra*, Aesthetics, *Rasa Theory*, *Rudra*, Half Caste.

**Bio-note:** Ranjana Upadhyay is a Ph.D. Research Scholar in the Department of English at Pt. Ravishankar Shukla University Raipur, Chhattisgarh. Her previous research

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work's title was Amish Tripathi's *Sita: Warrior of Mithila: A Critical Estimate* (2017) and her former research papers have been published in eminent International Journals.

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**Mother's Death in Childbirth and the New-born's Fate: A Study of  
Charles Dickens' Select Novels**

**Satyam Kumar**

**Abstract**

Health facilities were limited in Victorian England. When it came to women's health, the problems were even more. Women from the poor and the working-class families, especially, had to go through very tough time. Apart from the works at home, in most of the cases they had to work in the factories. Agriculture was slowly giving way to industrialization and working at home earned little material gain. Thus, to keep pace with the changing economy, they had to change their occupation from the agricultural works to the factory works. At the same time, the women were expected to perform the familial duties of being the wives and the mothers. Becoming mothers was in itself an important occupation for most of the Victorian women, and the poor and working-class

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women were no exceptions. They had to bear and nurse children while working as usual. It used to be a difficult task. Specially, when the health issues during pregnancy were concerned, they had very little facilities available. Sometimes, even the mother used to die in childbirth. This has been frequently depicted in the literature of the time. The new-born infants had to face a lot of problems after the mothers used to die due to pregnancy related complications. In some cases, the pregnancy used to be illegitimate, and the new-born babies were left to be the illegitimate orphans. Charles Dickens, being the chronicler of the time, has fictionally noted down many such accounts in his novels. Though the incidents and events described in the novels are fictional, they have much to do with the Victorian society of that time. The present research paper will bring out some such instances from select novels of Charles Dickens, and will try to study them with other available sources from the period. It will try to analyse that how the availability of the limited health facilities in the Victorian era deeply affected the lives of the pregnant women and the new-born babies.

**Keywords:** Women’s Health, Pregnancy, Death in Childbirth, New-born Babies, Victorian Era.

**Bio-note:** Satyam Kumar is currently pursuing PhD in English from University of Delhi. He has completed MA in English from Banaras Hindu University and BA(Hons. in English) from Patna College, Patna University. His areas of interest include British

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Fiction, Development of English in India, Indian Writing in English, Regional Literatures in Translation, Vernacular and Folk Literature and Folk Cultures of Bihar, among others, in all these with special attention on class discrimination and inequality in society.

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**Reading Ismat Chughtai: Progressive Literature, Queerness &**

**Feminist narratives in the short story *Lihaaf* (The Quilt), 1942**

**Suroshri Paul**

**Abstract**

Stories are continuous and evolving dialogues, a creative interaction among different languages, cultures and sections of the people, where opposing cosmologies and world views do not get annihilated. Today, in post-colonial India, where languages have been overshadowed by the administration, educational and cultural states, the social relevance of the short story can be seen to nurture languages/culture, showing heterogeneous ground realities, not generalising every individual experience. The Indian short story, the product of orders in philosophy, aesthetic, economic and political

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life of the country, therefore, digs deep into the veiled. And the motion of the story narrows down to the bed in the hand of seasoned writers like Ismat Chughtai. And all this happens in 1940s, long before radical French feminism hit the Indian shore. Female sexuality then, could not come out in the open so easily. The short story here becomes the instrument not of revolutions, but of jerks and tremors that come from deep emotional wounds, causing noticeable troughs and highs on the cultural seismograph. The paper discusses how Ismat's stories like “The Quilt” enter this forbidden territory of female sexuality, lending the genre an inflammatory character and how her life experiences reiterates the silencing of women's challenges to heteronormativity occurring at multiple levels and locations - from the coercive machinery of the patriarchal family to the public mobilisation of the legal apparatus of the state in an ironic conflation of colonialist and nationalist imperatives. Coming from a conservative Muslim community, Ismat's feminism is one that focuses on the voices of the marginalized women that society has forgotten about; their rights, their freedom to express their deepest, most carnal desires. She remains relevant for that microscopic unveiling of the life of the middle-class woman who is deeply enmeshed in her wide circle of relatives and neighbours, and whose desires much like Begum Jaan's in *Lihaaf* are often unspoken and unfulfilled.

**Keywords:** Ismat Chughtai, Feminism, Queer literature, Female sexuality, Short Story.

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**Bio-note:** Suroshri Paul is a sophomore at Presidency University's B.A. (honors) English program. She was a nominee for consecutive two years of Storymirror's 'Author of The Year Award' (2018 & 2019). She has published in The International Kolkata Book Fair - 2020 and has other forthcoming works. In 2021, she also worked voluntarily as a teen guest editor and published a poem at "Inlandia - A Literary Journey". Her areas of interest include gender studies, trauma studies and narratives of social justice. She is currently based in West Bengal, India.

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**A Feminist Reading of Personalization**

**Ananya**

**Abstract**

My presentation describes how the intersection of gender and class shapes the trajectory of creative workers. I will follow the narratives of middle-class Indian women who leave their aspirations to enter legacy media industries by mobilizing their cultural and technical expertise about global audiovisual entertainment to become semantic annotators. My presentation will also focus on the semantic labour of producing automatable and scalable personalized curation for Video-on-Demand platforms.

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Drawing on my interviews with Indian semantic annotators who tag a vast database of global titles with narrative, aesthetic and affective features (ranging from character type, mood, style, subject, theme, setting, and more), I will explain how machine-readable paratextual meanings are inserted within the recommender system at atomic levels to train the 'nonhuman' sensemaking of segmented taste cultures. Critical algorithm studies demonstrates that recommender systems constrain and normalize information retrieval by lumping individuals within homophilic clusters. My presentation will locate how technoliberal narratives valorise the work of engineering such taste clusters by obscuring the feminized and racialized labour of translating a polysemic field of unstructured meaning into a machine-readable form. I will focus on the subjectivities of new gendered worker-subjects whose meaning-making practices and interpretive labour mediates how an adaptive architecture of neural networks is trained to statistically induce patterns across weighted features. If the technopolitical form of the metadata society draws on pattern recognition to control the flows of communication, it is important to examine the gendered workspaces that mediate the production of machine-readable paratexts. Furthermore, my presentation will survey the complex re-arrangement of global media capital in an environment that is saturated by hype around artificial intelligence and a glut of platformized audiovisual entertainment. I will demonstrate how feminized and racialized semantic annotators are representative of key changes in the mediation of global and local media circulation.

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**Keywords:** Media industry, Feminist science and technology studies, Metadata society, Platforms, Critical algorithm studies.

**Bio-note:** Ananya (She/her) is an MPhil Student at the School of Women's Studies at Jadavpur University. She has a Master's in Film Studies from the same institute. She is interested in studying autonomist theory, feminist science and technology studies, and media industries. Her research interests are informed by own her experiences of working as a semantic annotator at a global content discovery platform.

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**Representation of Gender and Social Identity in Post-colonial Indian**

**Theatre**

**Sanyukta Mitra**

**Abstract**

This paper focuses on the portrayal and representation of gendered as well as social identities in the context of post-colonial Indian performances namely, Kirti Jain's *Aur Kitne Tukde* (written by B. Gauri and is based on Urvashi Butalia's 'The Other Side of Silence,' while also drawing on Jamila Hashmi's 'The Exile', a story based on Partition), Maya Krishna Rao's *Loose Woman*, and Asghar Wajahat's play *Jis Lahore Nai Dekhya O Jamyai Nai*. These performances deal with violence, estrangement, loss, shared

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history, trauma, grief, and many more such elements that are constitutive of post-colonial human existence. The plays take us on a journey of a multiplicity of voices and lived experiences during and after the partition. It also delves into the sense of home that changes as soon as the nation-state decides to construct a singularity in order to hold power that at times contains the woman's body in water-logged compartments. This brings us to the question does pluralism mean the idea of holding or sharing more than one office or in the sense of minority cultures maintaining their individualism in a larger state? To focus on the southern part of Asia, more specifically, the India-Pakistan- Bangladesh history, the idea of pluralism changes, as borders demarcate not just differences in values and ideologies, but the contrast in languages, religion, food, clothing, past history, belief system are among the ocean of many criteria. Therefore, even with the shared history, postcolonial Identity is neither continuous nor continuously interrupted but constantly framed between the simultaneous vectors of similarity, continuity, and difference. The paper goes on to explore how a body holds “invisible marks of identification,” becoming the representation of a socio-political instrumentality and how post-colonial bodies in a continuum with women's bodies over decades have been disciplined, conditioned, and constrained.

