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Exploring Crisis in Literary and Cultural Studies

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Voices Emerging from the Margin: A Study of Select Miya Poets

Medha Devi

Abstract:

The paper seeks to study select Miya poetry written in the Assamese language in light of the ongoing discussions on issues of identity and citizenship in India. This Bengali-origin Muslim migrant community settled in Assam has always been ‘othered’ by society. Their voice, thus, emerges from the margin of the nation-state and is powerful enough to challenge the centrality showcased by the dominant groups. Miya poetry has earned both attention and criticism from the reading public in Assam and outside; for some, this protest poetry is a threat to the harmony of the state, yet for others, it has positively challenged the homogenous identity exhibited by the Assamese-speaking community. The Miya poets speak of their culture, poverty, social and political oppression, identity crisis, and struggles they have gone through. The poetry is also a powerful expression of their love for Assam and their denial of their identity as settlers (‘pamua’) or of being from Bangladesh. The select poems were written in 2016 in the wake of the proposition of the Citizen Amendment Bill. This legal procedure called for a humanitarian crisis as most of them were poor peasants without valid documents to prove their identity, though they had been living here for decades. The paper also looks into the space occupied by the migrants within the constitutional and social framework of the nation. Their poetry is a firm assertion of their identity as Miya, a term now carrying negative connotations. By writing their poems in the dominant language of Assam, the poets have sought to place themselves within the larger Assamese or *Axomiya* milieu while still claiming their ‘Miyanness.’

Keywords: Miyah, Identity, Assam, Protest, Migrants.

Bio-Note:

Medha Devi is a research scholar at the English Department, Central University of Rajasthan. Her area of interest is identity politics and marginality, focussing particularly on literature from

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the Northeast. As part of her research, she is exploring the issues of home and belongingness in migrant communities of Shillong.

Dalit Activism and/or Dalit Aesthetics: Discovering Dissent in Datta

Bhagat's *Avart*

Mr. Abdullah Nouman & Prof. Vibha Sharma

Abstract:

The primary objective of art and literature is to shed light on the profound aspects of our inner selves. If the aim is to portray the disorder and disarray of a particular era, and if the objective is to emphasise the societal problems prevalent in our society as a whole and among its individuals specifically, with the intention of seeking a solution, then the utilisation of demonstration may be deemed the most effective strategy due to its therapeutic attributes and its capacity to influence the intended audience, irrespective of their openness or preconceived ideas. Theatre exhibits significant promise as a powerful solution for a society that has seen a slow decline.

The discipline of theatre, encompassing both written dramatic works and live performances, has historically served as a platform for the articulation and dissemination of dissent against inequity, exploitation, and subjugation perpetrated by authoritative entities. Additionally, theatre has played a crucial role in shaping alternative perspectives on societal constructs. Theatre possesses a greater potential for serving as a powerful medium of protest and social activism in comparison to books or films. While the latter mediums may have the advantage of reaching a wider audience, they lack the live interaction inherent in theatre, which fosters a more intimate and heightened form of communication. Theatre serves the dual purpose of raising awareness among audiences about social injustices being opposed, as well as inciting them to take prompt action.

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This paper aims to analyze Datta Bhagat's play *Avart* or *Whirlpool*. Presented in the *Tamasha* style, Bhagat's play explores the indestructible topic of the caste system and its detrimental impact on Indian society. This study endeavours to explore the issues, approach, and distinctive style employed by Datta Bhagat in his play, with a particular focus on how Dalit drama/theatre has been vociferous against the oppressive caste system. Using qualitative methods, this paper will also provide commentary on the challenges associated with the eradication of the caste system, notwithstanding the passage of seventy-five years since India gained independence.

Keywords: Art, Casteism, Dalit, Protest, *Tamasha*, Theatre.

Bio-note:

Mr. Abdullah Nouman is a research scholar at the Department of English, Aligarh Muslim University, Aligarh. His doctoral research concerns performative protest theatre in India. His academic interests include Performance Studies, Theatre Studies, Indian Theatre and Dalit Literature. Mr. Abdullah Nouman qualified the UGC-NET in December 2019.

Prof. Vibha Sharma is a Professor in the Department of English at Aligarh Muslim University, Aligarh. She has been prolific in her academic and scholarly interactions through dozens of international and national conference and seminars in the area of Theatre and Performance Studies, Translation Studies, Indian English Studies, Cultural Studies, Environmental Humanities and English Language Teaching. She has several publications in national and international journals and books on the above-mentioned topics. She has been a Visiting Faculty to Stockholm University, Stockholm, Sweden since 2013.

Quest for Identity and Roots in Hanif Kureishi's *The Buddha of Suburbia*

Dr. Abdul Hadi & Dr. Suruchi Upadhyay

Abstract:

"When I was born, the name for what I was did not exist", the famous quote by Madeline Miller from *Circe*, alludes the concept of self-discovery. The statement leaves ambiguity and

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interpretation and invite to ponder on various possibilities to delve into crisis, search and quest, for identity. The quest of identity can be on multilevel such as personal, gender, sexual, racial, multicultural, religious, social in multiethnic society. The novel *The Buddha of Suburbia*, written by Hanif Kureishi is an interesting text that explores the issue for quest of identity, roots among the immigrants in Britain. The present paper explores the struggle of the main protagonist Karim Arim, who find it challenging to meditate between the conflicting set of values of East and West and how English culture disrupts with his India ideas and values. Karim's quest for identity and discovery of true self goes on at multicultural level where he grapples with emerging realities of complex relationship with British Society. He dives deep at sexual level, cultural level, religious level to relocate himself in British Society where he finds himself dislocated.

Keywords: Quest, Identity, Struggle, Culture, Multi-Level, Immigrants.

Bio-note:

Dr. Abdul Hadi is an Associate Professor, Department of English, The New College, Chennai.

Dr. Suruchi Upadhyay is an Assistant Professor of English, D.A.V. P.G. College, Siwan.

Crisis of Representation in Media

Bidisha Biswas

Abstract:

Gender and Sex, the most confused words in the dictionary of humans. Media which has been influencing the society through its productions, it is even getting influenced by gender, sex and sexuality. This is true when we see the representation of men and women in various Ad films, movies, plays and even web series. Men have been portrayed as a macho man who is tough and can protect the weaker gender, namely the women. Whereas, women are portrayed as sensitive, fragile (emotionally and physically) and a person who is born to learn and perform the household chores and bear children. The desires, needs, roles, and rights of women were solely formed and circulated as per the expectations and cultural trends of the society.

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However, after the evolution of the rights of women through the three waves of 'Feminism' the perspective, desires, and needs of women started getting the much needed importance. Movies like Shubh Mangal Zyada Saavdhan, Chandigarh Kare Aashiqui, Badhai Do have sensitively handled the issue of queer. Many movies and web series have concentrated on the theme of homosexuality and how they suffer from a crisis of representation in the world of media. In this paper, I will try to talk about the emerging issues of sexual minorities and the way they are represented in these movies.

Keywords: LGBT Studies, Bollywood Movies, Gender, Sex.

Bio-note:

Bidisha Biswas is a Ph.D Research Scholar (Part Time), Amity Institute Of English Studies and Research, Amity University, Kolkata.

Subversion and Decolonization in Colson Whitehead's Character Cora-- A Reimagination of Cultural Narratives in The Underground Railroad

Rohit Dey

Abstract:

Colson Whitehead's novel, The Underground Railroad (2016), opens a scope for reimagining the American slave narrative. The reimagination precisely elicits from the gap belonging to the 19th-century slave narrative and the 'neo-slave narrative' of the 20th century. With a complex ideological underpinning of the protagonist Cora, Whitehead challenges the American cultural narrative of capitalist injunction that leads to the core belief of pursuit of 'happiness'. The character decolonizes itself and subverts the 'American Promise' in order to assimilate with the cultural ideology of America but in vain finds the promise elusive. From such ambiguity of characterization, the paper aims to identify how cultural narratives in The Underground Railroad are formed and reformed and can be further reimagined through the progress of Cora's

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journey in pursuing freedom and happiness. The paper will undertake a meta-study of the novel integrating it with the shifting narratives of colonization appropriated by the American culture and in turn getting appropriated within the coordinates of slavery. In order to achieve the aim, the paper will trace the transforming slave narrative through Cora's journey and reach the understanding of 'neo-slavery'. It will be argued that with subversion and decolonization, the cultural interpretation of the slave narrative has transformed but the core of the narrative is still heavily contingent on history. This implies that the transformation of cultural narratives is to be looked at in effect but the ontological understanding from where narratives emerge still remains an ambiguous unanswerable void. Locating Cora's subjectivity in its ontological position, the paper will aim to show the futility of decolonization and the ultimate lack of emancipation from a historically contingent narrative that remains like a denominator of actions and pursuits. The paper will be argumentative in nature catering to critical theory and will raise philosophical questions on posthumanism as a concept.

Keywords: Cultural Narrative, Slave Narrative, African-American, Decolonisation, Post Humanism, Reimagination.

Bio-note:

Rohit Dey completed his masters in English language and literature from the University of Calcutta in 2022. He is engaged in EFL teaching. He is a published poet at the Intercultural Poetry and Performance Library (Kolkata), and his works are published in literary journals like VerseVille Review and the IPPL journal. His article, 'Re-negotiation of Black History and Speculative Time in Octavia E. Butler's Kindred: Unravelling White Supremacy in the Implied Future,' was published in the current issue of the diploblastic journal EKL Review. At present, he is pursuing an international diploma in TESOL/TEFL with specialisations in business English teacher training programmes from the Asian College of Teachers. He contributes his literary writings intending to explore various post-modern perspectives and post-colonial tenets of Black literature.

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Reviewing the Experience of Immigration in the Midst of Trafficking, Trauma and Violence, Identity Crisis: A Critical Study of Shobha Rao's Girls Burn Brighter

Shrabana Adhikari

Abstract:

An Indian- American writer Shobha Rao in her groundbreaking debut novel *Girls Burn Brighter* (2018) has scrupulously depicted the internal and external suffering , traumatic experience of two women characters Poornima and Savitha who immigrated to United States from their native village Indravelli, Telengana. My paper would attempt to critically examine the collective trauma, vicious agony, identity crisis of these two women characters and their exceptional bonding at homeland and in foreign where they united later. The electrifying plot of the particular novel is weaved very deftly to uphold the oppression, exploitation and suppression of voices of two women who continuously fought against patriarchal tyranny. The names of the two women bear symbolic connotations i.e. Poornima meaning moon and Savitha meaning sun and they became complementary to each other. After the death of her mother, when Poornima's father hired Savitha as a maid, Poornima considered her as a mother figure and also her confidante . However, Savitha was brutally raped by Poornima's father and she left to find another job. In the meantime, Poornima was entrapped in an arranged marriage with Kishore whose family threw hot oil on her face as she failed to become pregnant. This incident transformed Poornima and she set out to reunite with her bosom friend who took shelter to a Guru. This Guru ran a brothel where Savitha was compelled to work as a prostitute. The emotional upheaval of the two women is integrated with their migration from their own homeland to Seattle, USA where Savitha fled to find a better job as a maid, but to her surprise she realized that again she became a victim of sex trafficking.

Keywords: Immigration, Trauma, Sex Trafficking, Identity, Violence.

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Bio-note:

Shrabana Adhikari, am a student of MEd at Institution of Education For women Hastings House, Kolkata. She has qualified NET With JRF in English Literature in 2022.

Rahgir's Peorty-Cum-Music as the Platform of Resistance and

Contestation: A Critical Note

Monika

Abstract:

Poetry, music, cinema, and performing arts have deconstructed the typical conduct codes. The art and artists are in denial and in a state of conflict with the mundane and stereotypical surrounding themselves, debunking the set- norms. Rajasthan, as a land is exceptionally rich in the tradition of orature, folk music, and folk tales and Vijaydan Detha is the inevitable name in this long-lasting tradition. However, Detha has been explored by researchers and scholars. In this tradition, emerges a new name, Rahgir, which comes from a remote village of Sikar district in Rajasthan. Rahgir's original name is Sunil Kumar Gurjar, who is a poet-cum-musician and an enthusiastic traveler. In the last few years, Rahgir has performed on all the major platforms including *Jashn-e-Rekhta* and *Anjas*. However, he is not a core singer, he is a poet first, and turning them into songs Rahgir performs with a guitar. Rahgir's famous poems are *Kya Jaipur*, *Kya Dilli*, *Alasi Dopher*, *Kaunsi Gaadi Pe Chad Gaye*, *Rahgira Mila Kabira Se*, and *Aadmi Chutiya Hai* along with a poetry book and a recent novel.

Moreover, what makes his performing art stand out is that Rahgir's poetry and music cover the local tradition of storytelling on a global level. He picks up everyday affairs and issues of human life questioning the idea of progress and modernity. Rahgir tells stories through his music and poetry which has a wide range of issues including love, patriarchy, caste, class hierarchy and division, communication and human emotions, etc. The aim of this research paper is to explore in depth the space of contestation of Rahgir's art of poetry via storytelling

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through his select songs. The paper also focuses on the transformation of space through poetry and performing art.

Keywords: Music, Performing Art, Rahgir, Space, Storytelling.

Bio-note:

Monika is currently a Research Scholar at Central University of Rajasthan, Ajmer. She is working on Gender studies, particularly in the context of Rajasthan under the supervision of Dr. Ved Parkash, Department of English, Central University of Rajasthan. Her future endeavours shall be active in the academia exploring new areas and studies and to teach in college or University. She has translated a book from Rajasthani into English titled *The Casanova*, published by *Bodhi Prakashan*, Jaipur, September, 2021. Her area of interests is research, translation studies and creative writing.

Crisis and Gender: Feminist Perspectives in Literature and Culture

Ranjana Gupta

Abstract:

Research in the social sciences has focused on the status of women in postcolonial societies, taking particular care to see how class, caste, and other factors such as economy, political empowerment, and literacy have contributed to the condition of women in India, the Caribbean, Africa, and the Arab world. In many cases such studies have also analysed the impact of "First World" feminisms on "Third World" writers, while exploring the possibilities of "Third World" feminism. The women in postcolonial society is doubly colonized. Most women writers from former colonies see the woman as being continually colonized by the European races and by their own. Numerous critics have called for a more care examination of feminism, arguing Western feminist discourses do not pay adequate attention to the local, microconditions of "Third World" women. The postcolonial women writers need to present the position of women in their countries in all its aspects. There is still so much injustice, in the family, in the nation,

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in the institutions, in society, in the street, in political organisation and so on. The themes can be studied under the following heads such as gendered nations, marriage and family, patriarchy, body, desire and sexuality. The research paper will focus on journey and suffering of third world women on all grounds through the analysis of the works of third world women writers. The paper highlights the profound contributions of these writers, who serve as advocates and amplifiers of marginalized voices. It seeks to illuminate the struggles, resilience, and resistance that characterize the lives of these women, shedding light on the diverse challenges they face, both individually and collectively. By exploring the narratives of these resilient women and the significance of their literary contributions, this research aims to deepen our understanding of the global struggle for gender equality and social justice, bridging the gap in representation and recognition.

Keywords: Recognition, Narratives Diverse Challenges, Social Justice.

Bio-note:

Ranjana Gupta is currently pursuing a PhD in English Literature at Ranchi University since 2022. Her research is focused on the theme of “Women, Intersectionality and Diaspora in the works of Meena Alexander and Imtiaz Dharker.”

Crisis and Gender: Feminist perspectives in Literature and Culture in the Work of Githa Hariharan *Thousand Faces of Night*

Anuradha Kumari

Abstract:

Feminist perspectives in literature and culture often provide valuable insights into the crisis surrounding gender issues. Feminist perspectives in literature and culture contribute to a deeper understanding of the gender crisis by analyzing and critiquing the ways in which it is represented, perpetuated, and resisted within these spheres. These perspectives also play a vital

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role in advocating for change and promoting gender equality through creative expression and critical analysis. *Thousand Faces of Night* delves into various themes, including the role of women in a patriarchal society, the complexities of personal and cultural identity, and the **struggle for self-discovery and empowerment. The novel is often associated with feminist literature**, as it explores the challenges faced by women in a society that often restricts their autonomy and opportunities. It delves into questions of self-determination and the desire for personal fulfillment. *Thousand Faces of Night* is considered a significant work in contemporary Indian literature and feminist literature. It offers a thought-provoking exploration of gender, identity, and societal expectations through the experiences of its protagonist. Githa Hariharan is an Indian novelist who has published the book *Thousand Faces of Night*. Since its first release in 1992, the book has garnered praise for its examination of a variety of topics, including gender, identity, and social standards in the context of modern India. Themes like female inequity, the limitations of marriage and family, and the search for individual freedom and self-expression are all explored by Githa Hariharan throughout the book. The story offers a profound and introspective glimpse into the protagonist's inner existence as she negotiates the complexity of her environment.

Keywords: Crisis, Culture, Feminism, Identity, Genders.

Bio-note:

Anuradha Kumari is a research scholar, Department of English, Patliputra University, Patna. Her research focus on Postmodern theories. She is also interested in Feminist Literature, Gothic and Children literature. As a literature student she has to trained to take class in different schools and institute. She worked as a language trainer in an institute. Her dedication is to give the best. She finished her primary school, belonged to top five students of middle and high school class. She is also passionate about writing poetry and short stories.

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Breaking the Shackles: A Reading of the Self and the Poetics of Subalternity and Resistance in Selected Dalit Autobiographies

Manashi Patra

Abstract:

The traditional structure of Indian society is based on the hierarchy of the caste system. People belonging to the so-called lower castes were subjected to caste-based discrimination, exploitation, manipulation, and subjugation. They were socially and economically marginalised. They were even deprived of human dignity. They were victims of ruthless oppression and atrocities. Dalit Literature is the study of marginality. Dalit autobiographies, in particular, narrate their everyday private experiences as Dalits, their tremendous suffering, humiliation, pain, and trauma. Dalit self-narratives, therefore, give voice to their Dalit consciousness and redefine their Dalit identity. Dalit autobiographies unravel their struggle to break the shackles that had oppressed them for years and establish their identity as human beings who have the right to live like a man. The life writings of the Dalit are not a saga of an individual but of the entire community to which they belong. Hence, the individual 'I' becomes the collective 'we'. Dalit autobiographies as a social discourse reflect the socio-economic and cultural background of the Dalit community. Writers like Om Prakash Valmiki, Daya Pawar, Bama, Urmila Pawar, Sharankumar Limbale, Laxman Gaikwad, and Baby Kamble among others in their autobiographies depict their experiences, and suffering as Dalits and vehemently critique the caste system. It is their weapon of self and social assertion. The confessional characteristic of Dalit autobiographies often acts as an antidote to their traumatic experiences as Bama writes, "...I left behind my life of renunciation and came out into the world. After that, I wrote my book, *Karukku*. That book was written as a means of healing my inward wounds; I had no other motive." This paper attempts to explore the representation of the self, their anguish, and the poetics of subaltern synergies and resistance in selected Dalit autobiographies.

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Keywords: Caste System, Caste-Based Discrimination and Oppression, Suffering, Self-Assertion, Resistance.

Bio-note:

Manashi Patra is presently working as an Assistant Professor in English at Acharya Girish Chandra Bose College, Kolkata. She did her graduation and postgraduation from the University of Calcutta. Her areas of interest include children's literature, Indian writing in English, partition literature, folklore, and popular literature. She loves reading, writing, doodling, gardening, and spending time with her pets.

The Depiction of Kinship in the Short Stories of Manoj Das: A Critical Study

Kaminikanta Mohanty & Krishna Pratap Singh

Abstract:

Kinship is known as the familial bonding. It refers to the relation among the members of a family and the emotional connection shared among them. Kinship fosters feelings of love, devotion, duty, and other virtues. It demonstrates one's duty to one's parents, a parent's worry for their children, and a person's concern for his or her siblings. Family is a scaled-down version of society. One of the important elements of a family is kinship. A life without kinship is of no value. Manoj Das is a renowned Indo-Anglian short story writer. His short stories are remarkable for a number of attributes in them and depiction of kinship is one of them. This paper aims to highlight the relationship among the members of a family and the familial bonding among them. Through literature review, it is discovered that this dimension in the short stories of Manoj Das has not been examined in the previous studies. This perspective of research is undertaken with a view to creating awareness in people about the value of kinship.

Keywords: Family, Kinship, Relation, Short Stories, Society.

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Kaminikanta Mohanty is a Research Scholar, English- Faculty of Arts, Communication and Indic Studies, Sri Sri University, Cuttack, Odisha, India.

Krishna Pratap Singh is an Associate Professor, English- Faculty of Arts, Communication and Indic Studies, Sri Sri University, Cuttack, Odisha, India.

Defying Norms/Categories: Understanding Postdramatic Theatre Through Postmodern Times

Prof Shuchi Sharma & Ms Mitali Bhattacharya

Abstract:

Postdramatic theatre revisits the theoretical concepts of drama, plot, character, and the body in order to deconstruct the deeper nuances of human identity vis-a-vis theatre and performance, especially in the postmodern times when the 'absolute' has lost its meaning. The understanding of post-dramatic theatre entails the analysis of the new theatre aesthetics, especially post-1960s. This paper intends to understand the concept of post-dramatic theatre both as a theory as well as a philosophy that defies any normative way of doing theatre and making performances. The paper aims to argue that post-dramatic theatre does not pose an opposition to the conventional meaning of theatre performance but goes beyond it to broaden the horizon and meaning of theatrical performance keeping in mind the postmodern scenario. After understanding this concept of theatre, the paper also attempts to trace the relevance of postdramatic theatre in the Indian context, especially regarding the representation of crisis. This will be done in the light of how the meaning of postdramatic theatre in the Indian context entails an understanding around the aspects of multiplicity and diversity attached to the Indian theatrical traditions that are open to experiments and creativity beyond conventionality.

Keywords: Crisis, Drama and Performance Studies, Performance, Postdramatic Theatre, Representation.

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Bio-note:

Prof Shuchi Sharma is a Professor of English, University School of Humanities & Social Sciences, Guru Gobind Singh Indraprastha University, New Delhi.

Ms Mitali Bhattacharya is a PhD English Research Scholar, University School of Humanities & Social Sciences, Guru Gobind Singh Indraprastha University, New Delhi.

Queer Practices of World-Making and Spatial Tactics of Invisibility

Shilpa Nataraj

Abstract:

Even though queer space is not always urban, queer urban space can be seen to take a distinctive form and to have shaped queer culture. Visible queer space is mainly associated with ideas of urban regeneration and the creation of urban social movements around LGBTQ rights (Stella 2012). Understanding the city's changing nature of queer space requires an adequate theoretical framework to place these changes in the broader context of urban theory. The works of Henri Lefebvre and Michel de Certeau can provide a link between urban social theory and geographies of queer space to allow for a comparative analysis of queer space as represented in literature.