**Keywords:** Gender, Post-Colonial, Pluralism, Representation, Social Identity.

**Bio-note:** Sanyukta Mitra is a theatre practitioner and a research scholar. Her research interests focus on gender, and social identity and its representation in contemporary

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Indian theatrical performances as well as oral traditions. She has also worked with a Kolkata-based collaborative group named Silver Streaks Production on their project 'The Retrievers'. She has presented her performance 'My Fragmented Self' in a performance panel by Dr. Debaroti Chakraborty named 'Performing Connectedness: The Present Absent 'Being' Across Digital Divides' at the University of Toronto's (Centre for Drama, Theatre & Performance Studies) 30th annual FOOT conference.

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**Bodies that Betray: Body Performances in an Age of  
Surveillance**

**Alphy Sebastian**

**Abstract**

Body surveillance functionally reduces the existence of the human body as a compilation of discrete piles of information, with no room for any dissociation associated with the accredited body data from the part of the subject. Many transexual individuals are required to go through examinations that assess their bodies to be given recognition by the state. The system thus not only values the unaltered body but it also demands bodies to be 'authentic' to the original assessed data. However, it has to be noted that the body that is valued by surveillance agents is in a sense very unreal. If the body is recognized as a digital code that refers back to a singular person, the process

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has to involve fixed parameters that are permanent and universal. Universalisation of the body forces the body to be categorized in the most limiting ways. Hence, we have ‘male’, ‘female’ and ‘other’, as the universal sex identity indicators that is fed into the system as soon as a baby is born. When cultural meanings are inscribed to the body, the materiality of the body modifies according to the degree of receptivity exhibited by the target of body surveillance. The subject who is embedded in the surveillance culture have to position the body in a certain way so as to be accepted as legitimate by the surveillance inspectors. These remodification of body performances are revealed through movements, boundaries and appearance of the body. The objective of this paper is to understand the participatory nature of body surveillance and to discern the scope of resistance enacted by the body itself against inspection.

**Keywords:** Body Surveillance, Performance, Biometric Surveillance, Biopolitics.

**Bio-note:** Alphy Sebastian is a research scholar at English and Foreign Language University, Hyderabad, India. She is currently working on “Body Surveillance: Policing the Intersex, Discourses and Practices.” Her interest is to study the theoretical discourses concerning the materiality of the body and the cultural and social implications of being an ‘embodied subject’. In addition, the treatment of normative and non-normative bodies across time is also studied to understand the regulatory nature of body discourses.

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**Potentiality Of Lingo in Sex Education: A Survey Analysis**

**Anupama T**

**Abstract**

The paper is a survey analysis to acknowledge the significance of language in the term of constructing a school curriculum involving sex education. Incorporation of sex education as a study subject in school is a need of the hour but little have people thought concerning the language used in formulating this curriculum as it is addressing the school children and with the advancement of technology children have access to everything at their fingertips. Everything enclosed in the internet world might not be in the ethical form, notably language. A survey is designed to understand the acceptance of sex education and terms relating to the topic among the Keralites. The survey is shared via social media platforms and draws its analysis and results. As the Government of Kerala has moved forward with the decision of bringing gender-inclusive school educational programs, this study would lead a pathway to understanding, whether language plays any crucial role in this social learning and to look into the need for having a curriculum committee that includes language experts while drafting the

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modules of sex education. Drawing insights from the Sapir-Whorf hypothesis, the results of the survey are probed, to understand the current language dynamics among society revolving around the concepts of sex education, and the missing links in the system, are evaluated.

**Keywords:** Sapir-Whorf Hypothesis, Sex Education, School Curriculum, Language Potentiality, Social Learning, Curriculum Committee, Language Experts.

**Bio-note:** Anupama T is Ph.D. Linguistics and Phonetics research scholar at The English and Foreign Languages University, Hyderabad. Working on Sociophonetics. My interest lies in Sociophonetics, Phonetics, Applied Linguistics, Language and Style, Language in Education, and Language and Gender, identity, and roles. Have presented papers at International and National Conferences and Seminars. Have also published papers in ISSN journals and books.

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**Unmasking Masculinities: Exploring the Pedagogical Significance of  
the Swayam MOOC ‘Gender and Literature’**

**Rahul Jain**

**Abstract**

Massive open online courses (MOOCs) are a much-hyped technological solution to

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optimise the higher education system. These include video lectures from professors of high-profile universities. The primary objective of this paper is to study the effectiveness of the MOOC pedagogy to further the agenda of Gender Studies. It compares the various MOOCs on Gender Studies available on various platforms such as Swayam, Coursera, edX and FutureLearn. Thereafter it analyses selected video lectures of Dr Avishek Parui of IIT Guwahati in the Swayam MOOC *Gender and Literature* as metanarratives on gender. Old stories can be interpreted in new ways for a better future. The future of Gender Studies also lies in “experimenting with how we might tell stories differently rather than telling different stories” (Hemmings). Likewise, Parui exposes the various shades of masculinities – capitalist, feudal, military, senile – underpinning the classic short stories of Munshi Premchand’s *The Chess Players* and Katherine Mansfield’s *The Fly*. Some women characters in these are labelled as masculine and maintain a symbolic non-presence throughout the texts under scrutiny. Just like other constructs of intersectionality, masculinity is shown to be a context-dependent, culturally conditioned behaviour. Parui makes plenty of digressions in his hour-long lectures to explain peripheral concepts and repeats the same adjectival phrases often not considering the attention deficit of the online viewership. Parui’s central thesis of waning hegemonic masculinity in the two short stories could have been demonstrated through slides but the unscripted nature of the lecture precludes that possibility. The paper ends with a pedagogical evaluation of the Swayam MOOC

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*Gender and Literature* in terms of its success as a course in Gender Studies.

**Keywords:** MOOC, Pedagogy, New Media Studies, Gender Studies, Masculinity Studies.

**Bio-note:** Rahul Jain is a Senior Research Fellow at the Department of English and Cultural Studies, Panjab University, Chandigarh. He has previously worked at the Hindustan Times as a desk-editor. His PhD topic deals with the question of whether literature can be meaningfully and effectively taught online through massive open online courses, popularly referred to by their acronym MOOCs.

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**Mothers born through and out of ‘Rit’; Resisting the  
Heteronormative framework**

**Nimisha John**

**Abstract**

Motherhood is a concept inflected with multiple social axes such as class, race, gender and sexuality (Collins 1990, 2007). The present paper foregrounds gender in relation to mothering (Rich 1976) as it explores narratives from a Transgender Parivar in Kerala. Parivar is a familial structure headed by a transgender woman characterised by chosen kinship (Weston 1991). Rit, the ceremony that initiates the kinship relation in the Parivar, elucidates its potential to challenge and complicate the heteronormative

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paradigms (Oswald et.al 2005). The possibilities that ‘rit’ entails in creating and sustaining various kinship ties has been explored in relation to the mothers who are born through and out of this ceremony. Some of these mothers who are younger than their daughters and sons traverse the age hierarchy that constitute the dominant models of mothering. The mothering narratives from the Parivar members not only complicates the category of ‘mother’ but also the moral values and ideologies associated to it. This corresponds to a large anthropological enterprise of reconfiguring Kinship (Franklin & Mckinnon 2001) but also to the queering of motherhood (Gibson 2014). The ‘mothers’ in the Parivar questions the heteronormative underpinning which attribute it a taken-for granted status. It also adds to an ongoing dialogue of the de- essentialisation of mothering by decoupling it from female-sexed bodies (Averett 2021, Das 2021). Drawing from an in-depth ethnographic fieldwork with a Parivar over nine months in Kerala, the different notions on mothering has been elucidated from the standpoint of the participant without failing to problematise the positionality of the researcher.

**Keywords:** Heteronormativity, Politics of motherhood, mothering practices, transgender Parivar

**Bio-note :** Nimisha John is a PhD scholar in the Department of Humanities and Social Sciences at IIT Gandhinagar. She is working on the transgender kinship structures in

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the 21st c Kerala. Before joining for PhD, she did her M.Phil. from Sree Sankaracharya University of Sanskrit on the autobiographical writings of Lakshmi Narayan Tripathy and A. Revathi, who are well known transgender activists in India. She completed her and Bachelors and Masters in English Language and Literature. Her research interest includes gender studies, kinship, urban studies and welfare mechanisms.

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**Deconstructing the idea of Vampirism in J. Sheridan Le Fanu’s**

**“Carmilla”**

**Ankita Sarkar**

**Abstract**

Women in 19th-century England were generally characterized by gender inequality. The Victorian era was attributed to forming strict gender ideals and stereotypes. But despite the rigid stereotypes set in Victorian society, the first signs of a feminist political movement began in this era. Women writers finally started getting their works recognized. And amongst the very few works that deconstructed the age-old structures of patriarchal society was J. Sheridan Le Fanu's "Carmilla." And this paper will briefly address the issues of women's liberation from Victorian Patriarchy with the help of the text "Carmilla". This paper will also address the concept of dualism presented through the juxtaposition of vampires and humans. And if Vampirism is an expression of

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freedom from the patriarchal society? And if this expression is a posthumanist expression where there's no hierarchy.