Indian literature, steadily growing with LGBTQ writings, has sought to promote queer literacy among its readers. Arundathi Roy's *The Ministry of Utmost Happiness* is a story commenting on the world's politics, making one of its protagonists, Anjum, a transgender, the narrator. The novel unfolds in the capital city of India, Delhi, bringing together the lives of people who have traversed some of the darkest and most horrific incidents of modern Indian history, from the Bhopal disaster to the Godhra train episode and Kashmir insurgency, whose lives get entangled when in Delhi-the centre. The story hints at the idea that any interaction between space and identity leads to a constitution and reproduction of meanings and relations, both for the social identity and the room itself- a testimony to Lefebvre's *Production of Space*.

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This paper argues that queering practices of world-making, as seen through the character of Anjum within the idea of differential space, offer a form of resistance for the marginalised evoking a sense of spatial transformation and contestation, and one way of producing this differential space lies in the embodied possibility of invisibility as set out by de Certeau, whereby the queer city dweller can create their own space by avoiding the gaze of power that exists in representations of space and spatial practices.

Keywords: Invisibility, Production of Space, Queer Urban Space, Social Identity, Spatial Practices.

Bio-note:

Shilpa Nataraj is a second-year PhD research scholar at Christ University, Bengaluru. Having completed her masters in English Literature and qualifying SLET and NET, she has taught UG and PG programmes for 4 years at St. Joseph's College, Bengaluru.

Probe into the Food as a form of Hegemonic Resistance in Joanne Harris's *Chocolat*

B. Priyanga & Dr. M. John Suganya

Abstract:

Food is interlinked with culture in the part of religious observation. Food has a complicated function in cultural practices, which differs between groups and individuals. This article focuses on the numerous ways that religious organizations incorporate food as a fundamental component of their beliefs. Additionally, it investigates food as a subvert to the interlocking hegemonic discourses. It is a colloquium on how food divination has evolved into a counterhegemonic practice. The author of *Chocolat*, Joanne Harris inculcates the idea of culinary art as dominant imagery against the hegemon of cultural institutions. *Chocolat*, emphasizes the importance of fasting and self-denial of food. However, the food chocolate has

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a remarkable impact on the townsfolk. The researcher analyzes food as a strand of counterhegemony for anti-clericalism. Joanne Harris used food as a catalyst for emotional expression and overcoming traumas. The magical realism sublime in the symbol of food. In her writing, food becomes a solution to their inner peace to which her chocolate forms a major platform. Being in a society, under hegemonic dominance, Joanne Harris uses food as an opposition to the existing status quo. The novel's established social stratification which is attributed to the impact of clericalism is analyzed by the theoretical paradigms, structural functionalism, symbolic interactionism, and conflict perspective. These three main insights emerging from sociological perspectives in theorizing the counterhegemony, functionalism perspective discusses the social stability and continuity are fostered by social institutions. The conflict perspective reflects that religious stratification promotes discrimination, further symbolic interactionism examines the stratification from a micro-level perspective and concludes that the influence of food becomes a solution to the hitch. These three paradigms aid in understanding the formation of religious stratification in the Lansquenent-Sous-Tannes village. The subsets of Machiavellian terms of a position attempt to showcase that food functions as an emotional catalyst and a resistance to hegemony. These theoretical perspectives explain how society influences people and how people influence society. The religious stratification highlights the emergence of hegemony via clericalism. Through the counterhegemonic strategies, it is apparent that food operates as a counterhegemonic to the hegemony present in the novel *Chocolat*. Thus, the hegemony is broken down through counterhegemony.

Keywords: Clericalism, Hegemony, Machiavellian, Religious Stratification, Structural Functionalism, Symbolic Interactionism.

Bio-note:

Ms. Priyanga. B is a PhD Research Scholar at PSG College of Arts & Science, Coimbatore. She has published various articles in SCOPUS and reputed international peer-reviewed journals. She has contributed an insightful paper for the All India Book of Records. The author

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has also attended and presented papers in academic conferences. Her curiosity in multidisciplinary research brought forth excellence in all her academic endeavours. Being passionate about literature, her journey embarked on quality outputs in numerous literary research areas.

Dr. M. John Suganya is an Associate Professor, Department of English, PSG College of Arts & Science.

Sowmya Rajendran's The Lesson: In Defiance of Essence

Janak Parmar

Abstract:

Sowmya Rajendran's *The Lesson* (2015) is set in the capital of a country where women are brought up to be brides, unmarried women after a certain age attract an entire state apparatus to prod them to marry and the establishment mandates married couples to produce children within the first year of marriage. Rajendran's novel is a specimen of feminist dystopian genre fiction. While there are multiple literary artifacts in Indian literatures from the Ramayan and Mahabharat to Begum Rokeya's *Sultana's Dream* (1905) that explore various ideals of femininity and its tribulations, utopian/dystopian fiction written within the genre tradition in Indian English literature remains a relatively newer category. The establishment in the novel envisions femininity and womanhood as essentialist categories, neatly compartmentalized and practiced spontaneously. As a result, it expects a formulatory model of purportedly 'innate' characteristics like heterosexual marriage, motherhood, and a certain style of clothing, among other things that make up a woman. This however is not true, gender and femininity aren't ahistorical categories or inherent a priori knowledge, they are learned behaviors, practiced and performed within the strictures of societal norms and expectations of a culture. Consequently, to maintain the veneer of 'naturalness' of such ideas, the establishment requires state apparatuses like the Adjustment Bureau and Moral Police. This paper illustrates how an

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essentialist conceptualization of gender maintains the existing skewed distribution of rights and power. It examines how the bureaucratic and executive apparatus of the establishment, with the help of technology, further produce gendered systemic hierarchies and institutionalizes patriarchy. However, such structures are resisted through the appropriation and self-determinism of gaze and reclamation of agency.

Keywords: Gender, Femininity, Bio-Essentialism, Feminist Dystopia.

Bio-note:

Janak Parmar is a doctoral candidate and a Senior Research Fellow in the Department of English at The Maharaja Sayajirao University of Baroda, Gujarat, India. His thesis focuses on exploring the formative linchpins of Indian English dystopian novels in India. As such it engages within the fields of the historiography of the Indian English novel, especially the post-millennial new novel in India, Utopian and Science fiction Studies through the methodological framework of Historical Poetics. He obtained his graduate and post-graduate education in English from the Department of English, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.

Nature as Victim and Women as Saviour in *Distancia de Rescate (Fever Dream)*

Richa Qushomi Sharma

Abstract:

Natural disasters due to Climate change, and uncontrolled and inconsiderate commercialization of everyday necessities such as food, clothing, medicines, etc. are triggering chronic illness and sometimes instant death at an alarming rate. In such times Argentine author Samantha Schweblin with her literary genius points out the almost irreversible damage done to the planet Earth and its living creatures.

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Samantha Schweblin is one of the most influential Latin American story writers and novelists. Her story collection *El núcleo del disturbio* won the first prize of Fondo Nacional de Artes in 2001. She has won the prestigious Premio Tigre Juan award for her first novel, *Distancia de Rescate* (2015) (*Fever Dream*). It has been made into a film *Fever Dream* on Netflix recently.

The two main protagonists, Amanda and David, the conversation takes place on a hospital bed where Amanda while lying recalls everything that happened a few days back when she arrived in the village from the capital, where she spent her childhood, for spending a quality time with her daughter. She befriends Carla, a woman who lives there with a son, David, with abnormalities and whom Carla does not love. Carla believes that after recovering from his sickness in Casa Verde, his spirit has migrated, and he is not her son anymore. That sickness caused physical and mental abnormalities in him like many other village children. Through the conversation, David helps her remember the starting point from where disaster had begun.

This paper will ponder the crisis that Samanta Schweblin has intertwined in *Distancia de Rescate* at various levels. It will be finding answers to the following: Which crisis has Samanta narrated that converted Nature, animals, and humans into a victim? Does Samanta Schweblin consider indigenous knowledge a way, a savior, and an agency to subvert the apocalyptic calamities through women (a form of nurturing and protector, Mother Nature) in her novel? etc.

Keywords: Commercialization, Ecological Crisis, Mental Abnormalities, Nature as Victim, distancia de rescate.

Bio-note:

Richa Qushomi Sharma is teaching Hispanic language and literature at St Stephen College, University of Delhi. Previously she taught in the Daulat Ram College for Women. She taught to the degree students at Universidad Industrial de Santander, Colombia 2018-19. Currently, she is pursuing her Ph.D. at the Department of Germanic and Romance Studies, University of Delhi. She received a master's degree in Hispanic Studies from the same department. Her

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research is based on the poetics of renowned Mexican author Cristina Rivera Garza. She is interested in literature that depicts present-day political, economic, and social movements, migration crises, and ethnic neighbourhoods in Mexico and other Latin American countries.

Crisis and Memory: A Study of Jane Eyre's Childhood Trauma

Karishma Jangeed

Abstract:

Childhood is “a precious time in which children should live free from fear, safe from violence and protected from abuse and exploitation.” If the experiences of a child are not positive then they create a negative impact on the psychology of a child and haunt them for a lifetime. We get to see a similar case in the novel *Jane Eyre* by Charlotte Bronte, wherein Jane is an orphan and is ill-treated by her aunt Mrs. Reed at Gateshead and also at Lowood school. Her traumatic experiences result in her aggressive nature throughout her life. In this situation one of the learning theories by renowned Swiss psychologist Jean Piaget known as Constructivism is applicable as there are similarities in the understanding and constructing knowledge of Jane at early age. This research is an attempt to analyze Jane's childhood under the light of Trauma she went through in her childhood which leads to crisis. This paper will focus on the novel's first two phases where Jane in her formative years constructs and builds a bitter understanding of life through incidents like the Red Room at Gateshead and Punishment at Lowood School. This type of novel is an example of Bildungsroman novel also known as ‘novel of formation’ or a ‘novel of education’. So, it makes it compatible to be called as Psychological Novel as it deals with child psychology according to the learning theories in educational psychology and also at the same time highlights the traumatic experiences, she recollects from her memory which create a negative impact on her present decisions and outlook towards life.

Keywords: Childhood, Constructivism, Psychology, Trauma, Violence, Crisis.

Bio-note:

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Karishma Jangeed is an Assistant Professor, Department of English, Sophia Girls' College (Autonomous), Ajmer (Rajasthan).

Human Becomes Posthuman: The World of Ecological Crisis in Cli-fi Films

Pratibha Tikaramji Somkuwar & Dr. Saroj Kumar

Abstract:

The 21st century witnessed major global challenges due to the impact of human activities on the environment. These challenges include climate variation, loss of biodiversity plastic pollution, etc. Climate fiction (hereafter cli-fi) films that are speculative in nature talk about such issues in detail. Such cli-fi films also focus on the ecological apocalypse and the causes of such ecological disasters. Naomi Klein in her book *This Changes Everything*, states that 'humans are changing the climate' (Klein 13). In reality, we cannot witness this change which we cause to the environment but in cli-fi films, these realities are portrayed in such a way that we start believing that change has begun and if we do not give emphasis on modifying our behaviour, we might face the impeded apocalypse.

Anthropocentric belief in the supremacy of humans over others is the cause of many problems. Posthumanism challenges this anthropocentric belief and acts exactly opposite to this belief. In this process of decentralisation of humans, the multiple connections between human and non-human are focussed (Braidotti 2013). According to Serpil Oppermann, Posthuman ecocriticism offers compositionist narrative as a viable expression for the new understanding of life. This new understanding of life is aptly discussed in the Cli-fi films which show ecological crises which are caused due to the anthropocentric belief humans carry and the rest of the story generally revolves around this theme. In this paper, I will discuss through cli-fi films how humans create ecological crises and how the posthuman world is shown in an apocalyptic situation.

Keywords: Humans, Posthuman, Trauma, Crisis, Anthropocene, Climate.

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Bio-notes:

Pratibha Tikaramji Somkuwar is working as a research scholar under the guidance of Dr. Saroj Kumar from the Department of English, Central University of South Bihar. Her topic of research is '*Posthumanist Mindfulness in Selected Sci-fi Films.*' She did her master's at Nagpur University and taught in various institutes of repute in the past. One of which is Guru Ghasidas Vishwavidyalaya, (A Central University), Koni, Bilaspur. CG. She has published her poetry on various platforms and her latest one is in the Women Scream anthology, March 2023. She loves to paint and express herself through colours.

Dr. Saroj Kumar is an Assistant Professor at the Department of English and Foreign Languages, Central University of South Bihar, Gaya, Bihar, India. He has completed his M. Phil. And PhD in English (Linguistic and Phonetics) from The English and Foreign Languages University, Hyderabad, India. He is the author of a book named 'Language Contact Mixed Hindi English.'

The Crisis of Gender in African Culture: An Analysis of Achebe's *Things Fall Apart*

Bhawna Verma

Abstract:

Chinua Achebe, who was born in Nigeria and originates from that country, is widely regarded as a prolific writer who has made significant contributions to the body of work that constitutes African literature. As the principal piece of source material, *Things Fall Apart* by Chinua Achebe will serve as the focal point of this research paper. Chinua Achebe's novel *Things Fall Apart* is an investigation of the clash that occurred between the customary way of life of the Igbo people and the Western colonial culture that was prevalent in Nigeria at the time. Specifically, the author focuses on the effects that this conflict had on the Igbo people. In spite

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of the fact that the book does not only focus on feminism, it does present a lot of fascinating opinions on the roles that women play in Igbo society. The purpose of this research is to get an awareness of the treatment that was given to African communities when they were under the rule of the British, and especially the treatment that was given to African women who were subjected to the patriarchal margin that was prevalent during the historical period. Specifically, this article will focus on the treatment of African women. In addition to that, the purpose of this study is to analyze how the patriarchal norms that were prevalent in African communities had an influence on the roles that African women performed in the community.

Keywords: Colonialism, Gender, African Culture, Feminism.

Bio-note:

Bhawna Verma is a Research Scholar in Dr. Shayama Prasad Mukherjee University Ranchi. Her topic of research is - “Foregrounding the Peripheral: Re – Reading Community, Gender and Religion through the novels of Chinua Achebe and Easterine Kire”. Her areas of interest are: Tribal literature, African literature, North Easter literature of India, Feminism, Comparative literature

Darling, I’m a Nightmare Dressed Like a Daydream: Interplay of Intersectionality in the Formation of Femme Fatale Archetype

S. Puja

Abstract:

The femme fatale archetype has always been debated because it portrays power, allure, and danger in the hands of females. While the archetype’s surface-level meaning is well-known, this paper aims to uncover the influence of the intersectionality of identity on its portrayal and cultural significance. Intersectionality offers a framework beyond simplistic categorizations and recognizes that each individual possesses overlapping social identities that interact in

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intricate ways. In the context of the femme fatale archetype, this means delving beyond conventional interpretations and recognizing how diverse identity dimensions intersect to shape the archetypal traits and their interactions with other elements that lead to the character's branding and the overall narrative. This paper tries to bring a more comprehensive interpretation of the femme fatale in the broader context of gender roles, power dynamics, and societal discourse. Ultimately, the paper aims to shed limelight on the interplay between intersectionality and identity, which results in a complex character archetype of femme fatale.

Keywords: Femme Fatale, Intersectionality, Identity, And Power Dynamics.

Bio-note:

Puja S is a remarkable individual whose journey through academia and life is extraordinary. She has consistently excelled academically, graduating with a Gold Medal from Bharathidasan University. She possesses a Diploma in French and has cleared the NET and GATE examinations on her first attempt. Her research focus in Gender Studies is transformative, as she tirelessly works to question established canons and amplify marginalized voices. Beyond her academic achievements, Puja is also a Guinness World Record holder for co-authoring the thickest global book. She is also a three-time state-level dance champion with two decades of Bharathanatyam mastery. Professionally, Puja has excelled, delivering consistent 100% results in major papers for UG students in her two-year career. Her unwavering commitment and inspirational leadership set her apart in her field. Puja embodies multifaceted excellence, proving that passion, perseverance, and pursuit of excellence yield profound impacts. Her inspiring journey continues to shape and influence the world.

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Perverse Utopia or Perfect Dystopia?: An Analysis Of *Leila* (2019)

Sreerenjini M.S

Abstract:

“All animals are equal but some animals are more equal than others.”

- George Orwell, *Animal Farm*

Multitude of hedonistic activities have invariably accelerated the apocalyptic arrival of the Holocene epoch. Even during these trying times humans are creating more fissures amidst themselves as their symbiotic relationship with mother nature deplores. The idealistic notion of an Utopian society where one can find refuge is perverted by scrutinising the differentiating notions between Utopia and Dystopia. One person's Utopia might be the obfuscated dystopia of another. Renowned film director Deepa Mehta's Netflix web series *Leila* (2019), inspired by an eponymous novel of Prayaag Akbar in (2017), is a dystopian discourse on a futuristic authoritative society set in 2047, named Aryavarta.

The deployment of draconian eugenic strategies in order to monitor the society's genetic pool and upholding the values of the apocryphal scientific purity of race, in *Leila*, draws parallels with the holocaust past and the futuristic world of Atwood's *Handmaid's Tale*.

The paper will look into how the web series moulds out the narrative of a society's cultural historiography being thwarted, deconstructed, and rewritten, to create an Utopia envisioned by extremists with Millenarian ideologies. The objective of the paper will be to analyse the discourse of Millennialism and its consequent echoes in postcolonial discourses. The author of the paper also endeavours to understand the importance of the visual representation of societal apocalypse, of literary works like *Leila* to emphasize the gravity of the changing times where one's society descends into the post truths and world of tainted realities in pursuit of purity.

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Keywords: Leila, Millennialism, Dystopia, Draconian Strategies.

Bio-note:

Sreerenjini M.S. is a Research Scholar, School of Social Sciences and Languages, Vellore Institute of Technology, Chennai.

Redefining Trauma: A Study of Premchand's Novel, *Godaan: The Gift of a Cow*

Dr. Chandrima Sen

Abstract:

Premchand's *Godaan: The Gift of a Cow* is one of the most prominent novels. As an eminent writer, he writes mostly on the issues of discrimination, hierarchy, suffering and exploitation. The novel was published originally in Hindi in the year 1936 and was translated much later into English in 2007 by Gordon C. Roadarmel. The narrative structure of the novel reclines on the propagation of culture that leads one to be engulfed with pain and trauma within a hegemonic discourse. The different characters and progression of events contribute to the prevalent situation of the then society in the northern part of India in general and Belari village in particular. The novel centres round the character namely Hori, who subscribes to the establishment of a sustainable and stable peasant society. The paper aims to situate the aspect of trauma through the portrayal of an exploited class in the midst of a hierarchial social set up. Further, it intends to objectify the figure of Hori in procreating his cultural rights and individual claims. The present paper also elucidates the role of Hori who seems to be a man of satisfaction and contentment and later gets transformed into a man of grievance and redressal. His conversion helps us to understand his traumatised self. Further, the paper aims to situate the domain of trauma in its existential form in the life and living of the characters. It contemplates to redefine the evolving peasant class and their sustainable mental upbringing. It executes the panorama of suffering, mental conflict, physical decay and degeneration.

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Keywords: Trauma, Society, Individual, Domination, Exploitation.

Bio-note:

Dr. Chandrima Sen presently working as an Assistant Professor in the Department of English, Bodoland University, Kokrajhar, Assam. She has been working in the Department of English, Bodoland University for the last 12 years. Her areas of interest are Comparative Literature, Translation Studies and Indian Writings in English. Presently she has involved herself in dealing with Research oriented study on Memory Studies, Disability Studies, Film Studies, Ecofeminism, Ecocriticism, Ecopoetry, New Historicism and Trauma Studies.

Landscapes of Loss: Spatial Representations of Trauma in Select Indian Diasporic Literature

Treesa Joseph

Abstract:

In the corpus of Indian diasporic literature, space often emerges not just as a backdrop, but as a character - imbued with memories, emotions, and traumas. The study delves into the spatial representations in select Indian diasporic works, analyzing how these landscapes become poignant sites of loss and longing. Ancestral lands and sacred geographies emerge as powerful anchors, grounding the fluid identities of diasporic individuals amidst the tumult of dislocation. In stark contrast, urban diasporas present cities as dual-natured: they are refuges offering anonymity and community, yet simultaneously sites of alienation and estrangement. Borders, both tangible and conceptual, emerge as poignant symbols of the traumas of transition, representing thresholds of belonging and exclusion. Through a synthesis of various spatial representations, the paper underscores the indelible bond between space and trauma in diasporic literature. By mapping trauma onto geographies- real and imagined- we gain profound insights into the affective landscapes that diasporic individuals navigate, revealing the intricate ways in which place, memory, and trauma intersect and interact.

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Keywords: Space, Diaspora, Trauma, Dislocation.

Bio-note:

Treesa Joseph is an ardent research scholar at VIT Chennai. Her primary focus orbits around select Indian diaspora narratives penned by female writers, seeking to understand trauma's multifaceted representations.

Literary Reflections on Economic Crises: From Dickens to Steinbeck

Mamta Singh

Abstract:

This paper seeks to explore the literary works that were written against the backdrop of a major economic crisis. Through fictional characters, such literary works depict the repercussions of actual economic crises. Structure of power, class struggle, capitalism, industrialization, poverty, marginalization, and social inequalities are the most important themes of such works. This literary discourse examines the working-class plight, middle-class anxieties, and upper-class superfluities. Capitalism is the focal point of the class struggle. The economic system of capitalism is antithetical in nature, as it promotes both modernization and exploitation. The destructive ramifications of rampant capitalism are dexterously embedded in such narratives. Commercialization, rampant consumerism, income disparity, racial discrimination, and other social inequalities are the direct consequences of the economic crisis.

This article will examine the four most influential literary works based on major economic crises in the world, namely Charles Dickens' "Hard Times" (1854), Upton Sinclair's "The Jungle" (1906), F. Scott Fitzgerald's "The Great Gatsby" (1925), and John Steinbeck's "The Grapes of Wrath" (1939). Dickens' "Hard Times" portrays the hazardous reverberations of industrialization and focuses on the struggles of the working class. Sinclair's "The Jungle" highlights the exploitation of immigrant labour and the squalid working conditions they endured, shedding light on the dark side of capitalism. Fitzgerald's "The Great Gatsby"

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presents a disillusioned picture of the American Dream during the Jazz Age. Finally, Steinbeck's "The Grapes of Wrath" deals with the consequences of the Great Depression of 1929.

Keywords: Economic, Crises, Capitalism, Working Class, Class Struggle.

Bio-note:

Mamta Singh is a research scholar currently pursuing a full-time Ph.D. programme in the department of English at Patliputra University. She completed her bachelor's and master's degrees in English from Patna University. She has also successfully passed the NTA UGC-NET examination in English literature. Her research interests lie in the areas of pandemic literature, feminist literature, children's literature, and trauma studies. Her scholarly pursuits include the publication of a paper in Patliputra University's journal, "The Inward Eye", which centres on the critical analysis of pandemic literature.

Decoding Emily Dickinson: A Poet of Solitude and Nature in The Times of Covid 19: An Analysis of Dickinson's Life and Select Poems

Suchitra Awasthi

Abstract:

In the midst of the COVID-19 pandemic, the works of Emily Dickinson have found a renewed resonance in the hearts and minds of readers worldwide. This abstract embarks on an exploration of Dickinson's life, her profound affinity for solitude and nature, and the striking relevance of her poetry to the unprecedented times we find ourselves in.

Emily Dickinson, a prolific 19th-century American poet, was known for her reclusive lifestyle, spending a significant portion of her life in solitude within the confines of her family home. This solitude, far from being a mere physical constraint, nurtured a deep and introspective relationship with the world around her, particularly the natural world. Her poetic

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expressions often delve into the intricate beauty of nature, encapsulating moments of solace and contemplation.

The COVID-19 pandemic, with its forced isolation and contemplative moments, has evoked parallels with Dickinson's own life. As individuals grappled with social distancing and lockdowns, her poems began to resonate anew. Her verses, which once whispered secrets of solitude, now spoke directly to the collective solitude experienced globally.

In my proposed paper I make an attempt to analyse not only into the thematic essence of solitude and nature in Dickinson's life but also selects key poems that mirror the emotions and sentiments evoked by the pandemic. Poems like "A Bird Came Down the Walk" and "I Dwell in Possibility" showcase her profound connection with nature and her ability to find solace in its simplicity. Dickinson's exploration of death and the afterlife in works such as "Because I could not stop for Death" offers poignant reflections on mortality, resonating with the grim realities of the pandemic.

In my paper, through a careful examination of Dickinson's life and select poems, I make an attempt to shed light on her ability to encapsulate the human experience, offering comfort, reflection, and a sense of interconnectedness during the harrowing Covid 19 lockdown time when the world yearned for understanding and solace and make an attempt to decode Emily Dickinson, a poet of solitude and nature, and attempt to uncover the timeless wisdom of her words, proving that even in the most trying times, poetry continues to be a guiding light for the human soul.

Keywords: Poetry, Human, Interconnectedness, Pandemic.

Bio-note:

Dr. Suchitra Awasthi has completed her schooling and college education from the city of Nainital Uttarakhand, in Uttarakhand. She is a Ph.D. in English. She has an experience of teaching in higher education institutions for the past sixteen years. Dr. Awasthi's area of specialization is Post-Colonial Literature. She has been designing and preparing course material in distance mode of learning since the last five years. She has presented papers in

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National and International conferences and seminars and has over ten academic papers to her credit.

Dissolving Boundaries: A Study of Nitoo Das's poem *Mawphlang*

Sandhani Dutta

Abstract:

Vera Norwood notes that, men and women's experience with nature are different. According to her, women writes wilderness differently, unlike men, whose experience is patterned after the traditional hero's journey which involves a series of challenges, a display of virility and the eventual dominance of men over the environment. Women's experiences on the other hand, according to her, involves an immersion in nature rather than confrontation. This paper aims to explore this organic relationship of women and nature, thereby debunking the male/female, nature/culture binaries through the theoretical framework of Cyborg. This paper particularly focuses on the poem 'Mawphlong' by Nitoo Das where nature and women are not seen as separate entities but as Cyborgs or hybrid beings creating new identities, beings and emotional geographies. Cyborg is an emancipatory model of identity, because it brings in the concept of fluidity, the disappearance of body and situates itself outside the power structures and hierarchies of Patriarchal Discourse.

Keywords: Women, Nature, Cyborg, Identity, Emotional Geographies.

Bio-note:

Sandhani Dutta is working as an Assistant Professor in the Department of English, L.G.B.Girls' College, Tezpur, Assam. With an interest in Indian English Drama, Contemporary Theory and Gender Studies, She is currently pursuing her Ph.D in Gender Studies. Sandhani is also an occasional writer of poems and some of her work is published in literary journals and magazines.

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Ethics of Encroachment: Narratives of Migration and “the Politics of the Earth”

Anand R

Abstract:

This paper tries to examine the discursive matrix around the concept of human encroachment on nature in the light of emerging fundamentalist and fascist approaches on environmental protection. The natural course of evolution has brought human beings to a stage where they need to self-evaluate their interactions with the natural resources around them. Keeping in mind the future generations and their living conditions, humans have begun to formulate strategies to direct their relationship with nature in such a way as to maintain the ecological balance. However, power struggles and politics of exclusion emerge with the rising awareness of the depletion of natural resources.

The intersection of right-wing extremism with environmental politics has led to violence and intolerance against migrants and ethnic minorities all across the world. In Kerala, migrant communities living in the high ranges are subjected to continuous harassment, oppression and threats of eviction. Living on the eco-sensitive high ranges which form a part of the Western Ghats, the migrant engagements with nature are more under the scanner than ever today. The narratives that condemn migrants for allegedly encroaching on eco-sensitive zones and call for the eviction of their current generation, are founded on eco-fascist principles which overlook the spatio-temporal and socio-cultural contexts of the human interactions with nature. Analysing the political interventions of migrant narratives in Kerala and the conflicting dimensions of human-nature relationship, this paper calls for approaching human-nature interactions with a holistic perspective.

Keywords: Encroachment, Environmental Fundamentalism, Politics Of Exclusion, Migration, Ethnic Minorities.

Bio-note:

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Anand R is a research scholar at the Department of Studies in English, Dr. Janaki Ammal Campus, Kannur University. He is a UGC- JRF holder. He has completed his graduation and post-graduation from Kannur University. His areas of interest include Cultural Studies, Film Studies, Animal Studies etc. He has presented papers in various international and national seminars and has published articles in peer-reviewed journals and edited books.

Crisis Management Utilising Archetypal Lessons: An Examination of Ho Folktales

Jyoti Rani

Abstract:

The Ho Tribe is an indigenous community predominantly residing in the West Singhbhum District of Jharkhand. Their folktales are a repository of cultural wisdom, traditional beliefs, and of their deep reverence for nature. Additionally, the tales also offer a rich tapestry of archetypes in the form of characters, symbols, and ideas that provide psychological, emotional, moral, and ethical guidance for managing crisis in a holistic and community-oriented manner. An exemplification of such an archetypal character can be found in *Singbonga* (Supreme God), a recurring protagonist within the Ho folktales. *Singbonga* symbolises virtuous qualities such as courage, resilience, and determination. As the hero, *Singbonga* confronts challenges emanating from both the supernatural and natural realms, thereby showcasing the values and virtues cherished by the tribe. He became an exemplar, illustrating the path to success and embodying the tribe's enduring beliefs through his actions. These narratives serve as a source of inspiration, resilience, and cultural identity for the Ho Tribe, helping them navigate the complexities of both natural and human-made challenges. This paper endeavours to examine the select Ho folktales from an archetypal perspective. Here, archetype is concerned with the discovery and analysis of themes, motifs, and characters in Ho folktales. This approach to literature is based on the idea that narratives are structured in accordance with an underlined archetypal model: the specific plot and characters are important, as they allude to a traditional

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plot or figure that have reoccurred with wide implications in human history. The folktales discussed in this paper encompass a variety of archetypes that serve as a framework for comprehending and responding to contemporary challenging situations, ultimately aiding both individuals and communities in making more resilient decisions.

Keyword: Archetypal, Crisis, Ho Tribe, Folktales.

Bio-note:

Jyoti Rani is a research scholar from the Department of English at Banaras Hindu University.

The Invisible Memory of Murder Victims: A Crisis of Representation in Select Crime Narratives

Suganya. S & Dr. Rashmi Rekha Borah

Abstract:

Crime narratives, especially true crime/serial killer narratives have generally adapted to focus more on the serial killers' backgrounds, motives, and their profiles than the actual victims. Though unintentional, there is a conscious divide between the attention towards the victims and the serial killers. Previous researches in this field, pinpointedly studies of Jeff Gruenewald (2009, 2013) have found that victim takes the backseat in the narrative since they are the past of the serial killers. Hence, the media and the people are more interested in knowing more about the present and future of serial killers that shifts the focus more towards the investigation. Therefore, in all possible scenarios, victims are invisible. The paper would scrutinize the aforementioned invisibility of the victims which is the crisis of representation in the genre of true crime and it is multifold. The invisibility of the victims in a way directly is proportionate to the invisibility of the serial killers who evades the system as long as possible. Profiling of serial killers have shown that, their victim selection is mostly based on preferences such as easy targets, people who have less impact on society, sex workers, homeless people, runaways

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and there are also instances where they act on impulse with no type of preference whatsoever. A quick analysis of the targeted victims would also corroborate with the initial argument that victims are invisible in the society and therefore makes the serial killers invisible as well. With regards to the lack of representation and the invisibility of victims, the paper would also highlight the dehumanization of victims to evidences or rather tools to conviction of the perpetrators.

Keywords: Victims, Crime, Invisibility, Representation, Dehumanization.

Bio-note:

Suganya. S is a PhD scholar at VIT Chennai in the School of Social Sciences and Languages. She is currently specializing in the field of Trauma theory specifically in American crime narratives. She has a postgraduate degree in English Language and Comparative Literature, and has fair exposure of its recent trends.

Dr. Rashmi Rekha Borah is a goal-focused education professional with significant qualifications in the field of adult education in general and language teaching in specific. She is currently working at VIT Chennai as an Assistant Professor in the School of Social Sciences and Languages. She has several publications in national and international journals.

Socio-Linguistic Transformation and Its Implications: A Study of Language Shift from Rajasthani to Dominant Languages in the Context of Rajasthani Folk Literature Preservation

Sanghmitra Rathore

Abstract:

This research paper embarks on an exploration of the intricate socio-linguistic transformation unfolding in the culturally vibrant state of Rajasthan, India. Focused primarily on the gradual and consequential shift from the regional language, Rajasthani, to more dominant languages

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like Hindi and English, this study provides a comprehensive analysis of the multifaceted implications of such a language shift within the specific context of Rajasthani Folk Literature preservation. The study commences with an investigation into the historical factors that have contributed to the current language shift dynamics in Rajasthan. The legacy of colonialism, urbanisation, and evolving patterns of education and media consumption emerge as key drivers of this transformation.

The paper subsequently scrutinises the profound impact of this language shift on the oral and written traditions of Rajasthani Folk Literature. The consequences of language shift on the preservation of Rajasthan's rich cultural identity and heritage are examined. Language, inextricably linked to culture, serves as a repository of historical narratives, traditions, and communal memory. The erosion of Rajasthani threatens to erase invaluable aspects of this cultural mosaic. To illuminate the efforts to counteract language shift, this research presents detailed case studies of communities and individuals passionately engaged in language and folk literature preservation. These examples highlight the resilience of Rajasthani culture and the innovative strategies employed to safeguard it.

Keywords: Rajasthani, Folk Literature, Language Crisis, Folklore Preservation, Traditions, Socio-linguistic Transformation.

Bio-note:

Sanghmitra Rathore is an Assistant Professor English, Vedanta P. G. Girls College, Reengus.

Crisis and Memory: Trauma, Testimony and Remembrance in the Select Novels of Khaled Hosseini

Mahima Sharma

Abstract:

“It may be unfair, but what happens in a few days, sometimes even a single day, can change the course of a whole lifetime.”

- Khaled Hosseini, **The Kite Runner**.

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Abstract:

The Afghan-born American novelist Khaled Hosseini is well-known for his remarkable depictions of his homeland, Afghanistan. His works are mostly set against the backdrop of Afghanistan's political, historical, social, cultural, and ethnic milieu. The background of war and terrorism brings out the aspect of trauma and crisis in his novels. Every character in Khaled Hosseini's works goes through a struggle. That struggle is not just extrinsic in terms of war but intrinsic as well. Hosseini uses fiction as a weapon to draw the attention of his readers to the problems in his homeland through his works. With his extraordinary characters, Hosseini's stories naturally tug at our heartstrings, and we create a strong bond with them. His works urge readers to reflect on them long after they are done reading. This paper attempts to explore the trauma, crisis, loss, disintegration and transformation that the characters undergo against all possible odds. Each of Hosseini's novel is distinct in its own right, his characters battle to survive in the face of war, gender oppression, patriarchy and injustice. His writings transport readers to a new realm of struggle and violence. As a result, it allows its readers an opportunity to appreciate and analyze through his deep conscience and experiences as well as his high philosophic wisdom, a traced out world of reality for a common man in war torn region.

Keywords: Struggle, Trauma, Crisis, Loss, Transformation, Displacement, Longing, Memory.

Bio-note:

Mahima Sharma is currently enrolled as a Research Scholar at Chaudhary Charan Singh University, Meerut. She is deeply interested in the interdisciplinary aspect of literature and its role in talking about issues of identity, race, gender and politics. Her area(s) of interest include Modern British Writings, Diasporic Literature, Culture Studies and Pop Culture.

Traumatic Crisis in the Life of Ben Lovatt: A Man Born Differently

Priya Cornelius

Abstract:

It is rightly said that "Wounded children become wounded adults and wounded adults can destroy themselves and possibly others." The society in which we live, is an amalgamation of people with different mind sets and perspectives. Some people fortunately fit under the normal category and are welcomed by the society. But some are born differently or need special attention, and therefore are avoided by people. We get to see a similar case in Doris Lessing's

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novel, *The Fifth Child*, which talks about Ben Lovatt who is born differently and is therefore avoided by his family members. Out of the many atrocities he faces, one worth mentioning is that he is sent to a mental asylum for treatment and this is what his mother, Harriet observes when she goes to visit him- “On the floor, on a foam-rubber mattress, lay Ben. He was unconscious. He was naked, inside a strait-jacket. His pale- yellow tongue protruded from his mouth. His flesh was dead white, greenish. Everything- walls, the floor, and Ben- was smeared with excrement.” All these TRAUMATIC EXPERIENCES and COLLECTIVE REMEMBRANCES of childhood and the abuse that he goes through after gaining maturity creates CRISIS in his life and leads him to jump off the cliff at the end of the novel, *Ben in the World* which is a sequel to the *The Fifth Child*. This research paper is an attempt to emphasize upon the fact, that certain things are not under the control of human beings. If any one is rich/ poor, black/white, male/female/transgender, prince/ pauper, normal/ disabled, it is not that person’s fault. Therefore, instead of creating traumatic experiences for people who are especially abled, they should be respected and loved for being brave and different.

Keywords: Crisis, Collective Remembrances, Especially Abled, Traumatic Experiences.

Bio-note:

Ms. Priya Cornelius is an Assistant Professor, Department of English, Sophia Girls’ College (Autonomous), Ajmer.

How Dystopia Produces Suffering: Surveillance Capitalism and Care Crisis in Samit Basu’s *Chosen Spirits*

Shwetha E.

Abstract:

Dystopia for long has been understood as an undesirable place or society characterised by suffering. Dystopian fiction critiques those social organizations which are responsible for the

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production of suffering and directly lead to the creation of a particular dystopia. The study of dystopia usually entails the political, ecological and technological crises which precipitate to create dystopian conditions. This largely ignores the economic conditions which more often than not underpins the dystopian conditions along with the crisis of social reproduction caused by the given economy. The paper investigates the crisis of production and social reproduction in Samit Basu's near-future novel, *Chosen Spirits* (2020) which leads to the dystopian production of suffering.

Suffering in the text manifests not only through the organised lynchings, voter-list erasures and re-education camps, but also in the commodification of human experiences as data and the source of surplus. The dystopian conditions produced through the transformation of people into data is further exacerbated in the segregation of populations through a future version of social media, the Flow-verse. Using Flows, the users are relegated to personalised bubbles of reality. The paper argues that such concerted efforts at segregation prevent people and populations from encountering the other and establishing meaningful ties with each other. The networks among and with people are increasingly replaced with AI technology which only works to alienate individuals and populations. The crisis of care, as Nancy Fraser defines it, and its technological fixes are found to be at the root of Basu's dystopia. It argues further that the logic of surveillance capitalism pervades the social and spatial organisation of the city of 'New' New Delhi providing the perfect topos for the dystopian crisis.

Keywords: Care Crisis, Dystopia, Surveillance Capitalism, Social Reproduction.

Bio-note:

Shwetha Elsa is currently pursuing doctoral research in English at IIT Kanpur, India. Her research interests include utopian studies, graphic narratives, and translation studies. Her M.Phil. dissertation was on G. Aravindan's episodic comic novel, *Cheriy Manushyarum Valiya Lokavum*. She is currently working on Indian dystopian narratives.

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Crisis and Catharsis: *Manchester by the Sea*'s Portrayal of Trauma and PTSD

Arif Ansari

Abstract:

This analytical study delves into Kenneth Lonergan's acclaimed film, *Manchester by the Sea* (2016), to explore its profound portrayal of trauma and Post-Traumatic Stress Disorder (PTSD). The narrative of the film revolves around the life of Lee Chandler, a deeply traumatized individual, as he grapples with the repercussions of a devastating family tragedy. Through a careful analysis of the characters, plot, and cinematic techniques employed by Lonergan, this paper investigates the multifaceted dimensions of trauma and the ways in which it impacts the human psyche. The study delves into the intricate depiction of trauma within the film, emphasizing its effects on Lee Chandler and the people around him. It scrutinizes the psychological nuances of trauma, shedding light on how the character's unresolved grief, guilt, and emotional detachment mirror the experiences of individuals struggling with PTSD in real life. Again, this paper will explore how *Manchester by the Sea* offers a cathartic journey from a crisis for both its characters and the audience. It will examine the healing and coping mechanisms employed by Lee Chandler and how they relate to the stages of trauma recovery. The film's portrayal of therapeutic processes, self-forgiveness, and the possibility of redemption serve as a poignant and thought-provoking focal point. Through its cinematic analysis, this study not only underscores the film's artistic and narrative achievements but also underscores its significance as a vehicle for fostering a deeper understanding of trauma and PTSD. "Crisis and Catharsis" ultimately demonstrates how *Manchester by the Sea* transcends the boundaries of cinema to offer profound insights into the complexities of human suffering, resilience, and the pursuit of emotional healing in the face of trauma and how an "effective crisis intervention is essential to minimize the outcome of trauma and long-term crisis vulnerability" (Frank-Richter 2).

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Keywords: Crisis, Trauma, Post-Traumatic Stress Disorder, Film, Catharsis.

Bio-note:

Arif Ansari is from Purulia, West Bengal. He completed his Master of Arts in English from Sidho-Kanho-Birsha University in 2020. Now, he is a registered full-time research scholar in the Department of English at the same university. He is doing his PhD in Indian drama and theatre, specifically focusing on the works of Girish Karnad. He is always eager to do research-related work. He has experience working as a field investigator in a research project under IIT Bombay. His research interests apart from Indian drama and theatre include theological studies and folk studies.

Reclaiming Memory: Rambuai and Trauma

Dr. Ramdinthari

Abstract:

In the context of the Mizo National Front (MNF) and the Indian Army conflict lies the respective foundational narratives of victimhood, trauma and remembering. The paper will focus a brief outline history of Mizo Insurgency, followed by a brief study of the literary genre of Rambuai fiction and the leading factors responsible for its emergence historical injustices. Focusing on the function of collective memory of trauma in the MNF and Indian Army conflict, and how the traumas are mobilized to construct national identities C. Lalawmpuia Vanchiau's *Rambuai Literature* and Malsawmi Jacob's *Zorami* will be taken into account.

Insurgency in Mizoram marks an important political history of Mizoram; however, its outcome was truly devastating. The trauma unleashed by insurgency and counter-insurgency were destructive. Every action of the MNF insurgents and the Indian armed security forces left deep scars on the civilians. While the patriots marched on singing their patriotic songs, the innocent civilians helplessly tolerated the atrocities of insurgency. Severe wounds and pain inflicted upon them left a deep scar which cannot be healed with the passing of time. As a

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cultural process, trauma is mediated through various forms of representations and is linked to the reformation of collective identity and reworking of collective identity.

The paper will bring forth the aftermath of insurgency and how it caused severe destruction to the individual psychic consciousness of the victims. Analyzing the traumatic period of insurgency, theories on cultural trauma and narratives of this period will be incorporated. Aspects related to memory and remembering, which is significant for the healing process will also be incorporated in the paper.

Keywords: Insurgency, Memory, Trauma, Remembering.

Bio-note:

Dr. Ramdinthari completed her doctoral degree from Mizoram University and is currently working as an assistant professor of English at Government Aizawl North College in Aizawl, Mizoram. Her areas of interest include culture studies, gender studies, and children's literature. She has published several articles and essays in journals such as *Literary Insight* and *Journals of MIELS*. She has presented several conference papers on themes concerning feminism and postcolonialism.