Laura's dream visions play a very significant role in the novel. She always senses something unusual in her dreams. Can the 'unusualness' of her dreams be connected to women's liberation? Carmilla, even a vampire, sets the goal of empowering Victorian Women. Does she exist, or is instead a schizophrenic created by the narrator's insomnia? This paper will address these questions keeping in mind the normative presumptions about women during the Victorian period.

**Keywords:** Gothic Fiction, Victorian Period, Vampire, Feminism, Posthumanism.

**Bio-note:** Ankita Sarkar is a research scholar at Raiganj University, West Bengal, India, passionate about art, literature and fashion, trying to find her voice in the contemplative pauses of self-musing. She is an author and has published her works in various journals and anthologies. She is interested in knowing if the post-humanist approach is capable of bringing changes to the world. And in these times, when life ceased to exist as we knew it, the escapades into the wild imagination keep her going.

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**Idea of womanhood and identity examined in Monica Ali's *Brick Lane***

**Abstract**

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Monica Ali's Brick Lane is a phenomenal novel, which mainly discusses the issue of women Nazneen who is the female protagonist. To be specific it deals with woman's desire to establish her own identity and justice in the patriarchal world. She attempts to raise her voice or make a difference, but she is always held back by patriarchal trappings. It is a realistic novel outlining the relationship of husband and wife, where there is lacuna of true love and respect for a wife by a husband. This was her first novel and was shortlisted for The Man Booker Prize. The title of the novel come from a particular location in London, where immigrant Bangladeshi people reside and form a community. Brick Lane is a street in the east end of London This research paper attempts to analyse Monica Ali's novel Brick Lane from feminist perspectives, where Nazneen chose to individual freedom in a woman denying world.

The proposed study also intends to examine the voicelessness of Subaltern Women alongwith the misery of women in their search for self-determination and empowerment. It represents the miserable condition of a Bangladeshi woman in foreign country (England). The theory of feminist literary criticism is completely applicable on this piece of writing especially on Nazneen. This feminist literary criticism demands equal right for women in male dominant society. The basis of feminist ideology is that rights, privilege, status and obligations should not be determined by gender.

**Keywords:** Subaltern, Third world, Muslim, Colonization, Feminism, Religion, Patriarchy.

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Bio-note: Aiman Attar is a Research Scholar in the Department of English, Bharati Vidyapeeth (Deemed to be University), Pune

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**Anti-Semitism and Misogyny in Our Times: An Intersectional**

**Approach**

**Ramit Das**

**Abstract**

This paper attempts to trace the role of gender through the theory of intersectionality which recognizes that people are disadvantaged by multiple sources of discrimination. In this, I follow the lead of critics like Karin Stogner who have recently pointed out that anti-Semitism is rarely included in intersectional theory because the latter relies on binary markers like white-black, male-female, hetero-lesbian/gay, whereas anti-Semitic theory places the Jew beyond binary categorization. Critics like Sara Horowitz have noted that ‘ideas about gender—about what men and women are and do—are deeply enfolded in the images and narratives that comprise the discourse of anti-Semitism’ and ‘[i]n culture and political discourse, notions of gender and race function together as important signifiers of otherness and outsiderness, especially in the context of evolving ideas about the modern citizen.’ I first briefly trace the intersecting ideas about Jews and gender and the homology between anti-Semitism and misogyny in nineteenth-

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century Europe, particularly in the writings of the Viennese critic, Otto Weininger, who routinely equated the ‘Jew and the ‘Woman’ in his writings and the modernist writers whose works equated the effeminate Jew and the domineering woman in their writings. The paper concludes by noting the rise of abuse against Jewish women in public places as well as the online abuse targeting Jewish females. Ultimately, this paper seeks to address the lack of the critical use of anti-Semitism in studies of misogynistic hate crime and provide a counterpoint to ongoing studies on race and gender.

**Keywords:** Intersectionality, Anti-Semitism, Gender, Race, Misogyny.

**Bio-note:** Ramit Das teaches English in the West Bengal Educational Service, India. He is currently serving as Assistant Professor of English at Durgapur Government College, Durgapur, Paschim Bardhaman, West Bengal, India. He obtained his M.A. from the University of Burdwan and PhD from Jadavpur University, and joined the West Bengal Educational Service in August 2010 ‘Early Modern English Drama’, ‘Representation of Jews in English Literature’, ‘Modern Poetry’ and ‘Literary Theory’ are areas in which he finds special interest. He has published articles on early modern travel literature, Jews on the early modern English stage and Emily Bronte and Animal Studies.

**Destitutionalised Reading of Gender and Caste in Baburao Bagul’s**

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**ABSTRACT VOLUME**

**Short Stories**

**Dr. Kavita Patil**

**Abstract**

This paper, taking some clues from Antonio Gramsci's *Prison Notebooks*, Jacques Derrida's essay "Structure, Sign and Play in the Discourse of Human Sciences", Aniket Jaaware's essay "Destitute Literature" and a book *Practicing Caste: On Touching and Not Touching*, attempts to analyse the effects of institutionalised ways of reading 'gender' and 'caste' in Marathi literature with reference to Baburao Bagul, one of the important Dalit writer's, short stories. His short stories brought out the movement against the established institutionalised reading practices of reading gender and caste in literature set by the upper-caste Marathi writers before the 1960s. However, it seems interesting to me that unlike Baburao Bagul other Dalit writers could not re-evaluate the representation of gender and caste and the form of literature written by upper-castes. No other Dalit writer could represent destitute characters without referring to their castes. On the other hand, Bagul hardly points towards the caste as the backdrop of the characters' behaviour. The use of Sanskrit influenced diction to portray destitute characters is not only revolutionary, a kind of movement against the established writing practices set by the upper-caste Marathi writers but also paradoxical as the characters' background would not enable them to use such style of speaking. Before the concept of

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Destitute Literature was propounded by Aniket Jaaware most of the reading/analysis of Marathi Dalit literature followed institutionalised ways of consumption of literature. By institutionalized reading, I mean, ‘hegemonic’ or ‘common sense’ ways of reading. Whereas, destitutationalised ways of reading suspend readers’ customary morality and get them caught in moral impasse. The dominant practices of reading literature in academia as well as out of it did not spare even the scholars who claimed to be different from the hegemony. The descriptions and analysis of caste was mostly on the grounds of identity politics. For example, all the essays in the Marathi book *Samagra Lekhak: Baburao Bagul* (Complete Writer: Baburao Bagul) edited by Dr. Krushna Kirwale offer the institutionalised readings of Bagul’s stories, its form as well as content and also, the characters. I attempt to critique such earlier writings and criticism written on Baburao Bagul’s stories and attempt to read gender and caste in destitutationalised way in this paper.

**Keywords:** Destitution, Gender, Caste, Baburao Bagul, Antonio Gramsci, Jacques Derrida.

**Bio-note:** Dr. Kavita Patil works as an Assistant Professor of English at B. M. Ruia Girls’ College, Mumbai. Translation Studies, William Shakespeare, Marathi Literature, Nineteenth Century Marathi Theatre, Dalit Literature and Archival Research of Literature are her areas of interest. Her M.Phil is on Translation and Hermeneutics and Ph. D is on Translation, Caste and Gender in Nineteenth Century Marathi Theatre. She

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has presented a couple of research papers in International Conferences and has published two chapters in books. She is a practising translator and translates from Marathi into English and vice versa. Currently, she is working on two translation projects and writing the entries on Russian writers for Marathi Vishwasahitya Kosh (Marathi World Literature Encyclopedia). One of the entries has been published so far.

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**The Quest for Assertion of Gendered Identity in Manju Kapur’s *A  
Married Woman and Difficult Daughters***

**Dr Raujline Siraj & Farjina Akhtar**

**Abstract**

In the conventional patriarchal setup of our society there is always a quest for assertion of gendered identity of the female. An Indian woman has to cater the needs of each and every individual present around her forging her own identity. She has to follow the instructions by the hegemonic male society. As such she has been always assigned a secondary position and is devoid of basic human rights. Manju Kapur in her novels tries to voice against the oppression of women in society. The emergence of new women in her novels is an epitome of gendered identity of the female and individuality who breaks away from the traditional norms of the society. The new women in her novels are

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constantly engaged in a battle against ideological authoritativeness and power oppressions of patriarchal system. Infact, they try to resist the oppressions inflicted on them. They always try to assert their gendered identity in a society of male authoritativeness. Thus, in the present paper we make an attempt at exploring the issues of gendered identity as reflected in Manju Kapur's two celebrated novels *A Married Woman and Difficult Daughter*.