Reading Aravind Adiga's *Amnesty* to Examine the Emergence of Subjectivity and the Problematization Posed by Legal-Moral Authority

Sriparna Chakraborty

Abstract:

Booker Prize winner, Aravind Adiga's fourth novel *Amnesty* has come out in 2020. As Salman Rushdie observes the very fact about migrants that each and every migrant is a kind of fantasist, so is every fiction writer. Both of them are on the way to pursue the dreams of a different world, serving as an 'alternative' route. Inside their works and across the bordered lands, there must

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be some affinities that have turned out to be central to the fictions in this globalized era. Today's novelists cannot resist identifying with the migrants, who see the world from a similar and fresh point of view. Adiga is not an exception here. Being an Indian writer-journalist from Chennai, who grew up in Mangalore, Adiga shifted to Sydney later. He does a fascinating documentation of an undocumented migrant's life in Sydney, Australia. Originally belonging to Sri Lanka, the protagonist of the novel tries to escape the 'juridico-institutional' forces of his hostland, Australia. The otherwise of this escape what seems to one will push him out of the land he desperately tries to stay in. The novel, shortlisted for one of Australia's most prestigious literary prizes – Miles Franklin Award 2021, thus creates the complex oeuvre about a Sri Lankan man, Dhananjaya Rajaratnam, in short Danny, who is a cleaner in Sydney. As his student visa expires, Danny becomes an "illegal alien" here. He gets surprisingly content in cleaning apartments in Sydney and in a few days becomes efficient and popular in this housecleaning affair. He earns his nickname 'Legendary Cleaner' in the locality. But soon he discovers one of his clients is murdered by another. And here the novel takes twenty four hours of his life and fills those hours with dilemma and uncertainties. Danny thinks and rethinks whether to risk his living by sharing the information with the police. Over the course of a single day Danny keeps on fighting with his conscience and decides how a person without proper right to live in a society, has ironically got such social responsibilities to take. Adiga's *Amnesty* shows Australia's hypocrisies and contradictions. While the society crops up the economy out of immigration, it still likes to restrict the immigrants with the most draconian policies. Though Australian society seems to be a 'melting pot' to a great extent, some constraints of nation pose the problematizing factors in front of its immigrants who try to get citizenship and live there legally. Adiga's protagonist understands the neo-imperial potion of 'divide-and-conquer' which has been counted upon by Australian immigration enforcement. As the narrator of the novel says, "Easiest thing in the world, becoming invisible to white people; but the hardest thing is becoming invisible to brown people, who will see you no matter what." He suffers from the fetters of both legal and moral authorities due to the unrestrained function of social codes and global capital which allure a common man to stay back in an unknown land. As the

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protagonist tries to uplift his life and gel with the society, he experiences a lot. Thus, my paper tries to analyse how the immigrant faces the constraints of his subjectivity, in one hand, and the legal-moral ironies in a neoliberal territory on the other.

Keyword: Authority, Capital, Globalization, Immigration, Melting pot, Moral, Migrant, Neo-imperial, Neoliberal, Subjectivity.

Bio-note:

Sriparna Chakraborty obtained M.A. in English from University of Calcutta in 2012, and qualified West Bengal SET 2015, NET December 2019. She was an M.Phil Scholar (2015-2017) of the Department of English and Culture Studies at the University of Burdwan. Presently she is pursuing Ph.D. at the Department of English, Kazi Nazrul University, Asansol.

When Mirrors are Windows: A Study of Oppari as a Verbal Performance of Protest

Divya Sharma

Abstract:

Ritual lamentations have been integral to funeral practices in most traditional cultures. In Tamil Nadu, ritual lament or *Oppari* has been practiced since the Sangam age. Classical literature has traces of such performances that attest to the longevity of *Oppari*. Despite its history, the practice of *Oppari* in contemporary times is seen as an excess of womanly emotions that can conjure a 'bad omen' to the family. The practice of *Oppari* is also seen as something belonging to certain marginalized communities and thus 'dirty' or 'improper.' Despite its pejorative status among the upper caste and patriarchal society, *Oppari* has been repeatedly used in popular film, media, protests, songs and literature as a form of protest against the 'Power.' The proposed paper will investigate *Oppari* as a performance and verbal art. Using the theories of Diana Taylor, the research will study how *Oppari* is used as a tool for dismantling previously created

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knowledge systems. The paper will also focus on the gendered issue of female versus male performers of Oppari and the implications of infringement of men in what used to be a woman-centred practice. The research aims to trace the growth and transition of Oppari from a ritual setting to other platforms. Using theories of Michel Foucault, Judith Butler, Peggy Phelan and Jacques Derrida, among others, the paper will study how the initiative politics of Tamil Nadu, especially post-independence, helped in re-writing the narrative of Oppari from being an emotional and hysterical excess to a genre of music/ poetry of protest.

Keywords: Performance, Protest, Dalit, Women, Music.

Bio-note:

Divya Sharma is a Research Scholar at IIT Kanpur. Her interests are Performance Studies, Dalit Studies, Folklore, Gender and Cultural Studies. She is working on her doctoral thesis that understands and locates ritual lamentations within the larger cultural, social and political settings of Tamil Nadu. She loves reading and walking.

Aesthetics of Bidesia Culture: An Exploration of Cultural Memory of Birha Geet

Richa Sharma & Dr. Shrutimita Mehta

Abstract:

The article attempts to trace the essence of girmit consciousness through the Bhojpuri songs. These songs have emerged as a powerful tool for evaluating insights on girmitiyas and their psyche. The oral traditions are a part of the immigration culture and are even now perpetrated by women who produce and disseminate folksongs on issues like male migration in diaspora countries. Folklores, particularly the Birha songs, have highlighted indentured labourers' plight. The scars of the injury have not been healed as the representations of girmit consciousness find their reflection in *Bidesiya* (1963). The article focuses on the analysis of three songs- *Calcutta*

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Se Chootal Jahaaj, Kaise Hoi Kalapani Par Re Bidesia and Hansi Hansi Panva Khiyavle Bemaniya to depict the agony of girmitiyas during the unending voyage to an unknown world which fate had chosen as their new home. They were forced or manipulated to leave behind their beloved ones, and their country forever. The paper employs the qualitative method- textual analysis- to focus on the songs' imagery, narrative perspective and structure. Close understanding of the selected songs incorporates the reader's response theory to evaluate the reception of songs in postcolonial scenarios. The unpredictability in girmit songs is spread out beyond the boundaries of local hostlands' frontiers to determine cultural associations and juxtapositions that transmute the girmitiya consciousness of particular hostlands into a common borderless bounded girmitiya consciousness.

Keywords: Girmit Consciousness, Bhojpuri Folklore, Birha Songs, Indentured Labourers.

Bio-note:

Ms. Richa Sharma holds the position of University Fellow within the Centre for Language Learning at the NorthCap University, situated in Haryana, India. She has five years of cumulative teaching experience, during which she has effectively instructed a wide range of literature courses to undergraduate and postgraduate students. She has demonstrated active engagement in the publication of scholarly papers across various domains within the field of Language and Literature and has independently delivered numerous presentations at both national and international conferences. Her scholarly contributions encompass publications in esteemed journals such as *Literary Voice*, which is indexed in the Web of Science database, as well as journals listed by the University Grants Commission (UGC) for their high quality and relevance. Her research interest pertains to the examination of Diasporic Narratives, Subaltern Studies, Postcolonial Narratives, and the Exploration of Mythical Subtleties, with a particular emphasis on analysing the intricate dynamics of cultural implications.

Dr Shrutimita Mehta has been teaching English at the Centre for Language Learning of The NorthCap University, Gurugram, Haryana, for twenty-six years. She has published

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research papers in several International Journals and presented papers in National and International Seminars and Conferences. Dr Mehta has also authored a book on Essentials of Communication. She is a certified BEC Trainer and is certified by the British High Commission to teach all levels of Business English Certificate Courses. Her areas of interest are Gender studies, Indian Writing in English, Postcolonial Literature, Partition Studies, Women Novelists and Twentieth-Century Writing.

The Traditional Gothic Blending with Crime - A Study on Agatha

Christie's *and Then There Were None*

Sherin Angelis & Dr. B. Monika Nair

Abstract:

Gothic literature revisiting the traditional gothic aspects after its high impact on literature can be viewed widely with new eye. Despite concentrating hugely on a particular time period, the influence of gothic classics could be traced to other modern works. Irrespective of moving further or exploring further the later works along with the traditional norms still creates a stir and thereby polishes the work to be another fiction contributed to the genre of gothic. Agatha Christie a renowned crime fiction writer of the 20th century has pinned a spot for herself that would continue to stay forever. Although she lays the stress on crime as a genre, her works still offers a huge contribution to their setting. The place continues to grow on a reader creating a blended emotion of associating them with the novel. Set in innumerable scenarios each work of fiction has a diverse factor that sets it apart from the other. *And Then There Were None* is the prime text chosen for this paper, published in 1939 this novel has never lost its shine of keeping the reader on the edge. The novel is set in an island to which the characters are invited by the unknown host. Roughly with 10 major characters each dying one by one following a pattern the novel does not just stop with being a crime but goes broader drawing attention to the gothic setting, an isolated ancient hotel located in an secluded island. Although castles and mansions were the central figures of gothic, other major elements could also be traced in this

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novel written by this American writer. This paper also draws how this novel continues to state a claim of surprise element that leaves a reader wondering each and every time.

Keywords: Gothic, American, Crime Fiction, Tradition, Island.

Bio-note:

Sherin Angelis is pursuing PhD in English at SRM, Chennai. She completed M.A in English Literature at Loyola College after which she participated in a one year south north volunteer exchange program at Berlin, Germany. Currently having joined for PhD in January 2023. Her research area focuses on American gothic literature.

Ecological Crises in Nigerian Landscape: A Reading of Helon Habila's *Oil on Water*

Tanuja Karak

Abstract:

The present day world is going through a lot of ecological crises, which made environmental writing a prominent literary genre. The present paper aims to explore the portrayal of ecological disbalance due to oil drilling in the region of Niger Delta. Oil exploration in the Niger Delta has been a curse to the community suffering there. This paper examines the various ways in which the novel depicts ecological annihilation, loss of biodiversity and the resulting social and cultural disintegration. The paper also investigates how the environmental deterioration has quickened the socio-economic conditions of the people of the region. The paper further discusses the intrigue of corrupt Nigerian government and multinational companies who are extracting oil in the region unlawfully. Due to the oil spillage the fertility of farming land has been ruined, aquatic life is in danger, diseases carrying viruses wiping out the community as they drink contaminated water and entire biodiversity in the Delta region seems to be on the way to abolition. This study aims to provide a comprehensive analysis of the environmental degradation causes by oil spills which caused air pollution, deforestation, gas flaring,

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pandemic, danger of aquatic life, disruption of biodiversity etc. The paper discusses the ecological, social and economic impacts of oil spills, as well as the efforts made to mitigate and prevent such disasters. Overall, this paper aims to contribute consciousness in raising awareness and promote sustainable practices in the environment.

Keywords: Ecological Crises, Niger Delta, Oil spillage, Environmental Degradation, Sustainable Practices.

Bio-note:

Tanuja Karak is a research Scholar in the department of English, Banaras Hindu University. She has completed her Coursework and is currently working in the area of Ecocriticism for the last one year. She broadly wants to explore the area of Ecocriticism and environmentalism.

Women in Urban World in the Select Novels of Shobha De and Anita

Desai: A Study

Mohitosh Das

Abstract:

Urbanization is a global concept of human intellect which causes social transformation and economic growth. Consequently, drastic changes take place in the traditional ties of family, religion, caste and creeds. Beside it gives birth to a materialistic approach in human mind and a human being acts as a machine day and night losing his moral ethics. Thus, this materialistic value develops a specific ways of behaviour like insincerity, egotism, impersonality, exploitation, ferociousness, anxiety and a sense of mental weakness. As it breaks the traditional social institutions and values an individual suffering from isolation and loneliness. Obviously the ins and outs of urban life has been mirrored in the contemporary literature. Shobha De and Anita Desai, two eminent luminous Indian novelists and sincere spectators of urban life, artistically portray difficult ways of urban life and its nefarious impact upon the dwellers. Both of them deal with the urban social life with its varied sights and its fragile structures of social

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relationships. The barrenness and sterility of city life have realistically been reflected in the novels of both Shobha De and Anita Desai. They highlight the various issues that afflict today's urban civilization across the eminent metro-cities of India. The false and fabricated urban existence greatly influences the personalities of their characters. Thus, the life style of the cities, the world of fascination in the Indian upper middle class society has been projected as one of the major themes in the novels of both the writers. To cope with the difficult urban life, they both prepare their female characters to be innovative, courageous, advanced, and always ready to face any challenges in life. They make every attempt to free themselves from the claims of unfair restrictions and customs imposed upon them by the patriarchal society.

Keywords: Urbanization, Materialistic Approach, Nefarious Impact, Fragile Structures, Fabricated.

Bio-note:

Mr. Mohitosh Das, M.A(English), B.Ed., is an Assistant Teacher of Siliguri Vivekananda Vidyalaya (H.S), Siliguri, Darjeeling. Presently he has been serving the institution as Teacher-in-Charge for last 5 years. He is pursuing his Ph.D on the Topic: "The Delineation of Urban World in Some Select Novels of Shobha De & Anita Desai". Two of his papers have been published till date- one in a Multidisciplinary International Research Journal (ISSN-2278-9308) and another in a book having the title Looking at Gender Through Varying Lenses (ISBN 978-81-908751-4-1).

“Neither Here, Nor There”: Transnational Identities, Assimilation and Diasporic Imaginary in ‘The In-Between World of Vikram Lall’ by Vassanji

Dr. Komal Yadav

Abstract:

The paper attempts to read “*The In-between world of Vikram Lall*” (2003) by M.G Vassanji in the light of P. Berry’s theory of Assimilation and Vijay Mishra’s concept of Diasporic Imaginary. It seeks to underline Vassanji’s endeavor to expose crisis in Narrative, History and

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Identity in accepted and celebrated version of literature. The paper envisages that Vassanji reads the contact zone of diaspora as a conflictual and hybrid space which allows experimentation with new forms of writing and identities. The paper seeks to underline that by writing ambiguity in the narrative along with the introduction of unreliable narrator, the novel not only questions the fixity of genre but the coming of age narrative is a bildungsroman with a difference as it punctures the centrality of the protagonist and its ability to solve social crisis. The attempt is to foreground translational identities as resilient which offers counter narratives and blurs the truth claims of historiography.

Furthermore, by writing Postcolonial history with the intervention of the personal, Vassanji posits history as elliptical and identities as fluid. The paper will argue how the celebration of double displacement in the novel is an attempt to celebrate transnational diasporic identities and assimilation as a new way of belonging.

Keywords: Transnational Identities, Diasporic Imaginary, Assimilation, Subversion, Double Displacement, Contact Zone.

Bio-note:

Dr. Komal Yadav is an Assistant Professor at Zakir Husain Delhi College, University of Delhi. Her areas of interest include Diasporic literature, Travel Writing and Cultural Studies. She is interested in exploring the politics of Space, Narrative and Migration in contemporary times.

Environmental Catastrophe and the Dystopian City: Varun Thomas

Mathew's *The Black Dwarves of the Good Little Bay*

Manoj Rajbanshi & Nagendra Kumar

Abstract:

In 2005, Lawrence Buell, calling the environmental crisis “a broadly cultural issue,” advocated for a sophisticated mode of literary texts’ serious engagement with ecological issues, what he

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termed as “Environmentalism.” In the recent years, thus, the anxiety around human-induced climate change and its consequences has taken a centre-stage in the narratives of the contemporary novels. The abundance of eco-dystopian novels set in a futuristic climate-changed settings with visions of apocalypse or dystopian futures, represents the contemporary anguish around climate crisis. The horrific visions of these eco-dystopias accentuate a sense of approaching vulnerability that mankind cannot defer any longer. In India also, the writers like Prayaag Akbar, Samit Basu, Manjula Padmanabhan, Shovon Chowdhury among others have adopted the literary mode of dystopia to depict the vision of catastrophe through climate change and ecological disaster. Varun Thomas Mathew’s *The Black Dwarves of the Good Little Bay* (2019), in this backdrop, is an attempt in fictional form to incorporate the ecological concerns and environmental crisis caused by anthropogenic climate change. It captures the mind by staging an extreme climate crisis like the Arabian Sea invading the whole city of Mumbai to create a language of recognition to the years of ‘slow violence’ that culminates to the sudden environmental disaster. By referring to the relevant contemporary theories, this paper will investigate the ways Mathew’s novel depict the dystopian imagination and the vision of a post-apocalyptic world. It will also critically engage with the representations of non-human world’s agency and the threat it posits to make a case for fictions’ engagement with ‘here-and-now emergency’.

Keywords: Climate-crisis, Eco-dystopian Novel, Environmental Disaster, Dystopian City, Apocalypse.

Bio-note:

Manoj Rajbanshi, PhD Student at the Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, India.

Nagendra Kumar, Professor of English at the Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, India.

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Trope of Womb and Conflicting Image of Motherhood in Euripides'

Medea and Aeschylus' Agamemnon

Sanchari Chattopadhyay & Dr. Gyanabati Khuraijam

Abstract:

The age old conceptions of motherhood are essentially embedded in the idea of sacrifice and dedication. The trope of womb has been used in several ancient mythical stories of different cultures across the globe. As explained by Simone de Beauvoir, one is not born but becomes a woman by accepting the roles essentially attributed to her. Tradition and social construct made it imperative for a woman to uphold the ideas of motherhood by accepting that a woman only becomes complete when she becomes a mother and treats her identity of being a 'mother' as her priority. However, it is imperative to address the conflicting images of motherhood portrayed through different mythical characters to come up with a counter discourse of motherhood and womanhood. This paper aims to present a comparative study of Euripides' *Medea* and Aeschylus' *Agamemnon* to analyze how motherhood can take on different hues depending on the priority of an individual. While Medea placed importance on her self-respect and decided to take revenge on her husband by killing her own sons, Wife of Agamemnon Clytemnestra took revenge on her husband for killing her daughter. Hence, the notion of putting women on pedestal by eulogizing them, making them an emblem of divinity and thus pressurising them to accept their womb as a boon is an over simplification of their existence. The parallelism between these two powerful women characters shows how the cultural crisis of using trope of womb to drab an one dimensional image of women is a fatal flaw.

Keywords: Womb, Motherhood, Revenge, Gender, Identity, Trope.

Bio-note:

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Sanchari Chattopadhyay is a Research Scholar in the Department of Management, Humanities and Social Sciences of National Institute of Technology Agartala. Her areas of interests include Diaspora, feminism and mythology. She has published several poems in different anthologies. She likes observing human behaviour and exploring different cultures and places. She has worked as a journalist and editors for 2 years.

Mother Forest: The Voice of Liberation

Jingle Anna Jacob & Dr. Nancy Prasanna Joseph

Abstract:

Mother Forest: The Unfinished Story of C.K. Janu is a novel that describes the struggle of C K Janu, a tribal woman who fights for her community, the Adiya tribe. Their lands were forcibly evicted from them and they are still struggling for their land, livelihood and identity. The novel is an outcry of the Adiyar tribe's endeavors in re-inhabiting the forests against the challenges hurled at them because of the constitutional laws. The novel authenticates the sacramental sharing between Janu and the community that would help in substantiating their ecological self realization that rightly validates them their home, the forest. Thus, this paper attempts to study Mother Forest as the voice of liberation. It also attempts to unravel how Nativism and ecological self realization is a means for the author to liberate her community and recover their indigenous values, cultures and traditions. Moreover, it deals with the displacement and alienation of the tribes from their lands along with the fauna and flora of the Muthenga forest.

Keywords: Ecocriticism, Nativism, Ecological self-realization, Tribal Literature.

Bio-note:

Jingle Anna Jacob is a Research Scholar, Department of English and Foreign Languages, SRMIST, KTR, Chennai.

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Dr. Nancy Prasanna Joseph is an Associate Professor, Career Development Centre, SRMIST, KTR, Chennai.

Imagining Climate Change and Responsibility: A Reading of *Truth and Consequences* by Kim Stanley Robinson as a text on Environmental Ethics

Sruthi S Simon

Abstract:

Climate change is one of the significant challenges facing humanity today. It is having a profound impact on the environment and societies and is anticipated to worsen in the coming years. In addition, climate fiction is now considered to be a significant subgenre of science fiction that addresses and promotes awareness about anthropogenic climate change. As an example of climate fiction, *Truth and Consequences* (2015) from *Forty Signs of Rain* is concerned with showing the intricate relationship between the nature of leadership, the importance of cooperation, and the challenges of building a more just and equitable world. It explores the challenges of making ethical decisions in the face of climate change. The story follows a group of scientists and politicians as they work to develop and implement a massive terraforming project that will help restore the planet's climate. Environmental ethics can help us to think about the moral implications of climate change and to develop ethical responses to the problem. The present article aims to investigate how the American writer Kim Stanley Robinson reacts to the challenges of the twenty-first century in the selected text. By employing an eco-ethical framework, the study focuses on the importance of imagining the long-term consequences of our actions and suggests that we have a moral obligation to protect the environment. The study discusses what would it take for our governments and industries to make similar changes today, according to the text's premise.

Keywords: Climate Fiction, Anthropocene, Environmental Ethics, Capitalism.

Bio-note:

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

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Sruthi S Simon is a passionate research scholar pursuing Ph.D. in the area of Environmental Humanities at Christ(Deemed-to-be) University, Bangalore. Her areas of interest include Ecological Humanities, Environmental History, Indigenous studies and Climate Studies.

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Disowning Ethnic Expressions and Coloured Voices: Predicaments and Pitfalls in American Literature

Tessa Jose

Abstract:

The United States is a pluralistic nation where a diverse group of people coexist. Some among the indigenous minority groups in the place consist of Latinos, African Americans, Asian Americans, Native Americans, Middle Eastern Americans and Hispanics. Growing racial-ethnic communities in the United States are often demarcated as the 'other' through the machineries of racial boundaries and are excluded from many privileges and rights. Race and racial understandings play a pivotal role in shaping the notions of "belonging" in American settings and for the same reason, art and literature produced from these populations often go unnoticed and overlooked. Oral and written literary endeavours that have emerged from these communities have often been side-lined and have often been attributed an inferior status in relation to the 'mainstream' American Literature. There thus exists a crisis of 'belonging' concerning these literary representations within the larger mould of American literary canon. The paper attempts to analyse this crisis while focusing specifically on Mexican-American literature and various shades of discriminatory practices that the former has experienced in its evolution in the U.S. setting. The paper also analyses how the overarching image of 'the melting pot' which imbibes the idea of assimilation and incorporation turns out to be problematic while considering the same within the frame mentioned above.

Keywords: Ethnic Writings, American Literature, Mexican-American, Belonging.

Bio-note:

Tessa Jose, is a PhD Research Scholar at Institute of English, University of Kerala, Thiruvananthapuram. She is an MPhil graduate and recipient of UGC-JRF fellowship. She has presented research papers in National and International Seminars. She has also published articles in select International, peer-reviewed journals. Her MPhil dissertation dealt with

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ecological and familial concerns in select young-adult fiction. She currently pursues her PhD in Mexican-American literature. Her areas of interest include ecocritical studies, border studies, American-Ethnic literature and Indian literature.

An Eco-critical Reading of the Historical Narratives on the Global Opium Trade in Amitav Ghosh's *Smoke and Ashes*

Hutulu Dasai

Abstract:

While Climate change has a wide range of diversified and far-reaching effects on humanity, causing significant damage to the planet's ecosystems, economies, and social systems. Looking at the historical narratives of colonial rule becomes crucial in understanding the dynamics of geopolitics. This paper examines how Amitav Ghosh's *Smoke and Ashes* tells the story of the colonial opium trade in India under British rule during the eighteenth and nineteenth centuries. Ghosh traces the historical impact of the colonial opium trade in India and how trade networks intersect with national and global levels that continue to influence today's modern globalization. It is evident that colonialism has contributed to the advancement of global trade networks, driven by the economic interests of the colonial mindset that have boosted their economic systems. However, it is imperative not to ignore the fact that colonial attitudes have often exerted their power to suppress the native lands that have endangered the indigenous cultures and nature through modes of exchange of valuable commodities, including spices and opium. This paper will examine how the text challenges the colonial dominance and the hidden histories of opium trade that have promoted global capitalism and its repercussions on the environment. This paper will use the theory of Environmental ethics as a framework to look at the ethical responsibility and moral considerations that urge us to reflect the anthropogenic activities and the long-term implications of these actions.

Keywords: Capitalism, Colonialism, Climate Change, Environmental Ethics, Globalisation.

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Bio-note:

Hutulu Dasai is a research scholar in Humanities at Christ University, Bangalore, India. She hails from an indigenous community (Naga) and intends to use the knowledge gained from her research on environmental issues to create awareness within her own community. Cultural studies, Eco-criticism, and Postcolonial studies are some of her areas of interest.

‘Staging Resistance’: A Critical Exploration of Mahesh Dattani’s play *Thirty Days in September*

Miss Prerona Das & Mr. Arif Ahammed

Abstract:

Theatre, as one of the most appealing and effective literary mode, has been serving as a strong medium for resistance against various sorts of injustice from a very early stage of its existence. Theatrical performances on the stage have been used not only to dissent or to resist or to question the hierarchy of political power and the by-product of it (oppression) but also to put discriminating socio-cultural norms and taboos under serious scrutiny with the aim of destabilizing their age-old foundation. The case of Indian English drama is not exceptional. The early Indian English dramas did take up a variety of issues ranging from resisting or challenging the mighty colonial authority, questioning the societal transgressions from traditional values and practices and exploitation on the basis of gender identity. We do witness a striking evolution of Indian English dramas in various aspects like selection of themes, their production and stage performance in changing spatial and temporal dimensions but their effectiveness and appeal as mode of resistance remains the same where socio-culturally imbibed and perpetuated power structures or hierarchies are put under immense scrutiny thereby jeopardising their so far unshaken social base. Mahesh Dattani is a contemporary Indian English playwright who has questioned various social taboos like child sexual abuses, rights of gay, transgender and disabled people through strong stage performances accentuated

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with innovative dramatic device like split stages. This paper will examine how Dattani, in his play “Thirty Days in September”, has staged the taboo issue of child sexual abuse and how it has been resisted through the method of close textual analysis with critical framework of various resistance theory and Foucault’s conceptualization of power.

Keywords: Resistance, Power, Hierarchies, Destabilizing, Dramatic Device, Questioning.

Bio-note:

Prerona Das, originally hailing from Assam and currently residing in Hyderabad, is a post graduate in English Literature from The English and Foreign Languages University, Shillong Campus. She completed her B.A in English Literature from Dibrugarh University of Assam. She is currently working as an Assistant Professor at H&S department of MLR Institute of technology; Hyderabad and teaching communicative English to B. tech first year students. Her research interest lies in Diasporic Literature, Insurgency Narratives from North-East, Trauma Narratives, Migration Literature and Cultural Studies. Her aim is to throw light on the sufferings of people inflicted by various reasons like insurgency, partitions, migration, forceful eviction etc.

Arif Ahammed, originally hailing from West Bengal and currently residing in Hyderabad, is a post graduate in English Literature from Maulana Azad National Urdu University. He is also a research scholar in University of Hyderabad. He completed his B.A in English Literature from Burdwan University. He is currently working as an Assistant Professor at H&S department of MLR Institute of technology; Hyderabad and teaching communicative English to B. tech first year students. His research interest lies in Diasporic Literature, migration, cultural studies etc.

The Identity Crisis in Postcolonial Novels

Dr. Piyali Gope & Ms. Shormita Bose

Abstract:

In this research, the topic of identity in postcolonial literature will be explored. The concept of identity has become more prominent in the modern world as a consequence of the rise in immigration, hybrid states, and the building of nations with various cultural diversity. The research will present those theorists' arguments relating to the problem of identity in the

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postcolonial world and how they viewed and presented their ideas about expanding identities in formerly colonized countries and immigrants from these countries who suffered from having to deal with the diasporas and the dilemma of having difficulty constructing their identities. The paper will focus on postcolonial novelists, especially authors from erstwhile British colonies like Tayeb Salih, Sam Selvon, and V.S. Naipaul. Novelists uncovered and expressed the conditions of identity crises that occurred in the postcolonial period, much as postcolonial theorists saw the concept of identity as one of its key subjects for discussion. The method will entail the application of postcolonial theories to the works of the aforementioned novelists.

Keywords: Postcolonialism, Identity, Hybridity, Mimicry, Orientalism.

Bio-note:

Dr. Piyali Gope is an Assistant Professor of English at Noida Institute of Engineering and Technology with a passion for research in various areas, especially feminism. She earned her PhD. in English Literature from Amity University and has since dedicated her career to exploring feminism, ecofeminism, post-feminism, contemporary studies, and others

Throughout her academic journey, Gope has authored numerous articles and contributed to research in the field of feminism. She has presented her research at international conferences and has been recognized for her contributions to the field.

Shormita Bose is an enthusiastic researcher. She works as an Assistant Professor of English at Noida Institute of Engineering and Technology, Greater Noida. She is pursuing a Ph.D. in English from GLA University, Mathura. She has completed her Graduation and Post-Graduation from the University of Allahabad, Prayagraj. She is keenly interested in the fields of gender literature, feminism, and contemporary literature. She has published many articles, research papers, chapters, books, and poems. She has published her own edited book *Women and Queers: The Marginalized Gender*.

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Homo Sacers in the Homeland: Tracing the Testimonies of Non-Belonging

in Annie Zaidi's *Bread, Cement, Cactus*

Hridya Joly

Abstract:

This paper examines the testimonies mapped out in Annie Zaidi's *Bread, Cement, Cactus: A Memoir of Belonging and Dislocation* through a biopolitical lens. Being a memoir and reportage that archive the author herself and other liminal beings of the era, who are fostered only to be permanently disavowed and erased, its diverse narratives embody the biopolitical formulations of Foucault and Agamben. To get grips with history on a personal and political level, the book frames several contexts of divisive governance that etched injustices: upon the partition of India, the forfeit of secular grounds, on harming the fragile environs, the ethnic and indigenous, on genders, and crucially, on survival. Anecdotes, folktales, genealogies, memories and reflections serve as windows for analysis of forces that assure subjection and shape the contemporary Indian scenario across its geographical, socio-cultural and political landscapes.

This thesis probes into how these pivotal forces for regulation and control seize the materiality of existence in terms of their body, sexuality and race as power over life. The key terminological duo of bare life (*zoe*) as the biological counterpart and political life (*bios*) attain significance here. The victims resonate with the figure of the *homo sacer* who dwells in the zone of indistinction between natural and political life as one who may be killed but not sacrificed. It subverts the archetype that home is always to belong, and proves in paradox, it is

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sometimes a contestation of rest and riot, familiarity and estrangement, identity and confusion. Thus, by engaging with the debates on citizenship, migration and focusing on bare life into which some are reduced, the paper explores the issue of belonging and non-belonging as an interface between life and death.

Keywords: Citizenship, Migration, Anecdotes, Folktales, Genealogies, Memories.

Bio-note:

Being a post graduate in English Literature and having worked as a teacher of English in various educational institutions in Kerala, Hridya Joly now aspires and prepares for research. She has authored papers and articles titled "Biopoliticizing Gender", "On Subverted Ideals of Peace", "Bounds, Borders and Belonging", "Be Rooted yet Rise" among others that have been featured nationally and internationally. With interests in teaching, writing and reading, she finds literature as the best connect to oneself, to others and to all that goes around.

The Costly Thinspiration: Abreacting Bulimerexic Experiential Realities through Graphic Narration as portrayed in Nadia Shivack's

Inside Out: Portrait of an Eating Disorder

Ms. R. Monisa & Dr. V. David Arputha Raj

Abstract:

Children and adolescents, of the present age, are much conscious about their body constructs. There arises a dissatisfaction, denial and insecurity about their bodies, when they gauge themselves with societal paradigms. In order to confirm to ideal body standards set by society, they resort to self-taxing unhealthy practices, such as starving or bingeing and purging to achieve the externally-pressed goal. This pushes them to be victims of eating disorders. One of the most common eating disorders is Bulimia nervosa, where the individual frenzily 'binges without control and then purges to relieve the excess calories.' The individual goes on to traumatize himself/herself corporeally as well as

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cognitively, to the point of saturation and then, badly seeks a way of escape from the monstrous pain that he/she has put himself/herself into. Under such a juncture, one avenue that can serve as a ray of hope from the tunnel of illness is 'expression through externalization of the gnawing suffering.' This article, by taking into account Nadia Shivack's *Inside Out: Portrait of an Eating Disorder* – a graphic novel on Bulimia nervosa, explores how externalisation of physiological and psychological agony can be achieved by giving the 'aching experiences a visuality,' through iconographically flexible narratives.

Keywords: Eating Disorder, Bulimia Nervosa, Externalisation, Graphic Novel, Pictorial Embodiments.

Bio-note:

Ms. R. Monisa is a UGC - Junior Research Fellow, currently pursuing her Doctoral Programme in Health Humanities at the Department of English and Foreign Languages, Bharathiar University, Coimbatore. She hails from Tamil Nadu, India. Her thirst to explore the vital intersection between literature, medicine and healthcare, drives her to work on the role of literary pathographies and iconographic narratives in the alleviation of trauma in gender-related perturbations. She has presented papers at International Conferences and Seminars on the topics of eating disorders and pregnancy and childbirth. She is currently investigating the areas of Tokophobia, Labour Dystocia and Childbirth-induced Post Traumatic Stress Syndrome and their corresponding literary contributions from victim authors to gauge their experiential realities.

Dr. V. David Arputha Raj is an Assistant Professor of English in the Department of English and Foreign Languages, Bharathiar University, Tamil Nadu. He has a research experience of eight years with areas of specialisation in English Language Teaching Research Methodology, Disability Studies, Cultural Studies, and Personality and Skill Development. He has authored four books and edited three books so far.

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Spectral Crises and the Hauntological Turn in Amitav Ghosh's *Gun Island*

Mousumi Ray

Abstract:

My paper swerves from the accustomed interpretation of Amitav Ghosh's *Gun Island* (2019) as essentially a cli-fi, to contend that the novel locates 21st century crises within an aggregate of "derangements" - refugee/immigrant crises, xenophobic hypernationalism, international human trafficking, and organ trade mafia, wherein climate-crisis is one amongst this litany of disasters, whose closest analogues are medieval slave trade, genocides, inquisition, and colonial ecological devastations, which gridlock us within revenant oppressive patterns, inflecting an uncanny apocalyptic "cancellation of all future" onto our tempero-existentiality. *Gun Island* flags as the wellspring of our disasters, disavowed, disarticulating systemic habitus, as conspiratorial acts that diminish certain beings into "living deads" (Pereen, 2014), as disavowals disappear them from orders of knowledge-making, thus, vapourising them from archives and resolutionary processes. Ghosh foregrounds our *being-in-the-world* as haunted by such systemic "ghosting," thereby situating, I argue, our crises in a hauntological slot. Hauntology (haunted-ontology), a Derridean conceptual tool (*Spectres of Marx*, 1994), acknowledges the *realness* of the spectral (not cliched ghosts but the invisibilised), in the "name of justice." It harnesses the spectres' destabilisations of seen-unseen, spatio-temporal dichotomies, to situate existentiality within a "heterodidactics of life and death," (*Spectres*), whereby death, "is not simply a dead or a missing person *but a social figure...*" (Avery Gordon, 2008). *Gun Island* coalesces the living and the dead; past, present, future, and multicultural knowledge systems; liquifies spatio-cultural separatedness, to limn contemporary disasters as deathless real processes which, like "a ghost never dies, it remains always to come and to come

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back” (*Spectre*). It counters hegemonic spectralisations by attesting the spatio-temporal intimacy of all beings- “sasagara basumati” (oceaned earth); qualified by a collective desire for equality for all, thus intuiting Derrida’s “new internationalism” (1994). This paper therefore remarks *Gun Island*’s response to our crises, through its hauntological turn.

Keywords: Crises, Spectres, Future, Hauntology.

Bio-note:

Mousumi Ray, is Associate Professor in the Dept. of English, ARSD College, University of Delhi. She is currently pursuing her PhD from Shiv Nadar University. Her areas of interest are Popular Fiction, Modernism, and Film Studies. Her publications include essays on Popular culture, Virginia Woolf, Emily Dickinson, Detective Fiction, as well as book reviews. She has presented papers on national and international conferences as well as in invited lectures in various universities/organisations. She is an Ambassador of Peace prize awardee.

Speculative Narratives: Exploring the Interplay of Memory and Trauma in Nnedi Okorafor *Who Fears Death* and Bethany C. Morrow *Mem*

Sonal Dutt & Dr. Parul Mishra

Abstract:

Memory and trauma have been extensively studied throughout different disciplines, both separately and in conjunction with each other. Traumatic events, be they physical, psychological, or emotional, have been documented in studies to cause lasting effects on a person's memory. Memory loss, memory distortion, intense memory flashes, etc., are some of the ways trauma affects memory. During a time of crisis—which can be defined as a situation which is unpredictable, disruptive, and has the potential to cause lasting harm—trauma can have significant effects on an individual, a community, or even society. The speculative fiction genre offers a unique platform to explore the interplay of memory and trauma during times of crisis. Through speculative narratives, which involve dystopian regimes, apocalyptic worlds, alternate realities, and likewise, where writers have been able to understand the effects of different traumatic events on the memory of an individual or a community. Exploring trauma through

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speculative perspectives aids in a safe and controlled exploration of extreme scenarios to gain insight into human behaviour and experience during a crisis. The present research aims to explore how memory and trauma interact during a crisis through a speculative lens, particularly in the select texts of Nnedi Okorafor *Who Fears Death* and Bethany C. Morrow *Mem* showcasing the implementation of theories while analysing the texts and their depictions of trauma and crisis.

Keywords: Memory, Trauma, Speculative Fiction, Apocalyptic Fiction, Identity Crisis, Memory Studies.

Bio-note:

Sonal Dutt is a Research Scholar at the School of Humanities, Social Sciences & Education, GD Goenka University, Gurugram. Her research interests include speculative fiction, gender studies, memory studies, and queer studies.

Dr. Parul Mishra is an Associate Professor at the School of Humanities, Social Sciences & Education, GD Goenka University, Gurugram. She is an expert in British and Indian Drama, English Poetry, Classical Literature, Diaspora Literature, and Communication Skills with a background in English Literature. In addition to her current role, she is also performing the duties as an Academic Coordinator of the University.

Can the author be “dead”? : Contesting the “death of the author” in Dalit Literature

Dr Miruna George & Aazhi Arasi A

Abstract:

- Dr Miruna George and Aazhi Arasi A

Two “deaths” that can be said to define western modern thought are those of a God and an Author. Friedrich Nietzsche’s famous proclamation “God is dead” in the nineteenth century was followed by Roland Barthes’s essay “The Death of the Author” in 1968. Schools of New Criticism, Structuralism, Post Structuralism and Reader Response emphasized on the “autonomous” nature of the text and insisted that inscribing an author would narrow down the

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scope of the text and the subjectivity and intentionality of the author would hinder any kind of free play. “Existence precedes essence” not only was important for Jean Paul Sartre’s existentialism but also became instrumental for reading texts without taking into account the overbearing presence of a creator - transcendental god/author figure.

The intended paper would take on a socially conscious approach and examine the implications of the “death” of the author from a political perspective and contest it in the domain of subaltern writings with special attention to Dalit literature. The theoretically freeing “death” of the author runs contradictory to the very agenda and purpose of the subaltern writings which is to provide the authors power, agency, autonomy, an honourable sense of identity and respect that have been denied to them by an oppressive hierarchical society. As (counter)responses to mainstream dominant Savarna literatures, lowered caste people use ‘writing’ as a political tool to advocate for social change. It is in this light that the paper wishes to challenge the post-structuralist proposition and argue that the author figure cannot be considered “dead” in the context of Dalit literature.

Keywords: Dalit, Social Change, Post-Structuralist, Proposition.

Bio-note:

Dr Miruna George is an Associate professor in the Department of English at Stella Maris College, Chennai. She received her Ph.D. in 2011 for her doctoral thesis on the plays of Mahesh Dattani. Her areas of specialization are Postcolonial Studies and Gender Studies. Her areas of interest are Drama, Indian Writing in English, East and South Asian Literature and American Literature. She is a research supervisor for eight doctoral candidates. Her book *Interrogating Subalternity and Liminality in Select Plays of Mahesh Dattani* was published in 2021.

Aazhi Arasi A is a Junior Research Fellow in the Department of English, Stella Maris College, Chennai.

**Between Spectral Existence and Wasted Lives: Exploring the Crisis of Gulf
Diaspora in Indian Migrant Literature**

Atul Mishra

Abstract:

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India boasts the world's largest diaspora, with a significant presence in the Gulf region, catalyzed by the Arab states' oil boom in 1970's. This migration has witnessed the transition of diverse nomadic desert groups into affluent modern Gulf states, occurring in phases influenced by economic fluctuations and host country immigration policies. A substantial segment of Indian migrants in the Gulf, often engaged in low-skilled or labor-intensive employment, grapple with marginalization and social invisibility, existing on the fringes of the Gulf's affluence. Despite the Gulf's glamorous facade and extravagant lifestyle, the distinctive nuances of Indian immigrants' encounters remain conspicuously absent from mainstream Indian literature. These migrations are typically temporary, subjecting the Indian population in Gulf countries to a spectral existence, as they are primarily present on temporary work visas with eventual departure requirements. This paper will examine the Kerala Literary Academy Award winning novel *Goat Days* by Benyamin through the lens of theoretical frameworks such as 'Spectral metaphor' and 'Wasted Lives' to examine the crisis experienced by individuals enduring an inhumane environment. This paper will reflect upon the representation of Indian migrant in the novel as ghost and more particularly to analyse the use of the ghost figure and of the 'spectral metaphor', as Peeren calls it. Focusing on the experiences of the protagonist of the novel, Najeeb, an Indian migrant laborer in the Gulf, the paper will explore the production of 'human waste' - or more precisely, wasted lives, the 'superfluous' populations of migrants, refugees and other outcasts within the novel to explore the profound human cost of economic migration. The paper will also offer a nuanced perspective on the interplay between literature and pertinent social issues, prompting readers to contemplate the value of every individual, irrespective of their circumstances.

Keywords: Gulf Diaspora, Indian Migrant Literature, Living Ghost, Spectral existence, Wasted Lives.

Bio-note:

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Atul Mishra is a PhD Research Scholar at the Department of English, Banaras Hindu University. He is working on Indian Gulf Diasporic Narratives of Migration for his PhD dissertation. His area of research interests includes Diaspora Literature, Gender Studies, Nationalism, Postcolonialism and Trauma Studies.

From Crisis to Consciousness: Ecocritical Perspectives in Pankaj

Sekhsaria's *The Last Wave*

Ayan Mondal

Abstract:

The Andaman and Nicobar Islands serve as a microcosm of global environmental concerns, where climate change, habitat degradation, and invasive species pose existential threats to the indigenous inhabitants, the Great Andamanese. Employing ecocritical analysis, this paper shall examine how Pankaj Sekhsaria portrays the islands as both a symbol and a victim of ecological crises. It delves into the nuanced relationships between humans and their environment, illustrating how cultural and ecological identities are intertwined. The paper aims to explore the extractivist policies after the advent of the British colonizers in the Andamans, and how it led to the extirpation of jungles and wildlife. Sekhsaria persuasively demonstrates how the collapse of the British Empire and the Independence of India did not mean much to the indigenes in the islands. It, rather, proved to be a transfer of power between two colonial regimes. Upamanyu Mukherjee in his book *Postcolonial Environments* propounds that the 'post' in 'postcolonialism' marks a shift in the mode of colonialism where the conditions we are currently living in is highlighted by an intensified exploitation of humans and non-humans in the name of globalization and development.

This paper shall engage with the ecocritical framework to reveal how Sekhsaria's *The Last Wave* offers a poignant commentary on the pressing issues of our time. It highlights the urgency of recognizing the intersectionality of crises, where ecological, cultural, and social

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challenges converge. By exploring the novel's portrayal of crisis and ecocriticism, this research contributes to a deeper understanding of the intricate relationships between literature, environmentalism, and the human experience in the context of the Andaman and Nicobar Islands, ultimately advocating for greater environmental awareness and social justice in the face of ecological peril.

Keywords: Crisis, Ecocriticism, Environmental Consciousness, Neo-Colonialism, Resistance.

Bio-note:

Ayan Mondal is a Research Scholar in the Department of English, Banaras Hindu University. He has completed his Bachelor's and Master's degree from St. Xavier's College, Kolkata. His research interests include Ecocriticism, Ecofeminism, Postcolonialism and Gender Studies

Anthropocene as A Cultural Concept and Its Aesthetic Dimension(S)

Denis Maraž

Abstract:

Although the concept of Anthropocene with its central premise of human impact on ecosystems and climate change aims at triggering innovation and action in the sense of transformation of political-economical system and socio-ecological relations, it has nevertheless revealed society's sensual and mental schemes that brought us where we are in the first place. This schemes in function of providing humans with essential cognitive architecture show us three interrelated building blocks of for future oriented action. On one hand, there is notion of "we"; who are "we", the humans that caused the collapse of natural equilibrium? On the other hand we are dealing with nature, real existing multispecies ecologies and, at the same time, discursive construction of nature as is seen from humans point of view. One of the threads that connects and intertwines them is the apocalyptic urgency. Since the perception of taking care of ourselves and environments around us is growing, one would expect that action should not be in question.

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What is happening is quite the opposite and we will argue that the answer for the present condition lies in the understanding of the three building blocks mentioned above. Following Hartley and his understanding of the Anthropocene primarily as a cultural project we will dwell into shortcomings of the concept to show that with its narrative aesthetically closes the space for action instead of opening it. Leaning on Moore's concept of world-ecology we will show how current views on nature prevent us from reconstruction of our essential relation with it. To design the tangible praxis we need to decolonize our notions of human, nature and relation(s) among them respectively. One of the crucial faculties in this undertaking is imagination.