**Keywords:** Identity, Gender, Female, New Woman.

**Bio-note:** Dr Raujline Siraj Farjina Akhtar is working as an Assistant Professor in the Department of English, Dibrugarh University. She has a PhD in English from Tezpur University. Her research areas of interest include North East Indian English Literature and the Eco critical studies, Gender Studies, Cognitive Poetics and also English Language Learning strategies. She has presented papers in various national and international seminars and her research articles were also published in numerous national and international journals and books.

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**Image of the ‘Monstrous Woman’: Desire, Revenge and Sexuality In  
Malayalam Cinema**

**Mydhily MS**

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**Abstract**

This paper analyses the complex codes of representation of female desires in select horror films in Malayalam. The narrative of the monstrous woman, one of the most visible but least theorized categories in South Asian popular culture, is a potential field to enquire about the crisis of becoming the female subject and her conflicting relationship with modernity in Kerala. This study seeks to explore the tensions in gender representation through two important films-i) Yakshaganam (Sheela 1976) and ii) Akam (Shalini Usha Nair 2011) which attempt to go beyond the usual narratives of women’s desire/ ‘desirable’ women by bringing in the elements of spectral/supernatural and fantastic. Through their play with the non-normative desires, the monstrous women in both these films show a different set of aesthetic and narrative registers that can be used to study the feminist histories of the region. The use of melodrama in Yakshaganam and realist aesthetics in Akam complicates the ways in which cinema as a cultural form registers, documents and archive female subjectivity. These films disrupt the categories of private/mind and the public/body in formulating the monstrous female subject through probing a new visual field

that outmanoeuvres the familiar terrines of ‘revenge’ and desire in Malayalam cinema. The ‘public’ in Malayalee society emerged in the mid/late 19th century both as a ‘gendered and gendering space’, in which women are incorporated as the carriers of womanliness. In this perspective, the yakshi (ghost) figures in these films are pivotal in

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understanding the unruly figurations that haunt n the feminist history of the state.

**Keywords:** Malayalam cinema, monstrous feminine, female subjectivity and modernity.

**Bio-note:** Mydhily MS is a research scholar at the Department of Cultural Studies, English and Foreign Languages University, Hyderabad, India. Her research project, Gender Representation and Female Stardom in Malayalam Cinema is a critical enquiry into the discourse of female stardom in early Malayalam Cinema. Her research interests include film studies, women's and gender studies, comparative literature and popular Culture.

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**Women and Buddhist arguments against the interpretation of Social  
Denominations**

**Dr. Shweta Verma & Dr. Surendra Kumar**

**Abstract**

Pertaining to the problem of women status, position and identities there had been a conscious effort to make women as subjects as well as agents in the making of history which evoked critical examination of the most fundamental historical presumptions in the late twentieth century. What constituted women and how women as a category was historically represented became the concerning issues of feminist historians during the

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nineteen seventies and eighties.

By analyzing the women workers, their experiences, and identity by situating within the context of socio, political and economic sphere, we can discern how ideology, values, and norms circumscribed their roles and identity. Their identities and experiences were entangled in the manipulative strategy of the established hierarchical ideological structures. In this contextual analysis of the *Jātakas* stories tried to unravel these identities of women workers as ‘*Kammakaris*’, somehow had a different identity with some freedom in the social and economic domain but were not fully detached from the socio-economic structures, of the dominant cultural system.

In this background, my paper endeavors to explore the socio-economic identity of women workers to bring in the evidence in the light of Buddhist texts, the ‘*Jātakas*’.

**Keywords:** Women workers, hierarchical, identity, ideology, *Jātakas*.

**Bio-note:** Dr. Shweta Verma is working as an Assistant Professor in the Department of History including Archaeology, HNB Garhwal Central University. She did her graduation, Post-graduation in Ancient Indian History and Archaeology and Post Graduation Diploma in Archaeology and Museology. She persuaded her Ph.D from Jamia Millia Islamia Central University, New Delhi and is acknowledged with University Grants Commission (Government of India) Senior Research Fellow, 2014-17 and awards at national levels. She taught in Lady Shriram College for women, New Delhi, in 2018, Miranda College, New Delhi, 2019 and RLA College, New Delhi

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in 2020.

She specializes in Ancient Indian History and her area of interest in Tribal History, Religions and philosophies of Ancient India with special reference to Buddhism, Cultural history, social history, and Cultural transmission, Regional Studies, Pre-Proto History and Urbanism. She has attended more than 25 Seminars/Conferences/Workshops of national and international credit and contributed research papers. She has been a member of various departmental and administrative Committees. Moreover, organized many national and international Webinar/Conferences/and lectures on various themes of relevance. She has also been an academic member of Indian History Congress since 2016. Presently, she is persuading extensive research in the area of Tribes and Caste identity and their transition in early India and the Historical position of women in early Indian societies with special reference to the *Jātakas*. Her major area of interest is in Buddhist Studies.

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**The Allegory and Personification of Britain and India in British  
Imperial Visual Culture**

**Jyotirmoy Das**

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**Abstract**

This paper examines the different aspects of Allegorical representation of Britain and India in British Imperial visual culture. Britannia, the feminine personification of Great Britain, is featured in sculptures, monuments, coinage, paintings, and other printed works commissioned by official agencies from the 18th century until the "long" 19th century. During the era of rampant nationalism in Europe, the image of Britannia served as National personification of Great Britain to display the national identity and pride. Along with this, this gendered imagery is also employed to justify, glorify, and protect Britain's white masculine enterprise of the British Empire in its home and colonies. It is interesting to consider how a national personification of such a feminine figure came to be adopted in Britain, where nationalism and nation in Europe emerged as mostly masculine concerns. It has to be seen that in the beginning, the personification of Britannia was employed to imagine Britain's national pride and identity, but during the time of colonial expansion it served to execute imperial as well as colonial functions, such as portraying its colonies as submissive, savage, subordinate, and inferior in comparison to Britain. This is quite apparent in case of India. During the eighteenth to "long" 19<sup>th</sup> century there are many visuals created and reproduced where India allegorised as subordinate, submissive and vulnerable female or male or ferocious and cower animal such as Tiger. Race had always been a prime concern in executing such visuals where Britannia was imagined as a racially pure, white archetype of European

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womanhood in contrast to dark-skinned, sometimes bare-breasted, half-naked India. The Allegory of Britannia also has a Eurocentric aspect where she takes over on aspects of the pre-existed Allegory of European continent.

**Keywords:** National personification, Britannia, Masculinity, Gender, Race, Eurocentrism.

**Bio-note:** Jyotirmoy Das is working as an Assistant Professor in Painting at the Government College of Art & Craft, Calcutta. Currently, he is doing his Ph.D. in the Department of Painting, Kala-Bhavana, Visva-Bharati University, Santiniketan. His research area is different artistic practises under British colonial patronage in Bengal during the late 18<sup>th</sup> to 19<sup>th</sup> century.

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**Deconstructing Gender-Caste Construct: Women as the Narrative**

**Nub in Select Plays by Girish Karnad**

**Debasmita Tripathy**

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**Abstract**

Girish Karnad was exposed to a literary era where there was a direct tussle between Western and native tradition. He renders subjective interpretations to mythical and historical events, thereby inscribing socio-cultural, philosophical, political and empirical specificities into it with an aura of the West . He draws the thematic wealths of the past, moulds them in the present and makes them desirable for the future. While amalgamating the archetypal with the real, he uses his plays to explore the contemporary issues; he tries to rejuvenate the contemporary life in his choice of themes, mingling of contemporary politics and history, and ancient myths and contemporary reality. Girish Karnad in *Yayati*, *Hayavadana* and *Tale-Danda* stands firm against all social evils and gives a striking blow to orthodox Brahminism, caste system, gender discrimination in order to re-establish new values in society. The present paper endeavours to illustrate Karnad's treatment of issues of caste and gender in the select plays—*Yayati*, *Hayavadana* and *Tale-Danda*, through the use of socio-political turmoils that lie at the heart of each play. He makes use of the evils of caste and gender, the beauties of myths, legends, folktales and histories not only for literay purpose but also as an alternative to portray contemporary situations. In the select plays, Karnad has depicted two worlds—internal and external. The internal world consists of the husband and wife, the external world comprises of friends, brothers, father and even concubines. The wife is set aloof and kept detached from the external world, as evident in *Yayati*

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and *Hayavadana*. Even caste acts as a barrier in an individual's external world, as depicted in both of the plays-- *Tale-Danda* and *Hayavadana*. This paper attempts to analyse the select mythical and historical plays of Karnad through the lens of contemporary gender-caste concern, thereby illustrating the relevance of history, myths and folktales even in the present scenario.

**Keywords:** Myth, History, Caste, Rejuvenate, Gender.

**Bio-note:** Debasmita Tripathy presently teaches as a Guest Lecturer in Vidyasagar University (Midnapore), Sadhu Ram Chand Murmu University (Jhargram) and Midnapore College (Autonomous). She is a Gold Medalist in English Honours from Midnapore College(Autonomous), West Bengal. Thereafter, she has pursued her M.A in English Literature from Vidyasagar University, West Bengal and has secured a Silver Medal in Post Graduation. She has qualified UGC-NET, GATE and West Bengal SET in English Literature. Her areas of interest are Indian Writings in English, Modern Indian Theatre, Indian Feminism, Dalit Feminism and Post-colonial Literature. Her articles and poems have been published in various books and journals.