Keywords: Anthropocene, Narratives, Decolonization, Socio-Ecological Relation(S), Imagination.

Bio-note:

Denis Maraž is a PhD candidate (Faculty of Social Sciences, University of Ljubljana, SLO). His research interests span from socio-ecological transformations, social and environmental transitions, the design of public policy-making processes with a focus on bottom-up approaches to the intersections between art and ecology. In the last 7 years he worked as an action researcher in the environmental policy-making process. He is co-founder of political-ecological edition Oikos at Journal for the Critique of Science, editor and translator of core literature in the field of (critical) political ecology and green political theory. He co-designed and co-organized International Summer School of Political Ecology.

The Ecological derangement in Amitav Ghosh's *The Hungry Tide*: What are We up to?

Dr. Garima Jain

Abstract:

The Hungry Tide is a 2005 novel by the Indian author Amitav Ghosh. Evoking the aftermath of the deadly 2004 Tsunami in the Indian Ocean that devastated the entire area, *The Hungry Tide* takes place primarily in the Sundarbans, a massive mangrove forest that is split between

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West Bengal in India and Bangladesh. Containing tigers, crocodiles, and various other predators, it serves as a dramatic backdrop for Ghosh's story of the environment, faith, class structure, and the complex history of India in terms of colonialism and sectarian conflict. Like all of Ghosh's novels, *The Hungry Tide* contains a wide array of characters and settings that intersect throughout the novel. Ghosh in his work *The Great Derangement: Climate Change and Beyond* has made painstaking efforts to tell the world of the future perils humanity can face caused by climate change and global warming. He has also explained how difficult it is to portray convincingly such catastrophic incidents in a fictional work. *The Hungry Tide*, this way, rocks on high heels as it makes us believe how sensitive the regions like Sundarbans are due to notable rise of sea-level during past two decades. Ghosh directly hints in *Great Derangement* that cities like Kolkata, New York and Bangkok are in constant danger of being submerged into water. The catastrophic tsunami of December 25, 2004 in Southeast Asia caused by an earthquake which claimed more than two lakh lives in fourteen countries especially Indonesia, Sri Lanka, India and Thailand gets a kind of real picturization in the tsunami depicted in *The Hungry Tide*. This research paper is an attempt to locate the crisis in the selected novel on the levels of ecology, man-animal dichotomy, identity and state politics.

Keywords: Ecology, Sundarbans, Identity.

Bio-note:

Dr. Garima Jain is currently posted in Govt. M.S.J. College Bharatpur, Rajasthan as an Assistant Professor in English with nearly 15 years of teaching experience of UG and PG classes of English literature. She did her doctoral research on cosmopolitan consciousness in the novels of Amitav Ghosh and Zadie Smith. She has presented papers in various national and international conferences and has publications in national and international journals. She has edited two books which are prescribed for UG students of Maharaja Surajmal Brij University, Bharatpur, Rajasthan and authored two books in areas of English Literature.

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Women and the Crisis of Compulsory Emigration: A Cultural Study of 'Jakdi' Folksongs

Puneeta

Abstract:

Throughout their evolutionary history, human beings have faced the crisis of migration due to pull and push factors of better job opportunities, political turmoil, climate change, amongst others. Apart from these factors, for centuries the female sex has been forced to compulsorily emigrate from their homes in intensely patriarchal societies, like that of the state of Haryana in India, based on their gender.

This paper tries to understand how the compulsory emigration of the female sex makes their whole lives crisis ridden, through their various subject positions of a daughter, a sister, a wife, a lover, and a daughter-in-law. This will be done by looking at women's own perspectives on their forced migration, vis-à-vis their various subject positions. This insider perspective of women will be seen by a cultural study of the Haryanvi women's folk song genre of 'jakdi'. These 'jakdi' songs will also be made accessible in this paper to a wider worldwide audience, through original translations of these songs from Haryanvi to English.

Right from their birth, women are brought up keeping in mind their compulsory future emigration after marriage. This affects their resource allocation in childhood, as well as their entitlement to natal inheritance after marriage. In the marital house, women make significant contribution to the economy through their labour, without having any significant status in the household. Haryanvi women reflect on these issues in the 'jakdi' folk songs, and hence the 'jakdi' genre is a literary response to a situation of social crisis. This paper attempts to discuss this permanent devaluation of women resulting from the crisis of gender-based migration, through women's own perspectives in 'jakdi' songs.

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Keywords: Crisis of Migration, 'Jakdi', Folksongs, Cultural Study, Gender, Marriage, Subject-Positions.

Bio-note:

Puneeta is a doctoral research candidate in the English department, at the Central University of Rajasthan. She has a B.A. (hons.) degree in English literature from Lady Shri Ram College in Delhi University and a masters in English literature from Hansraj college in Delhi University. She believes that education should enable us to understand and reflect upon our personal and social values; and make us at peace with ourselves and the society. Through her academic career, she aspires to make a positive contribution to the society.

Manqoos Moulid: A Literary Resurrection Amidst Adversities - An Exploration of Malabar Muslim Ritual Practices in Times of Crises

Muhammed Aslam

Abstract:

In times of crises, the fabric of our lives, often taken for granted as immutable, undergoes dramatic transformations, giving rise to profound social changes. This research paper delves into the intricate tapestry of ritual practices among Malabar Muslims, focusing on the enduring role of Manqoos Moulid in times of epidemics and pandemics that have affected the Malabar region since its composition. Composed as a eulogy of Prophet Muhammad by Sheikh Zainudheen Makhdoom during the outbreaks of infectious diseases in the fourteenth and fifteenth centuries, the Manqoos Moulid became a spiritual remedy for believers seeking solace amidst adversities. This paper traces the evolution of the Manqoos Moulid's practice, its transformative impact on the Malabar Muslim community, and its enduring relevance during subsequent crises, including the recent Covid-19 and Nipah virus outbreaks. Employing a multidisciplinary approach encompassing history and anthropology, this study sheds light on the dynamic interplay between religious practices and societal responses to crises, unveiling

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the profound cultural significance of the Manqoos Moulid within the Malabar Muslim community.

Keywords: Moulid, Malabar, Crisis, Literature.

Bio-note:

Muhammed Aslam TC is a junior scholar currently pursuing a Master's degree in History and Archaeology at the Central University of Karnataka, India. He holds a Bachelor's degree in Islamic Revealed Knowledge from Jamia Madeenathunnur, Poonur, Calicut. His academic passions encompass trans-oceanic history, anthropology, archaeology, and their intriguing intersections with the intangible realms of human experience.

Of Ownership and Rights of the Subaltern: The Multifacetedness of Crises in *Aranyer Adhikar* (1977) and *Kantara* (2022)

Sudipta Dutta

Abstract:

One of the most urgent inquiries that postcolonial studies can confront pertains to the concept of 'ownership.' Innately, human beings exhibit a proclivity for wielding power, often emulating traits reminiscent of colonizers and usurpers. In the contemporary landscape, consumer capitalism, akin to a modern Goliath, poses a formidable threat to appropriating intellectual creations. Simultaneously, the enduring socio-cultural quandary of dominion over one's physical and intellectual existence notably persists in contemporary India as well. It is now almost an urgent task for an author and a researcher in the social sciences to create and locate texts that are invariably challenging the power dynamics fueled by the appropriation and monopolisation of knowledge system and money.

The 2022 Kannada blockbuster, *Kantara* transcends the 'South Indian Cinema' stereotype, delving into profound questions surrounding ownership of the human body, mind

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and land. Subterranean themes of pantheism, casteism, and subaltern livelihood further accentuate the gravity of these ownership dilemmas. Utilising Mahashweta Devi's 1977 novel *Aranyer Adhikar* (Rights over the Forest) as a foundational reference, this research work endeavours to study both the texts as narratives of crisis, where the word 'crisis' contains historical, legal, social, and political dimensions. From a postcolonial lens, this paper will also attempt to find out how, for the subalterns, crises of basic human rights in the struggle for existence, tie the common threads of the multicultural and multiethnic Indian nationhood between the two different geopolitical entities. This research will also look forward to addressing the questions of ownership from an ecocritical point of view and will examine how capitalism can be a great threat to ecological rights.

Keywords: Crisis Narratives, Ecocriticism in Indian Literature and Cinema, Subaltern Rights, Ecocriticism and Colonization of India, Ecology and Capitalism.

Bio-note:

Sudipta Dutta is a visiting lecturer at the Department of English, Derozio Memorial College, West Bengal. He completed his postgraduation from the Department of English Literature and Language, West Bengal State University as the gold medalist with the first-class first rank. He has multiple publications to his name in forms of UGC CARE enlisted journal articles and book chapters. He has also been presenting research papers at various international and national seminars, webinars and conferences since his undergraduate days. He is also a part of the technical committee at Centre of Studies in Gender, Culture and Media, West Bengal State University.

Identity Crisis as Intergenerational Trauma Progeny in Shafak's *The Island of Missing Trees*

Inas LAHEG

Abstract:

The current study seeks to highlight the role of magical realism as a literary technique in communicating and processing the neurosis of intergenerational trauma to overcome the

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protagonist's identity crisis in Elif Shafak's novel, *The Island of Missing Trees*. In her latest novel set in between Cyprus and the UK, the Turkish-British novelist pictures Ada's identity confusion as a progeny of repressed collective memories and traumas. Shafak funnels such a psychopathological load through inserting magical realism as a medium to convey and likewise liberate such a repression. To unearth and surface the traumatic repression that was intentionally subdued into the abyss of oblivion, this analysis brings about the conception of uncanny as theorized by Sigmund Freud, for whom the unconscious construction of the psyche is asserted as the engine behind one's fluid identity formation. Accordingly, Shafak incorporated an uprooted talkative fig tree, to voice traumatic narratives and surface the buried alive psychic accumulations that have been quietened and evaded by Ada's parents for years. Even though such a plant has been a displaced outgrowth of a small branch from the original tree, its perseverance of the mother tree memories incarnates Ada's belief of collective memory as an inevitably inherited legacy.

Keywords: Collective memories, Identity crisis, Intergenerational trauma, Magical realism, Uncanny.

Bio-note:

Inas LAHEG is an Azerbaijani government funded scholarship holder and a second year PhD student in the Department of foreign languages and philology at Azerbaijan University of Languages. She holds a MA in English Literature and Civilization. Her research foci are pertinent to postcolonial criticism and women diasporic studies. Her PhD dissertation is mainly based on the aspects of alienation, hybridity and displacement in the writing of postcolonial and diasporic contexts that are relevant to the former British colonies literature. Notably, "Cultural Identity Crisis in Tsitsi Dangarembga's novels" is a chapter from her PhD dissertation.

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The Civilisational Crises and the Decolonisation of the Mind: A Study of Rabindranath Tagore

Nilanjan Banerjee

Abstract:

Rabindranath Tagore (1861-1941), the renowned author had delved into diverse ideas in his life, and one central idea has been the decolonisation of the mind keeping in view the crises in the nations and civilisations around him. He was critical on blindly imitating others and stressed on the need to look into the specific contexts and act accordingly. This makes possible to open up a multiplicity of ideas for practice in the various regions, with each region looking into its crisis and trying to find solutions with its own historical and contextual standpoints.

Tagore is known to have taken a critical stand on nationalism, but that nationalism is not devoid of what constitutes a civilisation, and for Tagore, India's own position as a civilisation makes nationalism a difficult project to achieve here, thus highlighting the specific circumstances in which India find itself. The model of nationalism, a Western import for Tagore, is not suitable for him in the Indian context. However, specificity is blended with a universal humanism which provides for a dialogue between the East and the West. Thus, a decolonisation of the human mind is not just looking into native contexts, but rather freely navigating through ideas with a sense of freedom that ought to be universal. The present study will look into these aspects with close readings of certain relevant selected writings of Tagore, where civilisational crises, yet taking cues from one's own contextual histories to solve the crises, while using the freedom to also look for ideas from elsewhere are found. Notable texts to be studied include *Nationalism* (1917) and *Crisis in Civilization* (1941), among others.

Keywords: Rabindranath Tagore, Decolonisation, Civilisation, Civilisational Crises, Contexts; Universal Humanism, Nationalism, History.

Bio-note:

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Nilanjan Banerjee is currently pursuing his PhD in Political Science from the University of Hyderabad, and is currently in fifth year. He completed his MA in Political Science from Banaras Hindu University. His area of research includes the ideas and involvement of Rabindranath Tagore in new and emergent social formations in colonial Bengal during Tagore's time. His interests include Political Theory, Indian Political Thought, Bengal Renaissance and its relationship with the broader Indian History. He belongs to Siliguri in West Bengal.

Dancing with Archetypes: Chham Performances as Spiritual Expressions in the Himalayan Regions of India

Tenzin Nyima Bhutia

Abstract:

The Chham or the masked dance, also known locally in Sikkim, Darjeeling, and the surrounding hills as "Gumba Tamasha" (where Gumba means monastery and Tamasha means drama), is a vital and active aspect of Tibetan Buddhism. Through the visual and performative medium of chham dance, the rich tapestry of Buddhist teachings, stories, and cultural traditions is presented to both the devout and the lay. By illuminating incidents from Buddha's life, the triumph of good over evil, and the summoning of blessings and protection, it conveys the essence of Buddhism with each having a unique symbolism and choreography that can range from calm depictions of compassionate deities to ferocious demonstrations of wrathful protectors, most of which the ordinary devotees are oblivious of. The study investigates how universal archetypal themes like the hero's journey, good and evil, the transformational power of masks, death, rebirth, bardo, and the sacred balance of opposites are reflected in Chham dances from Sikkim and Darjeeling. The masks themselves stand in for a potent identity and transformation archetype, expressing the never-ending pursuit of enlightenment. This study divides the numerous varieties of Chham dances into subcategories based on themes, deities, and ritual goals, while highlighting its various forms, and the challenges it faces within the

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context of Tibetan Buddhism. This study opens the door for further investigation and efforts to conserve this priceless legacy by illuminating the intricate nature of Chham dance and its major role in the spiritual and cultural life of the region. This research dives into the fascinating world of Chham in the hills of Darjeeling and Sikkim which makes it the perfect location to investigate the profound archetypal elements contained within the tradition. This research reveals the complex web of archetypal elements woven within Chham's performances by drawing on fieldwork, anthropological studies, and performance analysis.

Keywords: Chham, Masked Dance, Tibetan Buddhism, Bardo, Darjeeling, Sikkim.

Bio-note:

Tenzin Nyima Bhutia is a PhD scholar of English at Sikkim University, Gangtok. She holds a Bachelor's and Master's degree in English from Jadavpur University, Kolkata, India, and furthered her academic journey with an M.Phil. in Comparative Literature from the same prestigious institution. With a profound passion for research, her work focuses on the intriguing realms of rites, rituals, customs, and traditions, as well as the rich tapestry of folklores and oral narratives within Tibetan Buddhism, specifically in the Eastern Himalayan regions of India. Her academic pursuits reflect a deep commitment to preserving and understanding the cultural heritage of this unique region.

Flowers of Liberation: Unearthing Tagore's Ecofeminist Odyssey in *Red Oleanders*

Brindha B

Abstract:

Rabindranath Tagore's 'Red Oleanders' stands out as a curious hybrid of myth and irrepressible social conscience. The play not only explores the complexities of human existence but also exhibits intense ecofeminist insights. This paper thus aims to view the celebrated work from

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an ecofeminist point of view analysing the intricate interplay of gender dynamics and environmental degradation. Ecofeminism locates itself as a theory as well as a movement that bridges the gap between feminism and ecology creating a unified praxis to end all forms of dominance. Ecofeminism points out that the association between women and nature has been used to exploit both the arenas by the patriarchal society. Tagore's play highlights this ruthless exploitation of nature and women through the character Nandini, the protagonist of the play who has been drawn into an oppressed mining community in hope to find her lost lover. However, after entering she ends up supporting the subjugated miners and the workers fighting against the autocratic establishment. Tagore's Nandini slowly emerges as a symbolic representation of ecofeminist ethos. The red oleanders that she wears around her neck transcend mere symbolism and represent her resilience during the time of adversity mirror the nature's endurance, tolerance and power of regeneration against the man-made atrocities. The play ends in Nandini's eventual defiance, culminating in her self sacrifice, reflects Tagore's idea of true freedom and emancipation. Through this play Tagore subtly criticises the patriarchal structure that perpetuates environmental degradation and exposes the inherent link between the subjugation of women and depredation of the nature, highlighting the need for a universality of outlook by understanding that all the beings - human and non-human are pervaded and permeated by the same life energy, - the 'Jivan Debata'.

Keywords: 'Red Oleanders', Ecofeminist Ethos, Emancipation, Jivan Debata.

Bio-note:

Ms. Brindha B, is a committed research scholar at Sri Sathya Sai University for Human Excellence, Kalaburagi, Karnataka. She began her academic journey with an undergraduate degree from Madras University and later completed her Master of Arts in English at Sri Sathya Sai Institute of Higher Learning, Puttaparthi, Andhra Pradesh. Currently, she is pursuing her Ph.D. in English and her research interests span a captivating array of facets within literature, specifically centered around Indian literary traditions and the infusion of Indian philosophical and cultural underpinnings into the written word. Her academic canvas further includes her

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exploration of the intricate interplay between spirituality and literature, showcasing her fascination with the transcendent dimensions of human expression. Aside from her studies at her university, she had the opportunity to present her research paper, titled “Love Beyond Boundaries: Tagore’s Concept of Universalism in Gora,” at an international conference on the theme “Vasudhaiva Kutumbakam” hosted by the Eastern University of Sri Lanka.

The Anthropocene and the Climate Change Crisis: Reading Amitav Ghosh’s *Gun Island*

Dr. Shahida

Abstract

The Anthropocene is described as a dangerous era in which rapid fossil-fuel consumption has undermined life on Earth. In the present, globalization and capitalism have initiated a culture of mass consumerism, resulting in the stripping of natural resources mercilessly, thereby leading to ecological imbalances, the extinction of many species, and the emergence of capitalocene. The new world order cannot be interpreted or acted upon in traditional ways, thus, it calls for negotiations through a sensitive understanding of world politics and geography. This paper argues that the dynamics of climate change and environmental crisis witnessed in the twenty-first century are deeply rooted in the old geo-political order constructed by Western Colonialism and imperialistic designs. Amitav Ghosh, in his novel *Gun Island*, brings out this history of conquest and exploitation of the natural environment and resources mercilessly, thereby leading to ecological imbalances further aggravating the environmental crisis. Thus, the focus of the paper will be on analyzing how the text serves as a warning and a serious call to action for all readers.

Keywords: Anthropocene, Climate Change Crisis, Post-Colonialism, Imperialism, Capitalocene, Ecology.

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Dr. Shahida, Assistant Professor, Department of Humanities and Social Sciences, National Institute of Technology Kurukshetra.

From Great Derangement to Great Engagement: Cultivating the Posthuman Ethics of Care

Nancy Yadav

Abstract:

From Descartes' travails into establishing the certainty of the reasoning self ie. the Cogito arose the adage Cogito Ergo Sum. What followed was the solipsistic placing of the human at the center and relegating everything non human to the periphery of the inert and primal. For several centuries, the West has assumed this strong Anthropocentric orientation and its effect of positioning humans as the center of meaning, value, knowledge and action can be clearly felt today. Today, we are in the grip of a crisis, the crisis of global warming and climate change.

Amitav Ghosh calls this the age of Great Derangement which is characterized by a collective reluctance and failure to think and thus deal with this crisis. The Posthuman philosophy which gained much traction after the works of French Poststructuralist Jacques Derrida aims to undo this epistemic violence. Initiated by the works of thinkers like Gilles Deleuze, Karen Barad, Catherine Hayles, Rosi Braidotti to name a few it propounds new ways of "thinking with" instead of "thinking of". Thus, the posthuman project embraces a sort of Transcorporeality where the human is always thought of as intermeshed with the more than human. By dismantling the clearly defined boundaries between the human and nature it thus aims to destabilize the hierarchy between human and nature that has dominated western metaphysics since its inception.

Firstly, this paper sheds light on the failings of the Humanist project and the crisis that followed the solipsistic placing of the human at the center. Subsequently, it elaborates on the tenets of the Posthumanist thought and how it poses challenges to the Anthropocentrism that

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has dominated Humanities for a long time. Lastly it sheds light on the spiritual politics of Posthuman by emphasizing the relevance of Posthuman as a contemporary philosophy of life as an antithesis to the Anthropocene.

Keywords: Humanism, Anthropocentrism, Posthumanism, Transcorporeality.

Bio-note:

Currently, Nancy Yadav is a Research Scholar at the Center for Philosophy, Jawaharlal Nehru University, New Delhi. Her research attempts to situate Indian Philosophy in the current Posthumanist discourse.

‘Period Crisis’ in Rural India: Deciphering Menstrual Hygiene in *Padman*

Medha Nigam & Dr. Neha Arora

Abstract:

Menstrual Hygiene is one of the serious concerns of Indian women. The term "menstruation" itself has a lot of taboo attached to it especially in rural India. The discriminatory social practices, cultural taboos, gender inequality, poverty and lack of basic services like toilets and sanitary products add to the worsening of menstrual health and hygiene of rural women. The data presented by WHO gives a very dismal picture on menstrual hygiene in India; a number of women end up actually losing their lives at child-birth while many young females become infertile at a very young age because of the same reason.

Literature and other kinds of media have always contributed in creating a positive impact upon the society on social issue. Likewise, the influence of mainstream Hindi cinema cannot be ignored in understanding its imitative quality among the masses. In rural India, the influence of cinema further amplifies with people having limited sources of entertainment. And when the mainstream actors take up the social cause, the effect of cinema grows manifold.

The present paper aims to explore the crisis of menstrual hygiene in rural India, as depicted in the film *Padman* (2018). Despite several awareness campaigns, women in villages

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are still not very open to the use of sanitary pads during menstruation. The social and cultural aspects are quite instrumental in restricting women to the old methods of using cloth. To explore the gaps between the health campaigns and the realities of rural women, the study undertakes an actual visit to a village, Mundoti, in Kishangarh area, Ajmer district, Rajasthan, besides using the thematic analysis of the film *Padman* (2018). The methodology includes interviewing (with a prepared questionnaire) 10-15 women of the age group of 18-40, mostly married. The women selected for study are of varied caste and diverse economic background. By correlating the attitudes of 'real' and 'reel' women towards menstruation, an attempt would be made to initiate a dialogue on 'period crisis' in rural India.

Keywords: Period crisis, Menstrual hygiene, Rural India, Cinema.