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**Defining Women: Through Imagery and Symbols**

**Ms. Twinkle Kumar**

**Abstract**

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Literary devices are writing techniques that a writer uses to convey an idea, meaning, or information. It helps the reader to connect with the text on a deeper level. One of the widely used literary devices is symbolism. It refers to the use of an object or figure, in a written work to represent something else—typically a broader message or deeper meaning that differs from its literal meaning. Similarly, imagery is a writing technique with vivid description which appeals to a reader's senses and creates an image in their mind. In literature, plenty of symbols and imagery have been employed to define a woman. These symbols have been so widely used that they have become a stereotype. These stereotypical images usually describe gender roles in society. There is a vast difference between the old and the new image of women. The cause of this difference is the women's rights moment which started in the early nineteenth century. The old image is concerned with the traditional way of thinking which defined women through religious context, and nature, as "the other" or "not men." The modern or new image of women emerged after women came out of their confined household world. The media played an important role in portraying the new image where women were shown as "man-haters", "amazons", "angries", and so on. But women didn't stop there they continued this movement that now a time has come when women are defining themselves. This paper is concerned with analyzing various images and symbols that have been used to define a woman. And to understand how the women's rights movement has affected the definition of a woman.

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**Keywords:** Feminism, Media, Society, Symbols, Woman.

**Bio-note:** Ms. Twinkle Kumar is an Assistant Professor (Ad-hoc) in the Department of English & Foreign Languages, Guru Ghasidas Vishwavidyalaya, Bilaspur, India.

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**Miscommunication and disrupted female voice in Charlotte Perkins**

**Gilman’s *The Yellow Wallpaper***

**Daisy Rani Doley**

**Abstract**

The Victorian Age is regarded as one of the most remarkable periods in the history of English literature for its abundance of literary output and the rise of women novelists. Although women writers rose to eminence, but they were denied of the freedom of self-expression. Most of the women writers took pen names or pseudonyms to publish their works. But, in this critical juncture, several women writers were able to establish and assert themselves in the field of writing. Charlotte Perkins Gilman was one of the earliest feminists who hailed from America. Charlotte Perkins Gilman, also known as Charlotte Perkins Stetson was a prominent American sociologist, novelist, and short story writer, poet and writer of several nonfictional works. Gilman is regarded as the most influential feminist of her time. Her body of writings include eight novels, a

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multitude of articles, poems and short stories, an autobiography and six books of essays. In her writings she encompasses a wide array of feminist issues and were aimed at representation of women's rights. Her most notable work "The Yellow Wallpaper" deals with the questions of gender, mental illness, failures of speech and disruptions in communication. The story "The Yellow Wallpaper" is a simple story of a woman which details the deterioration of a woman who is unable to express herself, or to find someone who will listen to her. Thus, the paper tries to examine how the main character in the novel, who is also the narrator of the story finds a medium to express her inner feelings through the act of writing (diary entries). Since, she is unable to communicate with her husband, the act of diary writing becomes a secret outlet for her submerged feelings.

**Keywords:** Miscommunication, Disruption, Self-Expression, Female, Deterioration.

**Bio-note:** Daisy Rani Doley is an Assistant Professor in the Department of English, Namrup College, Dibrugarh, Assam. India.

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**The ‘Making’ of Men in Kothas: Tawaifs and the**

**Reconceptualization of Indian Masculinity in Bollywood**

**Minu Susan Koshy**

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**Abstract**

The *tawaifs* or the Muslim courtesans of 19<sup>th</sup> century Lucknow, and their ‘kothas’, have for long been the centre of academic attention, with innumerable works being written on figure of the ‘exotic’ Muslim ‘nautch-girl’ as the embodiment of pleasure and sometimes as the symbol of the nation at the threshold of change. It is interesting to note that the *tawaif* also functioned as an object through which a man could define, prove and assert his masculinity. Young *nawabs* were expected to visit *kothas* and learn the art of seduction/ conquest, as this was considered an essential element in ‘becoming a man’. It was through and with the *tawaif* that the affluent Lucknowi youth at the turn of the century could claim their identity as a quintessential ‘man’. Hegel’s master-slave dialectic about the relationship between the lord and the bondman becomes significant here: “The truth of the independent consciousness is accordingly the servile consciousness of the Bondsman” (qtd. in Ray and Seemin 5). It was only through the complete subordination by the ‘bondsman’ embodied by the *tawaif* that the man could be termed ‘masculine’ enough. The former could acquire a ‘masculine’ identity only through an affirmation through the body and self of the *tawaif*. Considering that this was a period when the British exercised absolute control over the public domain, many men found in the *kothas*, a refuge from their otherwise servile status as colonised subjects in the public arena. By exercising control over the woman who stood in sharp contrast to the figure of the *bhadramahila* who adhered to values dictated by the state,

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and subverting established norms regarding sexuality through involvement in a practice which the colonisers termed ‘immoral’, a protest masculinity took root in 19<sup>th</sup> century India.

Indian cinema, especially Bollywood, has often depicted the *tawaif* as an ‘exotic’ female moulding the male figure into a ‘hero’, thereby functioning as a tool to propagate hegemonic masculinity. It was through the male subject’s ‘success’ with the *tawaif* that he could prove himself to be either a virile man or a virtuous one, or both, thereby defining the norms of being ‘masculine’. My paper attempts to interrogate the construction of masculinity through the figure of the *tawaif* in *Pakeezah* (1972) by Kamal Amrohi, *Umrao Jaan* (1981) by Muzaffar Ali and *Umrao Jaan* (2006) by J.P Dutta.

**Keywords:** Tawaif, Kotha, Masculinity, Colonialism, Master-Slave Dialectic, Sexuality.

**Bio-note:** Minu Susan Koshy currently works as Assistant Professor in the Department of English, Mar Thoma College for Women, Kerala. She is an approved research guide of Mahatma Gandhi University, Kottayam. She is a reviewer for *The Journal of Global South Studies* and a member of the editorial board of *Education, Society and Human Studies*. Her books include *Narrating Childhood Trauma: The Quest for Catharsis* (DC Books-Expressions, 2015), a translation of the Malayalam anthology *Tattoo* (Authorspress, 2015), an edited collection of poems by Elizabeth Kuriakose, titled

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*Gossamer Reveries* (Authorspress 2019) and *Mapping the Postcolonial Domestic in the Works of Vargas Llosa and Mukundan* (Cambridge Scholars Publishing, 2020).

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**Queering the Racial Other: Towards a Queer Africa**

**Ashmita Biswas**

**Abstract**

This paper aims to explore recent developments in queer representation in 21<sup>st</sup> century African literature. Africa's history with the legitimization of homosexuality is complicit with politics of invisibility, silencing, erasure and rigid cultural ideologies. The Same-Sex Marriage Prohibition Act (SSMPA) of Nigeria which was enacted in 2014 saw a furore among both old and new generation African writers who were embittered by the systemic erasure of LGBTQIA+ lives. Wole Soyinka's portrayal of the mulatto Joe Golder in *The Interpreters* was the closest that an African writer had come to representing a non-straight, non-heterosexual character in the panorama of African literature. While the only accomplishment of Soyinka's character remains a sympathetic portrayal of a homosexual, it also suggests the possibility of closeted queer presence in Africa. The beginning of the 21<sup>st</sup> century witnessed a bold flourish of queer literature - Chris Abani's *Grace Land* (2004) and Jude Dibia's *Walking with Shadows* (2005) present queer protagonists who struggle to come to terms with their queerness and

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radicalize anachronistic notions of gender and sexuality. Later works by new generation African writers have effectively succeeded in debunking the premise that ‘homosexuality is un-African’ on which the draconian SSMPA had been built. Chinelo Okparanta’s *Under the Udala Trees* (2015) reinvents the bildungsroman by placing a queer African girl as the hero of her story. Akwaeke Emezi’s *The Death of Vivek Oji* (2020) explores the liminalities of gender and sexuality, the rites of passage that presages the fate of self-identified queer people within a social context that is hostile to sexual difference. Eloghosa Osunde’s *Vagabonds!* (2022) uses magical realism to depict the plight of her LGBTQ characters in a very hostile Nigeria. This paper will analyze how all these works re-write the history of African queer people into the nation’s body politic by strategically applying pertinent theoretical frameworks like race, gender and sexuality, biopolitics, politics of heteronormativity, and queer necropolitics.

**Keywords:** Queer, LGBTQ, Gender, Heteronormativity, SSMPA.

**Bio-note:** Ashmita Biswas is a student of English Literature who completed her graduation and post-graduation from St. Xavier’s College, Kolkata. Her graduation thesis was titled “Claiming Love Out of the Closet: Exploring Lesbian Relationships in 20<sup>th</sup> Century Novels” which she completed under the supervision of Prof. Dr. Suchandana Bhattacharya. Her post-graduation thesis was titled “*The Women Come and Go: Myopic Visions of Femininity in the Poetry of T. S. Eliot*” which she completed

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under the supervision of Prof. Bertram Da'Silva. She has qualified UGC NET, SET and GATE in 2022 and is a Ph. D. aspirant. She is currently pursuing B. Ed. From St. Xavier's College, Kolkata and has acquired some teaching experience owing to the school internship. Her areas of interest include Gender and Sexuality, Queer Studies, Postcolonial Literature, African Literature in English, African-American Literature and Indian Writing in English.

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**The Poetics of Affect Studies: An Affective Turn to Gender, Culture  
and Society in Shashi Deshpande's *The Intrusion and Other Stories***

**Sahin Reja Mondal**

**Abstract**

Affect Studies is an interdisciplinary cognitive science that incorporates and simultaneously discusses human psychology, medical humanities, science and technology, philosophy, history, politics, sociology, ecology, gender and queer studies, literary studies and critical theory. It also manifests various mental aspects of affective consciousness that introduce the academic cross-examination of emotional responses and experienced feelings to the social occurrences and structures of our familiar world. Affect Studies, thereby, shows the effect and reflection of social factors on the mind of people individually or collectively in diverse neural communication of human brain

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areas to focus on personal, social, cultural, religious, historical and political affairs. It raises affect theory as a dominant paradigm of twenty-first-century literary studies that attempts to bridge the gap between biological, psychological and social manifestations in contemporary textual criticism. Affect theory is a non-linguistic literary turn or approach to gender and sexuality, culture, society, media and communication, history, and politics and that measures mankind's automatic feelings, emotions and reactions to the social and cultural predefined characteristics of the world. Shashi Deshpande has occupied the highly acclaimed position as a women writer in Indian English Literature and most of her writings minutely represent women's traumatic memories and psychology, dilemma, day-to-day feelings over the poignant issue of gender discrimination, sexual harassment, rape and pregnancy, domestic violence and oppression, the traditional code and conduct of the marriage system, the melodrama of the man-woman relationship, and the crisis of women's space and freedom in the androcentric society of India. This research paper aims to examine the theoretical discourses of affective turn to the integrated but controversial relationship between gender, culture and society in Shashi Deshpande's *The Intrusion and Other Stories* (1993). It also evaluates Deshpande's textualization of the abstract emotion, sense of alienation and despair, sorrow and pain, inner conflicts and typical unhappy feelings of Indian women in the articulation of her female characters, their struggle for identity, and their negotiations and reactions to the matter of gender discrimination and alterity,

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sexual violation and marital rape, unwanted pregnancy, domestic violence and exploitation, the conventional marriage system and marital discordance, and the subjugation of women's identity.

**Keywords:** Affect Studies, Cognitive Science, Affect Theory, Gender, Alterity, Culture, Society, Androcentrism, Marital Rape, Traumatic Psychology, Women's Identity.

**Bio-note:** Mr. Sahin Reja Mondal is at present working in the department of English as a State Aided College Teacher (Category-I) at Domkal Girls' College, Murshidabad. He has been teaching here for four years and he has participated in various literary workshops, webinars and seminars. His interest areas are as follows: Literary Criticism and Theory, Postcolonial Literature, African American Literature, Indian Writing in English, Dalit Studies, Cultural Studies, Partition Literature, Diasporic Literature, Popular Literature, and Contemporary English Literature.

**Of Gender and Imagination: Articulating “The Mothers of Maya**

**Diip” by Suniti Namjoshi**

**Aamir Qayoom**

**Abstract**

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This paper examines Suniti Namjoshi's "The Mothers of Maya Diip" as a futuristic text that blends utopian and dystopian features to critique the patriarchal discourse that marginalises women in various avatars. It explores matriarchal society of Maya Diip that offers futuristic possibilities through the use of Namjoshian metacognitive imagination. It is further an inquiry into such textual politics to explore the possibilities of space for negotiation of an egalitarian society. The present paper is also an inquiry into fictive subversion and womanistic consciousness that allows possibilities of a place, which frustrates patriarchal imagination that has historically created conditions for subjugation and invisibilisation of women. Overall, this paper maps out the resistance in imaginative re-engineering to promote an alternative understanding of gender and sexuality, while also negotiating for de-schooling the conventional understanding of gender roles and expectations among the people.

**Keywords:** Matriarchy, Patriarchy, Womanistic Consciousness, Gender, Sexuality, Imaginative Subversion.

**Bio-note:** Aamir Qayoom is an Ph.D Research scholar of Comparative Indian Literature, Department of Modern Indian Languages & Literary Studies, University of Delhi. His broad research areas include Women's Writing, Gender and folklore studies.

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**The Changing Narratives of Gender Roles and Culture in the New**

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**Age Indian Cyberspace Advertisements**

**Aishwarya Patel**

**Abstract**

India has long been a patriarchal society. This reality is vividly reflected in its culture and mass- media. The gender stereotyping can be clearly seen from literary to audio-visual productions. Indian culture has been under constant scrutiny for being male-centric and neglecting the interests and well-being of its female counterpart. However, in the past decade or so, the narrative revolving around the established gender-roles have been significantly challenged. Indian culture has greatly evolved as the world has been reduced to a global village. With programs like Digital India, the Government continues to empower its people with digital infrastructure. Digital literacy has increased by manifolds across various age groups. The cyberspace advertisements have fractured the previously accepted gender roles. In a typical Indian household, a man is seen as the bread-winner, a woman is seen as a house-manager, expecting dowry is normalized, daughters must learn household chores, mothers are represented in a certain manner and so on. Nevertheless, these areas that showcase strict gender-performativity are now changing! We now have advertisements that look down upon dowry. There are advertisements that normalizes the reversal of gender-roles and promotes equal distribution of power. For the longest time, women have been oppressed and subjugated. Be that as it may, the Indian culture has begun to change and so have the gender-roles.

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Cyberspace advertisements have the capacity to alter the mindsets of a wide range of audience. This paper aims to discuss how the cyberspace advertisements have been successful in changing the cultural scenario of the Indian masses. Another leading objective of this paper to bring to light the benefits of this transformation for the development of the country.

**Keywords:** Gender, Roles, Culture, Cyberspace, Advertisements.

**Bio-note:** Aishwarya Patel has pursued BA English from St. Xaviers' University and MA English from Christ University, Bengaluru. She is a PhD scholar at Sabarmati University, Ahmedabad.

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**Marginalizing the ‘self’: A Reading of Chetan Bhagat’s**

***One Night @ the Call Center***

**Abstract**

21<sup>st</sup> 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'

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is significant in 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 marginalised under patriarchy and social systems of the male dominated society. So the voice of marginalized delineates the facts about feminine issues such as love, sexuality, frustrations and so on from a female perspective. As male writer Chetan Bhagat's women characters in *One Night @ the Call Center* are struggling to live in-between the tradition and the modernity, and are searching for their feminine self in the metropolitan background. They also 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:** Femininity, Chetan Bhagat, 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, Indian Writing in English etc. 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

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journals and e-journals. She has contributed book chapters too. Currently she is pursuing her teaching profession in English.

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**Can Patriarchy Be Democratic? Seeing Through the Lens of *The  
Grip of Change* by Palanimuthu Sivakami**

**Bula Rani Howlader**

**Abstract**

In a country like India, ‘patriarchy’ and ‘democracy’ are two very viable concepts. Patriarchy meaning ‘rule of the father’ and democracy meaning ‘rule by the people’ are paradoxical terms at the very fundamental level. Patriarchy being a social concept and democracy being a political concept, both of their primary domains are also different. The critics have given different names to patriarchy, such as ‘discreet patriarchy’, ‘overlapping patriarchy’, ‘dalit patriarchy’ to denote the nature of gender relations and terms of socialization. These two concepts are hardly used together in the context of Indian feminism. Some Dalit critics have postulated a new theory called patriarchal democracy in the context of Dalit Bahujan household or family and community setting. This paper is an attempt to understand the problematic relationship between these paradoxes of patriarchal democracy and it also probes into the viability of this theory

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in the context of Dalit women in the light of Dalit feminism concerning *The Grip of Change* (2006), a semi-autobiographical novel by Palanimuthu Sivakami.

**Keywords:** Caste, Community, Dalit, Democracy, Patriarchy, Society, Women.

**Bio-note:** Mrs. Bula Rani Howlader is working as an Assistant Professor in English in Dhruba Chand Halder College (under Calcutta University), Dakshin Barasat, West Bengal. She obtained M.A in English from the University of Kalyani, Nadia, West Bengal. Later, she obtained a B.Ed degree from the same university and an M.Ed degree from IGNOU. She obtained an M.Phil degree in English from Kalyani University. Her research interests are Dalit Studies, Diaspora Studies, and Indian Writing in English.