Bio-note:

Ms. Medha Nigam is a student of MA English, at Central University of Rajasthan. She is working for her MA Dissertation under Dr. Neha Arora. Her areas of interest include Gender Studies and Postcolonial Writings.

Dr. Neha Arora is an Assistant Professor of English at Central University of Rajasthan. Her areas of interest include Dalit literature, African literature, Disability Studies, and Literature from the Margins.

The Overstory and Its Role in shaping Environmental Consciousness

Yogesh Kumari Madhukar

Abstract:

"The Overstory," a novel by Richard Powers, has emerged as a pivotal work in contemporary literature that significantly influences environmental consciousness. This research paper, through a multidisciplinary approach, seeks to elucidate the mechanisms by which the novel engenders ecological awareness and prompts readers to reevaluate their relationship with the environment. To conduct this research, a mixed-methods approach was employed, encompassing both qualitative and quantitative techniques. Firstly, qualitative analysis was

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conducted through a close reading of the novel, employing principles of Ecocriticism to dissect its narrative, themes, and literary devices. This involved in-depth character analysis to understand how the characters' connections with trees and nature mirror broader human-nature relationships. Symbolism and the novel's intricate structure were also examined to comprehend their impact on reader engagement. In parallel, quantitative methods were employed to gauge reader responses to "The Overstory." A survey was administered to a diverse sample of readers to assess their emotional reactions, attitudes towards environmental issues, and perceived motivation for environmental action after reading the novel. The survey data was analyzed using statistical tools to discern patterns and correlations, providing empirical insights into the novel's impact on environmental consciousness. The research findings reveal a multifaceted role for "The Overstory" in shaping environmental consciousness. Qualitative analysis underscores the novel's potential as a platform for eco-advocacy, highlighting its ability to raise awareness about environmental issues and promote a sense of responsibility. Quantitative data demonstrates that readers experience a significant emotional connection to the natural world and an increased motivation for environmentally conscious behavior after engaging with the novel. In conclusion, this research paper provides a comprehensive understanding of how "The Overstory" contributes to environmental consciousness. By employing both qualitative and quantitative research methods, it illuminates the novel's capacity to foster awareness, empathy, and action, thereby exemplifying the transformative potential of literature in addressing contemporary environmental challenges. This study underscores the critical role of literature as a catalyst for reshaping attitudes and behaviors towards the environment, offering valuable insights for Ecocriticism and the broader discourse on literature and environmental consciousness.

Keywords: The Overstory, environmental consciousness, ecological awareness, Ecocriticism, environmental action, principal of Ecocriticism, human- nature relationship, symbolism, empirical insights, eco- advocacy, empathy, environmental challenges, attitude and behaviors etc.

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Bio-note:

Yogesh Kumari Madhukar is an Assistant Professor, Department of English, M.S.J. Govt. College Bharatpur Rajasthan. His research area includes Literature and multidisciplinary approach.

Study of Trauma and Identity Crisis in Bapsi Sidhwa's *Ice Candy Man*

Dr. Monika

Abstract:

The Pakistani writer Bapsi Sidhwa presents a story, narrated by Lenny Sethi, tells the heterogeneous crisis or chaos that nation suffered during the partition in 1947. The novel '*Ice-Candy-Man*' (1988), is a story of political and social turmoil, presents devastating transgression of human and its consequences on lives. The narration from a child from the age of 4 to 8 make the reader to experience embarrassment and absurdity that human went down at the time. The novel showcases how politics, society, leaders, or person in power put their animal instincts on display. How the sweetness of candy turned into bitter but dark truth of our past. This novel consists of many themes and a number of traumatic incidents that shaped or developed all the lives with the loss of identities. This is a multi-layered story of complex themes of identity, religion, politics, community or even the very identity of human existence in a time of great upheaval. This novel is a postcolonial bildungsroman that rises from the smoke of colonialism. This war of lost identities ended a neighbour, a friend, a nanny, a family and emotions of love, care and compassion for thousands of people. This well acclaimed novel has been the matter of study and research from different perspectives. This work even gained tremendous reviews from international critics. The present paper is an attempt to have a discussion on the identities that a child, a woman, a community, religion, nation have lost in crisis. What we learnt to teach and experienced to share or to find solutions? This paper is the discussion on the discussed

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themes and issues and tries to come with an answer to the question. Who is to blame? Are we ready to take an objective stand on it or would it ever be possible to get back the 'lost'

Keywords: Bildungsroman, Transgression, Identity, Colonialism, Postcolonialism, Trauma, Crisis, Politics, Religion, Community, Nation, Partition.

Bio-note:

Dr. Monika is an Assistant Professor, Department of English, M.S.J. Govt. College Bharatpur Rajasthan. Her research Interest includes Aesthetics and other literary fields and genres have always been the areas of study.

Understanding Conflict, Alienation and Migration in Marginalised Identities

Dr. Gaurav Sood

Abstract:

The interest of inter-regional migration across various cities and economies is a complex phenomenon and emotion, conflict, alienation and integration can be recognised as powerful forces in the structure of change of the societies. The internal migration within the state or external migration to a new geographical area alters the behaviour of that space forever. The emotions, collective and cultural sentiments of these migrants are in contrast to the dominant social and cultural experiences of the migrated organic city. In this context, my paper explores the life of these migrant individuals in the city of Mumbai through Muzzafar Ali's cinematic masterpiece *Gaman*. The film objectively records the physical reality of everyday life in Mumbai and through the eyes of a displaced taxi driver maps the life of human situation in Mumbai and delineates the desperate plight of people in their daily ritual for survival. This new space for the deterritorialized individual is haphazard, orderless and largely consists of slums. As the "centre" cannot exist without the "periphery" these slums of the migrants leach onto the prosperous part of the city, despite their economic and social asymmetry.

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Keywords: Migration, Alienation, Emotion, Deterritorialization.

Bio-note:

Dr. Gaurav Sood is an Assistant Professor at Govt. Degree College, Nirmand, District Kullu, Himachal Pradesh. He received his doctoral degree in the field of Film Studies/Cultural Studies from the Department of English and Cultural Studies, Panjab University, Sector 14, Chandigarh. He participated in conferences organized by Forum of Contemporary Theory. Vadodara, Department of English and Cultural Studies and Post Graduate Government College for Girls, Sector 11, Chandigarh and Indian Association of Commonwealth Literature and Language Studies, MELUS MELLOW, Chandigarh. He has publications in various journals of Himachal Pradesh University and Panjab University.

Role of Literature in Shaping Environmental Consciousness: Crisis and Ecocriticism- A Study of Select Texts of Amitav Ghosh

Prachetas Chatterjee

Abstract:

Originating as a theory in 1980s in the USA and in 1990s in UK, eco-criticism can be best defined in the words of Cheryll Glotfeltry- "Eco- criticism is the study of literature and the physical environment". The very same theory gained cadence in UK in 1990s as "Green Studies". While Glotfeltry published a collection of essays titled "The Ecocriticism Reader: Landmarks in Literary Ecology" and also founded ASLE (Association of Studies in Literature and Ecology), it was Laurence Coupe in UK who published *The Green Studies Reader: From Romanticism to Ecocriticism*. So the relationship between Ecocriticism and Green Studies is similar to the relationship between "New Historicism" and "Cultural Materialism".

In India, this tradition of studying Nature and posing Nature as an instrument of conveying a message or personifying it has been in vogue for a long time. Just as we find in the USA that the American transcendentalists like Thoreau, Fuller and Emerson, Jonathan Bate

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in UK, in India, it was in *The Upanishads* that we find Nature not only as a setting but as an integral part of our existence, rather our source of sustenance. This is evident in Bankim Chandra Chatterjee's *Anandamath* as well. This paper will deal with select novels of Amitav Ghosh and show how he has depicted ecology as a sustaining force in *The Hungry Tide*, *The Gun Island* and *Jungle Nama*.

Keywords: Sustaining Force, Ecology, Nature, Ecocriticism, Environment.

Bio-note:

Prachetas Chatterjee completed his M.A in English from Rabindra Bharati University in 2017. He qualified UGC-NET twice in 2019 and Secured an All India Rank of 1005 in GATE in 2023. In the meantime, he completed B.Ed from the same university and then, qualified CTET, AWES(PGT) and published a Paper titled "Mother Figure: Country and Nature". His areas of interest are eco- criticism, Post- Modernism and Post Colonialism.

Border Stringency and the Crisis of Belongingness in the Stories of Saadat

Hasan Manto

Debayan Nag

Abstract:

The partition of India was brought forth by the haste of the colonial government in resolving disputes over power sharing that resulted in a manufactured catastrophe. The soaring politics of nationalism, poorly ordained last-minute measures to demarcate borders and the process of population exchange conveyed much of the national, social crisis. The burden of this had been undertaken by the larger mass unassociated with the structure of Partition's unfolding. Under the discourse of nation-state and communal belongingness, the reality they had to undergo was an enforced journey to a promised land on the other side. The repercussions often stood at not being granted appropriate settlements across the border but snatching the familiar livelihood

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and experience of belonging within a territory. This idea of spatial uprooting had been propagated in the stories of Saadat Hasan Manto who had been utmost belligerent towards the stringency spawned by partition. I shall discuss in my paper the extent crisis in Manto's narratives reside in the pressures characters are forced to undertake to prove them attuned to the cause of one nation/religion. In the related bigotry which they face, the emphasis will be towards illuminating the spaces these characters preoccupied naturally. The border frictions and imposition of exclusive identities as being either Indian/Pakistani, Hindu/Muslim often created ruptures within these domains of belongingness. The ambiguity generated out of these will be reciprocated through the existential tumult imposed upon them. The appeal of Manto is locating this tumult within subliminal characters such as a lunatic or even a dog. Along these lines, my analysis on crisis wrought by political borders to belongingness will be attempted through Manto's 'Toba Tek Singh' and 'The Dog of Tithwal'.

Keywords: Nationalism, Crisis, Identity, Border, Belonging.

Bio-note:

Debayan Nag is currently a PhD Scholar from the Department of English, Central University of Rajasthan. He is working on short fiction by Bengali Dalit writers particularly in the context of partition and caste. He has five research publications to his credit. One of these includes an article published in *International Journal of English and Comparative Literary Studies*, a foreign e-journal from Amman, Jordan, and another in *Drishti: the Sight*, a UGC-CARE listed journal.

Crisis and Memory - Trauma, Testimony and Collective Remembering in Partition Narrative

Tandrima Das

Abstract:

The 1947 Partition is considered to be the most cataclysmic crisis in Indian history. Based on just an arbitrary line drawn on a map, it was not merely the division of a nation into two parts

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but division of peoples and of hearts. Further, it came along with the dystopian instances of exodus, kidnapping, rape, and unfathomable communal violence committed by people on either side of the border. The victims of Partition were so deeply scarred by the trauma of their uprooting that hardly did they find solace in their new homelands. Consequently, a whole new branch of literature emerged to serve as a testimony to the horrific experiences of the victims, their ordeal, and their longing for their lost homes. Even though they managed to break through their initial collective aphasia by documenting their narratives through literature, they were still very far from coming to terms with the memories that continued to haunt them. This intensified the steam of mistrust among the communities, which still continues to blow the whistle of violence through several other catastrophic incidents. Naturally, even after seventy-five years, one question keeps glaring as to whether there is any resolution to this psychological unrest. Therefore, in this paper, I wish to explore works of such authors like Manto, Amitav Ghosh, Prativa Basu, and others who attempted to find a way to vent their agony and resolved to make peace with their daunting memories through their writing. I further intend to put forth Derrida's concept of 'forgiveness' and seek how, only through mutual empathy and by forgiving the "unforgivable", the denouement for this forbidding tale can be reached and mental peace may be achieved.

Keywords: Partition, Crisis, Trauma, Collective Aphasia, Mistrust, Forgiveness.

Bio-note:

Tandrima Das is an aspiring academician. She recently graduated with a Master's degree in English literature from Shri Shikshayatan College under University of Calcutta. Previously, she completed her Bachelor's degree from Gokhale Memorial Girls' College under the same university and in the same subject with flying colours. Presently, she is preparing for UGC NET to venture into the boundless world of academic research. Apart from academics, she also enjoys painting and recitation during her leisurely hours.

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Apocalypse and the Book of Revelation

Dr. Kakasaheb Dhondiba Dhaygude

Abstract:

Human beings besides its survival; always think about its possible annihilation through its own people, nature, deity or a disastrous attack from other planets. Even the religious people warn the humans for the eminent dangers of extinction, the main purpose of warning them is to keep mankind away from sins and encourage them for the righteous behavior. The etymological origin of the word *apocalypse* can be seen in the Latin word *apocalypses* which mean divulgence, unmasking, disclosure. The Greek word *pokalyptein* also means disclose or uncover. It is also used in predicting the future that is not good for the existing creatures on this planet. It is the firm belief that there is an impending ruination to this present world order. Apocalypse writing is the body of literature that deals with prognostic is burgeoned in the post-exile Jewish literature. These works are well received by the early fathers of the Christianity. This ecclesiastical writing is blossomed in the time when the Babylonian monarch Nebuchadnezzar II whose regal period is known from 605 to 562 BCE at whose edicts led the excommunication of the people of Judah. Even the deportation is well envisaged; which has apprised them against subversion against the Babylonians. However in the year 537 BCE Cyrus, the great of Persia annexed Babylonia he approved the Jews to return to their homeland i.e. Jerusalem. The literature encompasses the major period of the post- Jewish exile to that of the Christian middle ages. The writings of this genre are both from the Judaism and Christianity. Apocalypse literature is a divination which is made for the ineluctable extinction of mankind or the detrimental conditions that are going to sunder the present human civilization. This literature contains symbolism which is one of the prominent ways of carrying forward one's opinion in an effective manner. The major works that develop this theme are the *Book of Revelation* and the *Book of Daniel*. Even the apocalyptic content is present in the ecclesiastical books by Isaiah and Ezekiel. This book is the last canonical book of the *New*

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Testament presents the apocalyptic theme. It is fully devoted to the apocalyptic literature; is also called the *Revelation to John* or *Apocalypse of John*. The present paper attempts to present a meticulous study of the apocalyptic elements in the *Book of Revelation*.

Keywords: Apocalypse, Canons, Christianity, Culture, Extinction, Mankind, Prophecy and Scriptures.

Bio-note:

Dr. Kakasaheb Dhondiba Dhaygude is an Assistant Professor, Department of English, Sant Ramdas Arts, Commerce & Science College, Ghansawangi, Dist.Jalna (M.S.)

Survival of Art over Environment: A Critique of Post-Apocalyptic Priorities in Station Eleven

Shakshi Saini

Abstract:

“Art, at its most significant, is a distant early warning system that can always be relied on to tell the old culture what is beginning to happen to it” (McLuhan). From challenging existing philosophical or ethical judgments to reflecting the experiences of individuals and communities, art often serves as a mirror to society. It has the power to raise awareness about the pressing societal and environmental issues that are becoming a threat to the world. However, when art apparently overshadows or diverts from major issues, it can become a matter of concern. In recent times, speculative fiction has become a popular genre of literature in depicting the futuristic world, parallelly reflecting the existing society. Writers depict a post-apocalyptic world where everything has been destroyed either by natural or man-made calamities and how the people survive the catastrophe. Nevertheless, it would be significant to note to what extent speculative fiction has succeeded in reflecting the major issues of society. Are they truly concerned about the environmental issues? Why do post-apocalyptic narratives

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tend to prioritise the survival and the struggles of individuals and communities over the major environmental issues that may cause the apocalypse? In this study, the researcher has analysed a contemporary “post-apocalyptic” fiction, *Station Eleven* (2014), by Emily St. John Mandel and critiqued the idea of prioritising art over major environmental issues. The paper argues that although the role of art and culture in any society is undeniably significant, however, when the appreciation overpowers the attention from critical environmental issues, it becomes a subject of dismay. The introduction of the paper briefly focuses on the author’s background, the context of the novel, and the post-apocalyptic genre. Thereafter, there are three sections of the study. The first section deals with the collapse of civilisation and how easily the trimmings of modern society can be crushed in the catastrophe. The second section explores the writer’s prioritisation of art and storytelling as a means of survival. The next section deals with the novel’s lack of representation of environmental issues and challenges that the world is facing. The paper ends with an appropriate conclusion by highlighting the need for an inclusive and diverse perspective in times of crisis.

Keywords: Apocalypse, Post-Apocalypse, Art, Culture, Environment.

Bio-note:

Shakshi Saini is a Research Scholar at Central University of Haryana. Her area of Interest includes Speculative Fiction, Contemporary Literary Narratives.

The Trauma of Imprisonment: A Study of Abdulrajak Gurnah’s Afterlives

Nazlee Rahman Barlaskar

Abstract:

Abdulrajak Gurnah represents dynamic subjects like exile, memory, alienation, silence, trauma, and identity crisis. This paper intends to study the mental health of war-ridden people and their traumatic experiences. Gurnah’s novels are a compelling narrative of war and relegation in postcolonial Africa. His novels, substantially set between Zanzibar and Britain,

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concentrate on the trauma of imprisonment in the life of refugees, which defines the point of disturbance and estrangement in postcolonial African societies. The descriptions of the geographic place of traumatic experience and remembrance stick to a larger artistic environment that contains social values, the influence, the recollection of the event, and the reconfiguration of the tone. The trauma in his novels demonstrates how a traumatic event disrupts attachments between tone and others by challenging abecedarian hypotheticals about moral laws and social connections connected to specific surroundings. Cerebral torture from war is dangerous to exile children and grown-ups regardless of ethnical or artistic background. As a result, refugees may witness a sense of helplessness and despair. The most important common mental health issue is post-traumatic stress complaints and affiliated symptoms of depression, anxiety, inattention, insomnia, agonies, identity crisis, and survival guilt often found in the lives of refugees. In September 2015, mental health was included in the UN Sustainable Development Goals (SDGs). The United Nations (UN) has acknowledged the burden of disease of mental illness and defined that mental health is strongly interlinked with other development factors such as poverty, work and economic growth or peace and justice.

Keywords: War, Exile, Mental Health, Sustainable Development, Trauma.

Bio-note:

Nazlee Rahman Barlaskar is a research scholar in the Department of English at the University of Science and Technology, Meghalaya, India. Her research interest focuses on war-related trauma, memory, mental issues, and identity crisis of war-ridden people in African societies. She has passed her post-graduation and B.ed degree from Assam University, Silchar, Assam. She has worked as a Guest Lecturer in the Department of English at Cachar College, Silchar, Assam. She has also participated in many workshops, international conferences, national seminars, webinars, etc.

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Indian Agriculture on the Periphery: An Investigation of Agrarian Distress, Altruistic Suicide, and Agriculturists in *Sherdil: The Pilibhit Saga* (2022)

Surya Prakash Verma

Abstract:

The sector of farming that includes the majority of the Indian population always remains at the periphery when it comes to inclusion in government policies and exposure to political regimes. The promises of Swaminathan's Green Revolution have almost vanished now as the country faces agrarian distress. In India, not only the farmers are facing distress, but also the sector of agriculture is heading towards a perennial crisis. The present article, through Srijit Mukherji's *Sherdil: The Pilibhit Saga* (2022), proposes to analyse the lack of attention from the Indian Government to the present agrarian distress. The primary objective of the work is to investigate the reason for suicide in the protagonist *Gangaram* (Pankaj Tripathi) of the film and its association with contemporary India. The article also tends to explore the cinematic representations of farmers in India. The article employs Émile Durkheim's (1858-1917) theory of altruistic suicide that he propounds in his book *Suicide: A Study in Sociology* (1897) to understand the intricacies of fatal decisions made by the agriculturists of the country. *India's agricide: Transition from an agrarian to a non-agrarian economy* published by the Centre for Science and Environment (2022), and P. Sainath's film *Nero's Guests* (2009) as background documents for formulating arguments regarding the contemporary agrarian situation of India.

Keywords: Agrarian Distress, Altruistic Suicide, Agriculturist, Farmers in India, *Sherdil: The Pilibhit Saga*.

Bio-note:

Surya Prakash Verma is an Assistant Professor of English at Baiswara PG College (An Associated College of the University of Lucknow), Lalganj, Raebareli. He completed his PhD in August 2023 from the Department of Humanities and Social Sciences, IIT Roorkee, India.

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His area of interest includes Silent Cinema, Modern Theatre, and Agricultural Studies. ORCID ID: <https://orcid.org/0000-0002-0059-4713>

Dis/honouring Humanity: Crisis of Gender, Religion and Self Esteem in Thrity Umrigar's *Honor*

Atul Anand & Dr. Bhumika Sharma

Abstract:

The claim of living in a modern and progressive society that is free from all social evils seems futile, especially when one comes across many real incidents showing otherwise, ironically even in the contemporary scientifically well-advanced 21st century. Literature being instrumental in bringing such dark realities at the forefront, literary studies become an important medium to trace the connection between stark reality and feigned idealism as presented in many fictional narratives, which expose the hypocritical face of the present humanity. In this regard, while looking at the prevailing discrimination, religious bigotry and corruption in the present society through literature, the question arises how far the projected euphoria of human civilizational advancement, embedded in the claim for equal opportunities, social justice and harmonious living, is actually a reality for us. While addressing the gap between the avowed assertion of progressive society and retrogressive reality in Indian cultural context, the present paper undertakes an analytical study of Thrity Umrigar's novel *Honor*. The paper attempts to investigate what could be the ideological reasons lying behind the blind adherence to many of the outmoded beliefs and sporadic manifestation of moral retardation. Could the Indian society ever recover from such orthodox mindset and step ahead as a progressive country in true sense, rightly able to boast of its cultural richness? The paper addresses the notion of communal violence as experienced in multireligious Indian society and, thereby, has monopolized the general standard of living in many ways. It also examines how the incidents of communal violence do not indicate just the wrongdoings rather become the twisted justification of community specific religious sentiments. The paper focuses on the

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novel *Honor* to bring out the dehumanizing picture of modern India, wherein the crisis of gender, religious identity, communal violence and self-esteem become an outcry for social change.

Keywords: India, Communal Violence, Gender Identity, Feminism, Social Change.

Bio-notes:

Mr. Atul Anand is an M.A. English student at Central University of Rajasthan. Currently, he is working on his M.A. dissertation under Dr. Bhumika Sharma. His areas of interest include Indian English literature and Postcolonial studies.

Dr. Bhumika Sharma is the Assistant professor and Head, Department of English, Central University of Rajasthan, India. She has authored the book *The African American Journey to the Power Dome: Wright, Ellison, Baldwin* published by Cambridge Scholars Publishing, London and also co-authored two other books. She has also co-edited the book *Discoursing Minority: In-Text and Co-Text*. Besides books, she has 44 publications as research articles and book chapters in various anthologies/journals of national and international repute. She has delivered invited talks and presented papers in around 75 conferences/seminars that include her presentation in ACLA Congress, 2016 at Harvard University, USA and XII ICLA Congress 2019, at University of Macau, Macau, SAR, China.