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**Rethinking Gender, society and Women Empowerment: A Close**

**Study on Sudraka’s *Mrichhakatikam***

**Sibasis Jana**

**Abstract**

From the Ancient age to Modern life the society of Indian life is dominated by Patriarchal grasp and the position of woman is always suppressed by the male

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dominated culture. The ‘New Women’ concept which dates back in the 19<sup>th</sup> century and acts as catalyst in the reforming thoughts of Feminism in 20<sup>th</sup> century, gives the clarion for liberating the women physically, psychologically and emotionally and ready to shatter to pieces the engendered walls of Patriarchy. Sudraka’s *Mrichchakatikam or The Little Plat Cart* is the *prakaran* play where we have the glimpses of women empowerment breaking the shackles of Male dominated laws and it explores the physiological, Psychological and emotional development of women characters especially the female protagonist i,e. Vasantasena. Vasantasena is one of the most captivating of the heroines who represents the enchanting possibilities of spring. She trades in love, but is no harlot; a sophisticated *ganika*, She is coveted for her culture, vivacity, good taste elegance and artistic accomplishments and not merely for her extraordinary physical charms and beauty. She longs to convert all materialistic things into instruments of a profounder emotional fulfillment and she has in quest of love which would transform her life, ensuing social and moral elevation satisfying all her feminine longings and sensibilities. So this present paper is attempt to stress how Sudraka’s *Mrichchakatikam* breaks the conventional concept of Gender and Culture and leads to the glory of women empowerment expressing their own thoughts and actions; emotions, passions and freedom of mind enlivening for a positive social decorum.

**Keywords:** Social Decorum, Mrichchakatikam, Gender, Culture.

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**Bio-note:** Sibasis Jana, a bi-lingual poet and critic, is an Assistant Professor of English at Panskura Banamali College, Purba Medinipur, West Bengal. He has three books and several research papers to his credit. His areas of interest are Indian English writing, Folk Studies, Rasa Theory, Film studies and religious studies. He is the Executive Committee member of Guild of Indian Writers, Editors and critics (G.I.E.W.E.C.), Kerala.

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**Not Just a Woman: Gender Heteroglossia and Female Masculinity in  
Vivek Shanbhag's *Ghachar Ghochar* (2015)**

**Vishal Raj**

**Abstract**

Poststructuralist conceptions of gender as 'disembodied' have added fluidity by attracting heteroglossia in the whole gender paradigm. As a result, gender performances of sexed bodies have surpassed the societal framework. Despite this, little research has been conducted on the possibilities of female masculinity in contemporary Indian fiction, particularly in texts narrated by a non-hegemonic male narrator. To address this gap, the paper investigates female characters in Vivek Shanbhag's *Ghachar Ghochar* (2015), applying Judith Halberstam's conception of 'Female Masculinity' and Mikhail

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Bakhtin's notion of 'Heteroglossia'. Characters such as Malti, Chitra, and Anita's gender transgressive (heteroglossia) performances are crucial to the inquiry in order to challenge the singularity of femininity. The book reverses the stereotypical representation of women and offers the possibility of multiple femininities through an apparently simple tale catching the minutest details that can conjure an entire world of feelings. It provides a conflicting space for women with varying degrees of agency to question the fundamentality of femininity. This deconstruction requires a critical examination of womanliness, masculinity, patriarchy, and, most importantly, power.

**Keywords:** Female Masculinity, Heteroglossia, Ghachar Ghochar, Patriarchy, Power, Agency.

**Bio-note:** Vishal Raj is a well-read scholar of English literature. He has earned his bachelor's and master's degree in English Literature from Banaras Hindu University, India. His areas of interest include Urdu and Hindi poetry, along with Gandhian literature. He has participated in and presented papers in several national and international seminars. Currently, he is pursuing his Ph.D. at the Department of Humanities and Social Sciences, IIT Roorkee, India.

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**Women’s Flood related Lived Experiences during Pandemic: A Study**

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**of Women of Assam**

**Dr. Purabi Bhagawati**

**Abstract**

Flood is one of the most common disaster in Assam. The situation gets worse when pandemic hits the place during the flood time. The paper indicates about women's flood related lived experiences during pandemic. It is thought that floods will increase the global burden of disease, morbidity, mortality, social and economic disruptions, and will place a continuing stress on health services, especially in low-resource countries. Natural disaster hampers both the men and women. Pandemic means the disease which prevalence has been all over the world. Covid 19 has been the recently developed pandemic that touches each and every corner of the world. But within such obstruction, both the male and female's lived experiences of health might be different from each other. This paper articulates the gendering lived experiences of pandemic during the time of flood. However here an attempt has been made to understand women's negotiation with their everyday life during such time and whether different social, political and cultural capital have been significant factors as far as the negotiation is concerned that has also been discussed through this study. Further, an attempt has been made to understand the decision-making ability of women during the natural hazards and pandemic time and how such ability could able to make significant

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point as per as their health is concerned. However, on the descriptive note, narrative analysis has been done to understand the women's negotiation in their everyday life. The study is conducted at different places of Nalbari and Golaghat Districts of Assam. All interviews were audio-recorded, transcribed, translated into English and qualitative analysis was done with the help of Atlas Ti 7. This paper emphasised on women's lived experiences and negotiations with Covid 19 Pandemic during the time of flood. How women negotiate with such conditions in their everyday life and what would be gender implication that has been tried to understand through this paper.

**Keywords:** Pandemic, Disaster, Negotiations, Morbidity, Mortality.

**Bio-note:** Dr. Purabi Bhagawati has been working as Assistant Professor in the department of Sociology, Government Model College ,Kaziranga.Prior to that she has taught Sociology at Mahapurush Srimanta Sankardeva University and Cotton University, Assam .She has completed her doctoral research from Tezpur University, Assam on the topic of ‘Women and Health’. Her area of interest are Gender and Society, Sociology of Health Illness. She has published her work in different journals and books. Dr. Bhagawati presented her work in different National and International seminar also.

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**Mother-Daughter Relationship and Hybrid Identity Formation in**

**Michelle Zauner's *Crying in H Mart***

**Teena Thomas**

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**Abstract**

This paper examines how mother-daughter relationships construct and negotiate racial and ethnic identities among Asian American immigrants. Born to a Korean mother and an American father, Michelle Zauner, a second-generation immigrant in the United States, grapples with her hybrid identity and sense of belonging since childhood. Zauner's conflicts with her mother during her childhood and teenage years resemble the tension between American and Korean values that she and her mother embody respectively. As a child, Zauner yearned for a common ground where bonding with her mother was possible, despite her inability to comprehend her mother tongue and Korean culture. However, a shared affinity for Korean food facilitates intergenerational and cultural reconnection between mother and daughter. Zauner's relationship with her mother and other women in her family impacts the formation of her hybrid identities despite cultural/linguistic barriers. *Crying in H Mart* focuses on her life before and after her mother's death and how she navigates grief by embracing her Korean heritage through the food and recipes introduced to her by her mother. The paper also attempts

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to look at food as an identity marker and a bonding element that helps to maintain Korean American ethnic identities.

**Keywords:** Identity, Hybridity, Mother Daughter Relationships, Korean American, Food Memory.

**Bio-note:** Teena Thomas is a research scholar (PhD), Department of English, Maulana Azad National Urdu University, Hyderabad.

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**Mental Distress and Neurodiversity: a dialogue in *Cry, the Peacock***

**by Anita Desai**

**Radhika Bali**

**Abstract**

For women in India, failure to conform to the expected gender roles in society becomes the major reason for mental distress (in resonance with the feminist disability perspective). The hegemonic power relations operated systematically through the minds of these women disciplines (Foucault) their behaviours in a certain way, as essentialized in the patriarchal society. The psycho-emotional ableism (Carol Thomas)

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then operates in the lives of these women experiencing mental distress. As the distress heightens, knowingly or unknowingly, they deploy some coping mechanism, which are often out-of-control. These coping mechanisms are the ways we shall call as madness manifested; self-harm, voice hearing, even murders. It is a site of protest; madness-as-rebellion. Thus, this madness is fiercely critical of normalisation paradigms, and prioritises subjectivity over functioning in normative ways.

The desire to be free from the forced behavioural conformity is the central concern of the Neurodiversity movement. But as argued by Steve Graby, neurodiversity perspective is not at all helpful for distress, as it is rooted in trauma, oppression and the impossible demands of life in a profoundly alienating society, rather than to do with any ‘difference’ to which a positive value could be ascribed. Through the close reading of *Cry, the Peacock* by Anita Desai, and applying James C Scott’s approach of everyday acts of resistance, we shall attempt to theorize distress culminating in the acts of madness. We will aim to establish the possible points of connection between distress and neurodiversity. The aim is to seek social acceptance and equal opportunity for all individuals regardless of their neurology.” (Ventura 33:2005). The word neurodiversity is also a mirror that reflects how we are adapting to a broad spectrum of influences that conditions us.

**Keywords:** Mental Distress, Psycho-emotional disablism, Madness, Neurodiversity.

**Bio-note:** Radhika Bali is a Junior Research scholar in the department of English and

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Cultural Studies, Chandigarh. Herr research area explores (Feminist) Disability Studies, Mad Studies and everything in between, in the Indian context.

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**Les femmes qui caressent la nature: Ecogenderism in Disney**

**Fairytales**

**Sara S Mathew**

**Abstract**

‘Ecogender’ is a portmanteau constellating ‘Ecology’ and ‘Gender’, it perspicaciously examines the role of both men and women in approaching and conserving the environment. More emphasis is given on the female gender in adopting an eco-friendly attitude and nourishment of nature. Since time immemorial women have been deemed to share an uncanny and inextricable bond with nature.

Fairytales have profusely enthralled both the elders and the kids, besides showing happy endings it will through a sight into the kind nature of the female protagonists marked by sharing an ideal cohesion with nature. The Marchen proves to be catalysts

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in developing a camaraderie between children and nature, alongside the books the movies too are instrumental in deeply ingraining an affection.

A Dilly of the female character is portrayed in the fairytales as those who find emancipation through nature and its agents. The love and care the women in fairytales provide for flora and fauna are returned to them. Unlike most humans they are altruistic, who have ‘courage and kindness’ to serve and nurse their fellow beings; complementary to each other like the living and non-living things in the ecosystem. The fairytales give the better picture of a sense of solidarity among women and the creatures in the ecosystem.

The female protagonists Cinderella, Snow White and Maleficient in the movies ‘Cinderella’, ‘Snow White and the Huntsman’ and ‘Maleficient’ respectively have found their very existence on the ground of nature. In the movie, Cinderella is shown being accompanied by the rodents, reptiles and birds on the meadow and in the forest encompassing her home, the redemption of Snow White from the clutches of her evil Stepmother is made possible by the riding magpies and Maleficient has always

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dedicated her life to maintaining the lush green vegetation and ensuring the fecundity of her kingdom of nature.

This paper focuses on how women and nature are intertwined to an extent in the Disney Fairytale movies and its relevance in the current anthropocentric world.

**Keywords:** Dilly, Camaraderie, Cinderella, Stepmother.

**Bio-note:** Sara S Mathew I am a first year Post Graduate student of the academic year (2022-2024) in Catholicate College affiliated to Mahatma Gandhi University, Pathanamthitta district at Kerala.

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**Before Queerness? Haunt of Homoraciality in Shakespearean**

**Sonnets**

**Soumava Dhar**

**Abstract**

Was the genius Shakespeare a gay? Beginners in the literary cycle often ask this controversial question, while going through his intense and elaborate male-addressed sonnets. Such contexture has always posed a problem for many scholars; the problem of protecting the sonnets and its sonneteer from a discrete racial identity. Although,

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punishable by law, male same-sex desire, verily homosexuality, as far in Elizabethan England, though not a concept yet, was considered sinful yet ignored. But the relationship between two male friends must be seen in the context of “Renaissance Humanism” which saw a revival of classical studies in the context of sixteenth and seventeenth century world-view. In a way, women races were regarded as an inferior form of male and it was expected that a man’s relationship with the opposite sex was much to do with procreation, while loving another man was considered as the epitome of companionship. It is of wonder that most of his sonnets are about a young man whom the speaker evidently loves and has aroused frequent trodden path of gambit as to whether they depict, actual homosexual feelings, assigning a queer identity to Shakespeare. But the recency of the publication are just a handful of books discussing the role and influences on gender relations of early Elizabethan society in framing Shakespeare, to conform upon homoerotic images and same-sex approach in his writings. The paper will consequently leave much common discourses about Shakespeare’s carnal orientation rather address the research gap and expose how in the homo-history of England, there was an encouragement for same-sex fantasy, in a ghostlike manner that imbued the tainted bard.

**Keywords:** Gender profiling, Identity performativity, Shakespearean Sonnets, Social Dogma, Homosocial Fields.

**Bio-note:** Soumava Dhar just completed his postgraduate degree in English from

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Ramakrishna Mission Residential College (Autonomous), Narendrapur, University of Calcutta in 2021. Currently, he works as an independent research scholar and also a trainee of 3 rd Semester at Ramakrishna Mission Sikshanamandira, Belur Math, an autonomous teachers training college under the University of Calcutta, pursuing the Bachelor's degree in Education, (B.Ed.) for the academic session 2021-23. This year, his last paper presentation was on the 18th of June, 2022 at a student's seminar organized by the Dept. of English, Shyama Prasad Mukherji College for Women, University of Delhi. His forthcoming presentation will be at the 5th Biennial conference of the Asian Shakespeare Association as a speaker on 10th of November.

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**Haunting the Mouth: Intergenerational Trauma in Carol Edgarian’s**

***Rise the Euphrates***

**Sophia Moore**

**Abstract**

Armenian American women occupy a distinctive intersection as carriers of culture and intergenerational trauma, and often, this manifests itself in the body. In her novel, *Rise the Euphrates*, Carol Edgarian illustrates this phenomenon amidst the intertwining narratives of three generations of Armenian American women after the Armenian

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Genocide. Drawing from Janice Okoomian's work, I read *Rise the Euphrates* to show how the figure of the mouth becomes the location of transmission. My argument is twofold: The mouth is the location through which trauma is received, through suckling milk from mother to daughter, eating Armenian food, and consuming love through kisses. Along with nourishment, the characters receive unprocessed hurt and trauma. Additionally, the mouth transforms to become a tool for characters to push back against the continual trauma they receive. They do this by arguing against the perpetual silence and lack of stories about the Genocide, and by playing music which can tell the story for them. I conclude my analysis by theorizing the language of haunting as presented by Avery Gordon in her book *Ghostly Matters: Haunting and the Sociological Imagination*. I utilize the idea of haunting to give language to physical manifestations of intergenerational trauma. This paper seeks to continue this conversation about novels of intergenerational trauma, and to highlight the unique experience of Armenian American women.

**Keywords:** American Women, Haunting, Trauma, Culture.

**Bio-note:** Sophia Moore is interested in the way that identity is constructed in the United States, particularly in regards to racially ambiguous ethnic minorities and their relationship to race, ethnicity, gender, and sexuality. Her current research focuses on Armenian American communities, especially descendants of the Western Armenian diaspora. Her work investigates how their stories of shared histories and futures inform

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their identities and shape their relationship to trauma, privilege, and the “homeland.” She is currently engaged in an ethnographic project connecting interviews with Armenians from both Yerevan and New York City. In the NYU Experimental Humanities and Social Engagement (XE) department, her methodology has centered around qualitative sociology. Sophia received her bachelor’s from UC Berkeley where she majored in English Literature and Gender and Women’s Studies. This background in feminist and queer theory has informed the basis of her research. In her previous academic work, she conducted archival research at the National Library of Scotland and the San Francisco Public Library. Independently, she has worked as a guest teacher since 2020 at TUMO Center for Creative Technologies in Yerevan, Armenia. Additionally, she has been deeply involved in the arts, working as an editor for literary journals including Sinister Wisdom, the Dancing Poetry Festival collection, and XE’s own Caustic Frolic.

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**Mother-Daughter Relationship and Hybrid Identity Formation in**

**Michelle Zauner's *Crying in H Mart***

**Teena Thomas**

**Abstract**

This paper examines how mother-daughter relationships construct and negotiate racial and ethnic identities among Asian American immigrants. Born to a Korean mother and

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an American father, Michelle Zauner, a second-generation immigrant in the United States, grapples with her hybrid identity and sense of belonging since childhood. Zauner's conflicts with her mother during her childhood and teenage years resemble the tension between American and Korean values that she and her mother embody respectively. As a child, Zauner yearned for a common ground where bonding with her mother was possible, despite her inability to comprehend her mother tongue and Korean culture. However, a shared affinity for Korean food facilitates intergenerational and cultural reconnection between mother and daughter. Zauner's relationship with her mother and other women in her family impacts the formation of her hybrid identities despite cultural/linguistic barriers. *Crying in H Mart* focuses on her life before and after her mother's death and how she navigates grief by embracing her Korean heritage through the food and recipes introduced to her by her mother. The paper also attempts to look at food as an identity marker and a bonding element that helps to maintain Korean American ethnic identities.

**Keywords:** Identity, Hybridity, Mother Daughter Relationships, Korean American, Food Memory.

**Bio-note:** Teena Thomas is a research scholar (PhD), Department of English, Maulana Azad National Urdu University, Hyderabad.

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