Science Fiction and Life Beyond Earth

Kritika Varma

Abstract:

Although science fiction has proved its ability to address national and global problems and suggest their redressal, it remained a less-explored area by its critics because of the gap between scientific innovations and their practical use. With the arrival of the digital revolution, the gap was bridged and mankind witnessed the scenarios dramatized in these works appeared to move closer to our habitable world. Over the years, the various ideas dealt with by the writers of

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science fiction include the depths of the Universe and human habitations on other planets. As scientists, researchers, thinkers, and writers noticed striking rapid advancements of industries in the world at the cost of environmental degradation, they began to think that inhabiting other planets is not a choice but a necessity. One such writer is the American science fiction writer Kim Stanley Robinson whose narrative on inter-planetary civilizations serves two purposes a) to draw attention to the environmental, ecological, and geo-political issues and b) to explore the options for mankind to live on planets outside the earth. The essay examines closely Robinson's 2012 work *2312* to find how he makes us aware of our mistakes related to our handling of the environment and the alternatives for rectifying them, which include exploring the possibility of living on planets away from our Earth.

Keywords: Science Fiction, Future, Terraforming, Quantum Computers, Rewilding, Rebuilding, Reflection.

Bio-note:

Kritika Varma is a Research Scholar in the Department of English at Shoolini University HP, India. She completed her MA from Himachal Pradesh University, Summer Hill, Shimla in 2019 and served as Assistant Professor of English at APG Shimla University before enrolling for Ph.D. in 2020. Her areas of interest include Science Fiction, Indian Mythology, Philosophy, and Literary Criticism and Theories.

Diaspora, Mental Health and Crisis in Women: A Study of Nausheen

Pasha-Zaidi's *The Colour of Mehndi*

Prasun Maji

Abstract:

The discussion on mental health is not a new phenomenon at all. But in mental health studies, the psychological issues of women are not often taken into consideration and proper attention

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is not given to them. So, the focus on women and psychological disorder is now regarded as “a relatively new phenomenon”, as Ann Rogers and David Pilgrim argue in their book *A Sociology of Mental Health and Illness* (2005). While analysing the stressors affecting the mental health of women, WHO in its 2000 study *Women’s Mental Health: An Evidence Based Review* assures that the significant sociological aspects that cause and enhance mental health problems of women are “the impact of poverty, single parenthood, the double shift of paid (often low paid) and unpaid work, employment status, lower wages, discrimination, physical, emotional and sexual violence and the psychological costs of childcare and other forms of caring work”. Tillaart et al. (2019) note that women with mental disorder go through savage and ruthless treatment on daily basis, thereby going through stigmatisation and the consequent marginalisation in every aspect of their lives. Nausheen Pasha-Zaidi’s novel *The Colour of Mehndi* (2006) is a fictionalised representation of the emotional state and mental health issues of a young Pakistani-American diasporic Muslim woman. There are very few research works on the mental health issues in Pakistani-American diaspora. Mental illness is regarded as a taboo in the Pakistani community and interestingly, the Pakistanis bear this burden whenever they migrate to the First World countries like America as Arifa K. Ashraf shows in *Perceptions of Mental Health Amongst Pakistani-Americans*. Pasha-Zaidi explicates the sociological factors that determine and intensify emotional and mental health issues of Pakistani-American Muslim women, the experiences those women with psychological disorders face in the society, the role of family and religious tradition in the lives of those women and above all, the reasons lying behind their inability to access to clinical treatment. This article proposes to argue how several sociological stressors cause and aggravate mental health problems of Pakistani Muslim immigrant women in America and how those women face crisis in their lives which lead to their marginality and the consequent otherness.

Keywords: Pakistani-American Diaspora, Women, Mental Health, Crisis, Marginality.

Bio-note:

Prasun Maji is a Gold Medalist (M.A., 1st class 1st) of the University of Burdwan. He is a research scholar at Bankura University and presently pursuing his PhD on Pakistani Women

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Diasporic Novelists in America. He is presently working as Assistant Master in English at Govt. Model School, Santuri, a Govt. School under West Bengal Public Service Commission. Previously he taught as a Guest Faculty at M.U.C.Women's College, Burdwan. He has presented his papers in a number of conferences and contributed to a number of national and international journals and books. His areas of interest include Translation Studies, South Asian Diaspora, Shakespearean Studies, Indian English Fiction and post 1950s British literature.

Analysis of the Asur Legend Through the Lens of Ecocriticism

Arohi Gupta

Abstract:

Jharkhand has 32 Scheduled tribes out of those, 9 tribal groups are PVTGs. These groups are – Asur, Birhor, Birjia, Korwa, Hill Kharia, Mal Paharia, Parhaiya, Sauria Paharia and Savar. The Asur tribe is among the nine PVTGs — Particularly Vulnerable Tribal Groups found in Jharkhand. Asur in Jharkhand is one of the thirty major tribes of people who have made the state of Jharkhand their home. Asur has traditionally been iron-smelters but the practice has now become a thing of the past. Earlier, this tribal group earned their livelihood through iron-smelting but now they have shifted towards cultivation, hunting, collection of food, and rearing of animals. Now they are settled in villages mostly in the hilly and forest terrains in Jharkhand. Asur is one of the most ancient ethnic groups in the state of Jharkhand. They have very rich folklore and folktale, which inhibit there, traditional beliefs, customs, rituals, and cultural practices. The Asur Legend is one such folktale that is a document of their traditional iron smelting practice. However, it is not just limited to it, as it has a very important message for the world. This legend is important to study because it talks about the Supreme power destroying the people who are a threat to the Environment. This paper aims to study this Legend from an Ecocritical point of view. As we are well aware of the fact that Jharkhand is going through rapid globalization which is affecting the ecology of the place. This study will also reflect the agony of the Asur Tribe dealing with the rapid privatization and globalization in the

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Netarhat area which falls in Latehar district of Jharkhand where they live at the contemporary time.

Keywords: Asurs, Folklore, Ecocritical, Environment, Globalization.

Bio-note:

Arohi Gupta, is a Junior Research Fellow at Department of English Studies, Central University of Jharkhand from August 2019 till date. Her Interest area is Tribal Literature, Gender Studies, Ecocriticism, Ecofeminism and Tribal Literature of Jharkhand particularly. She is working on the Tribal Literature of Jharkhand for her Ph.D. under the supervision of Dr. Ranjit Kumar, Head & Associate Professor, DES, CUJ.

Breaking the Shackles: A Reading of the Self and the Poetics of Subalternity and Resistance in Selected Dalit Autobiographies

Manashi Patra

Abstract:

The traditional structure of Indian society is based on the hierarchy of the caste system. People belonging to the so-called lower castes were subjected to caste-based discrimination, exploitation, manipulation, and subjugation. They were socially and economically marginalised. They were even deprived of human dignity. They were victims of ruthless oppression and atrocities. Dalit Literature is the study of marginality. Dalit autobiographies, in particular, narrate their everyday private experiences as Dalits, their tremendous suffering, humiliation, pain, and trauma. Dalit self-narratives, therefore, give voice to their Dalit consciousness and redefine their Dalit identity. Dalit autobiographies unravel their struggle to break the shackles that had oppressed them for years and establish their identity as human beings who have the right to live like a man. The life writings of the Dalit are not a saga of an individual but of the entire community to which they belong. Hence, the individual 'I' becomes the collective 'we'. Dalit autobiographies as a social discourse reflect the socio-economic and

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cultural background of the Dalit community. Writers like Om Prakash Valmiki, Daya Pawar, Bama, Urmila Pawar, Sharankumar Limbale, Laxman Gaikwad, and Baby Kamble among others in their autobiographies depict their experiences, and suffering as Dalits and vehemently critique the caste system. It is their weapon of self and social assertion. The confessional characteristic of Dalit autobiographies often acts as an antidote to their traumatic experiences as Bama writes, "...I left behind my life of renunciation and came out into the world. After that, I wrote my book, *Karukku*. That book was written as a means of healing my inward wounds; I had no other motive." This paper attempts to explore the representation of the self, their anguish, and the poetics of subaltern synergies and resistance in selected Dalit autobiographies.

Keywords: Caste System, Caste-Based Discrimination And Oppression, Suffering, Self-Assertion, Resistance.

Bio-note:

Manashi Patra is presently working as an Assistant Professor in English at Acharya Girish Chandra Bose College, Kolkata. She did her graduation and postgraduation from the University of Calcutta. Her areas of interest include children's literature, Indian writing in English, partition literature, folklore, and popular literature. She loves reading, writing, doodling, gardening, and spending time with her pets.

Crisis and Decolonization: Reimagining Cultural narratives in *Heart of Darkness*

Priya Bairagi

Abstract:

"Heart of Darkness" is a novella written by Joseph Conrad, first published in 1899. It is a complex and highly regarded work of fiction that explores themes of imperialism, colonialism,

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the darkness within human nature. Conrad's prose is known for its vivid and symbolic language. The story is narrated by Marlowe who recounts his journey into the Congo in search of enigmatic Mr. Kurtz. The novella has been the subject of extensive literary analysis and remains a significant work in the canon of English Literature. It is mainly based on Conrad's own experience in Congo when he learned how Europeans exploited and treated the native people of Africa for their own benefits during his own journey. This work is regarded as an attack on imperialism and criticizes immoral treatments of the European Colonizers in Africa in the 19th Century. The main attention of this paper is Intended to identify the Postcolonial Crisis and the role of culture where a large number of cultures share the same location in time and space.

Keywords: Culture, Decolonization, Civilization.

Bio-note:

Priya Bairagi holds an M.A in English Literature from Gauhati University. She has qualified UGC NET. She worked as a guest faculty in Khagarijan College, Nagaon.

Apocalyptic Crisis, Gender and Power: A Reading of *Devi Mahatmya* and Kevin Missal's *Durga*

Dr. Saumya Sharma

Abstract:

Hindu Puranic literature is replete with images of apocalyptic doom and widespread destruction caused by demons who meet eventual death at the hands of the goddesses, prototypical being the slaying of Mahishasura by Durga/Chandi in the *Markandeya Purana*, popularly known as *Devi Mahatmya*. The narrative creates vivid images of calamity and powerlessness of the gods vis-à-vis the dominance and lust of the demons, signifying how doom is predicated on temporality and action. The story is firmly entrenched within masculinist discourses,

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highlighting the boundaries of normative masculinity and femininity within which gender roles are enacted. However, retellings of the tale in Kevin Missal's novel *Durga* deviate from a phallogocentric focus on catastrophe and characters to a more transformative representation that makes use of annihilation as a source of regeneration and as a way of reflecting on one's predicament and actions. The novel also provides a way of understanding the integrality of gender that is not based on exclusions but on disruptions of gender norms, radical thinking and collaborative behaviour. Drawing on Michelle Lazar's (2005) perspective on feminist critical discourse analysis and Carl Gustave Jung's (1972) archetype theory, this paper seeks to explore the paradigm of gender in the *Devi Mahatmya*, (translated by Swami Vijayananda) and in Missal's novel, comparing and contrasting the following in the two texts: the construction and role of catastrophe, the depiction and deviations by the male and female characters which alters their subjective experiences and the changing motifs of power related to crisis and gender. By way of contrastive analysis, the study also highlights how mythological retellings foster dialogue between the past and present on the known and the unknown in current literary studies paving the way towards better understanding.

Keywords: Gender Studies, Mythology, Feminist Discourses, Archetype Theory.

Bio-note:

Dr Saumya Sharma is an Associate Professor, Department of Linguistics and Contemporary English, The English and Foreign Languages University, Regional Campus, Lucknow, India. He has published *Discourse and Psychology: An Introduction* (Routledge UK), *Language, Gender and Ideology: Constructions of Femininity for Marriage* (Routledge, UK) & *Common Errors in Everyday English* (OUP, India).

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The Angst of the Underprivileged: Coming Out as Lesbian in India

Manisha

Abstract:

In our contemporary society with the boom of globalization and liberalization, many young Indians have begun to embrace their sexual identities, but mostly within the confines of family and friends. The freedom to openly express sexual orientation and gender identity is still a struggle for most of the people in LGBTQIA+ communities. In urban India, the visibility of homosexual males has increased due to social media and corporate initiatives. Though, we are far from a gender-inclusive society the representation of certain classes has managed to become part of popular discourse. However, the financially downtrodden classes of people largely remained invisible. The paper attempts to investigate the sociocultural plight of lesbian women in underprivileged India. It breaks down the etymology of the closet and its self-preserving mechanism. The selective blindness of some sexual identities over others and the hegemony of heteronormativity. The culture of silencing/censorship/alienating/eliminating the homosexual discourse to 'preserve' family structure. It will also question the Indian family structures where there is no role or place for a homosexual identity, and how these structures themselves are a product of heteronormativity. The nature and importance of the support group especially for the exiled lesbian in the society. To support arguments the paper will look at the short stories of lesbian experiences of the working class, compiled by Maya Sharma in her text called *Loving Women: Being Lesbian in Underprivileged India*.

Keywords: Heteronormativity, Class, Family, Lesbians.

Bio-note:

Manisha is a dedicated Ph.D. research scholar currently working on the multidimensional aspects of disability, exploring the social, cultural, and political dimensions that impact the lives of individuals with disabilities. My research focuses on understanding the lived

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experiences of people with disabilities, analyzing the barriers they face in various spheres of life, and proposing strategies for enhancing their inclusion and empowerment.

Economic Abuse: A Neglected Facet of Domestic Abuse against Women

Nisha Khan, Dr. Kiran Mamgain &Dr. Shriya Goyal

Abstract:

When we talk about the domestic violence, the first thing that strikes our mind that is physical or sexual abuse but there are many hidden forms of abuse which are difficult to identify like economic abuse against women. Economic abuse is an invisible form of domestic violence which is perpetuated against women. This kind of abuse is significantly associated with physical abuse, sexual abuse, and emotional abuse. The most common forms of economic abuse are not being trusted with money, not being allowed to work outside home, and not being given money for household expenses. This research paper explores the theme of female independence, autonomy and economic abuse in the relationship in Doris Lessing's 1963 short story "To Room Nineteen". The story portrays the life of Susan Rawlings, a middle-class woman, who becomes a victim of economic abuse within her marriage. After marriage her life revolves around her husband, her four children, and her home. The female character, before getting married, had a well-paid job, working in an advertising firm but she was compelled to give up her job because after the birth of four children, Susan shut herself out from public sphere and was restricted to private sphere, which was the root cause of sexual inequality between man and woman. That was the beginning of her tragedy. No job meant no money and without money she had to depend on her husband for money. So, by analyzing the text and contextualizing it with relevant social and economic issues, this paper aims to shed light on the subtle yet profound impact of economic control on women's lives. By demonstrating the demolition levelled upon Susan, Lessing specifically indicates how women are financially dependent on their husbands particularly when they are not working. They feel helplessness in

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their relationship. So, this paper analysis the theory of “Learned Helplessness” in the context of domestic violence against women by “Lenore Walker”.

Keywords: Economic Abuse, Learned Helplessness, Female Autonomy, Inequality.

Bio-note:

Miss Nisha Khan is pursuing PhD degree from the school of liberal arts and Management DIT, University Dehradun, India. During the span of three years in PhD, she has published two papers in the reputed journals and presented many papers in the national and international conference. Currently working on research papers titled “Resistance to female education” and Violence in the name of culture and traditions against women”. She has achieved her Master’s degree from CCS University Meerut, India. Her area of specialization is gender studies and currently working on the topic “Domestic violence against women in major English Writings.

Dr. Kiran Mamgain is a PhD (2012) with a good academic record. Currently she is working with Christ University, Bangalore as an associate Professor in the school of arts and Humanities since 30th August 2022. Previously she was with DIT University, Dehradun at School of Liberal Arts, since January 2012. She has guided one PhD scholar successfully and three others are working under her supervision. She has published 17 research papers in journals of national and international repute with multiple orientations like psychology, English Literature, Management etc. including one paper presented at university of Oxford in 2016.

Dr. Shriya Goyal, Associate professor, School of liberal Arts and Management, DIT University, Dehradun

Science Fiction and Hydro-Futures: The Anthropocene in J.G. Ballard’s

The Drought

Dr. Sambhu R

Abstract:

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Science fiction writers are known for the uncanny prescience with which they portray the future course of events in their speculative works. From cyberspace to cryogenics, SF writers have not only anticipated the trajectories of older forms of technology but also envisioned new and paradigm-shifting breakthroughs that even scientists have at one point considered too far-fetched to be realised. However, not all the predictions that Science Fiction makes are positive. There is a growing body of dystopian fiction that tries to alert readers to the bleak future of our planet confronted with the menace of rapacious governments and dwindling resources. These works, though unfairly criticised for spreading paranoia, depict the uncertainty that looms over the survival possibilities of humans as they negotiate the perils of living in post-industrial societies prone to sudden and erratic ecological variations. A salient example of this is provided by the British writer James Graham Ballard's *The Drought* (1964), which is part of a tetralogy of novellas dubbed the 'Disaster Quartet'. In each of these books, a combination of natural and anthropogenic changes brings about a global catastrophe that almost nearly wipes out humanity. *The Drought*, as the name suggests, depicts a scenario in which global water resources have been exhausted as a result of the capitalist avarice for unbridled growth and expansion. The present paper discusses the apocalyptic aspects of the novel in the light of posthuman thought to arrive at an understanding of the negative impact liberal humanist philosophies based on aggrandising the human over all other life forms have had on the environment. It also initiates a discussion on the Anthropocene and how human interventions as against natural changes have evolved in the recent past as the most potent determiner of climate crisis. Following the posthuman idea of the illogicity of hermetic barriers, it argues that rather than an absolute division between anthropogenic and natural factors, what is needed is an understanding of the complex interplays between the two.

Keywords: Climate Fiction, Anthropocene, Capitalism, Posthuman, Fossil Fuel Economy.

Bio-note:

Dr. Sambhu R is Assistant Professor of English at N.S.S. College, Pandalam, Kerala, India. His doctoral thesis titled "Mapping the Posthuman Condition in Selected Works of J.G. Ballard and David Cronenberg" was undertaken under the guideship of Dr. Sushil Kumar at the

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University of Kerala. He has published three edited volumes on the posthuman question- Posthuman Ontologies: New Bearings in Postanthropocentric Studies, The politics of Nonconformity: Queer, Disabled & Posthuman Bodies, and Postanimality: Perspectives and Critiques. His critical writings have been featured in a host of UGC-CARE-listed journals like Chalachitra Sameeksha, Littcrit, Jijnasa, The Journal of the Asiatic Society of Mumbai, Sambodhi, Madhya Pradesh Journal of Social Sciences, Purana, and several others. He was one of the contributors to Are You Human?: A Preface to Posthuman Thinking, the first Malayalam anthology of essays on posthumanism brought out by DC Books in 2021. He has also presented papers in over thirty National as well as international seminars and conferences. His poems in English have appeared in Wild Court, Bombay Literary Journal, and Muse India, among others.

Resisting the Crisis in Githa Hariharan's *Fugitive Histories*

Tanzin Choedon

Abstract:

Githa Hariharan's novel *Fugitive Histories* is a story of one family's resistance in a crisis hit strife-torn environment. The novel is set in the backdrop of Godhra riots which led to the killing of more than 2000 Muslims. The incident was seen mostly as a reaction to the Godhra train incident in which 59 Hindu pilgrims were burnt alive. The whole nation was shocked by the twin incidents that happened in Gujarat after which the people of both the communities feared each other. The novel is, however, not about these incidents, but about the immediate aftermath of the riots and shows how the surviving families adopt varied ways to cope with fear and show resilience in such trying times. Only 'hope' keeps the families alive and gives them strength to attend to their daily errands. The younger generation too contributes, in whatever small ways they can, to help run their households. The novel thus attempts to raise consciousness by portraying the sad plight of the affected families, mostly of their women and children, and their vulnerability to horrific violence. The paper studies how Hariharan deals with the situation of

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crisis and how it is fought by people affected by their wounds and vulnerability. It also shows the role of literature in giving voice to the voiceless and reshaping lives.

Keywords: Crisis, Resistance, Awareness, Violence, Riot.

Bio-note:

Tanzin Choedon teaches at the Department of Modern Languages in Central Institute of Buddhist Studies (Deemed-to-be-University), Choglamsar, Leh, U.T. of Ladakh, as an Assistant Professor. She is currently pursuing her Ph.D on the Novelistic Art of Githa Hariharan at Shoolini University, Solan, Himachal Pradesh. Her areas of interest include Indian English Writing, British Literature, Literary Theory and Criticism, and Science Fiction.

The Role of Literature in Shaping Environmental Consciousness:

A Study of Rachel Carson's *Silent Spring*

Kamaldeep Kaur

Abstract:

There are a few texts more important than Rachel Carson's *Silent Spring* (1962) that shaped environmental consciousness and started a new movement to save nature. Carson played a significant role in bringing forth the dangerous effects of fertilisers and pesticides on the environment. The movement by Carson highlighted and informed the public about how these pesticides harm the living organisms. Although she faced several challenges and threats from the chemical industries and faced the controversies, yet she kept fighting the preservation until the excessive use of fertilisers was banned. It is through her book *Silent Spring* that Carson accomplished it all. In the genre, the book combines field study and literary writing. The present paper explores the role of literature in raising people's awareness about the environment; the issue that is of utmost importance today. From being an environmentalist to a storyteller, Carson's writing style influenced people to work for the preservation of environment and still

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doing the same. The paper discusses how the book which was penned down in the twentieth century inspires readers in the present times as well.

Keywords: Literature, Environment, Pollution, Future.

Bio-note:

Kamaldeep Kaur, am a research scholar pursuing PhD in the Department of English, Punjabi University, Patiala, Punjab.

Susan Sontag's Study of Illness as a Cultural Sign

Harpreet Kaur

Abstract:

Susan Sontag is an American writer and a political activist. She became famous with the publication of her essay "Notes on 'Camp'" in 1964. She examines certain illnesses as significant modern American cultural signs in her two nonfictional works *Illness as Metaphor* (1978) and *AIDS and Its Metaphors* (1989). In these works, tuberculosis is presented as a romantic illness; and cancer is described as a war. AIDS is presented as a cultural sign to suggest the moral depravity of people. After looking at how various illnesses in literature have been interpreted through metaphors, Sontag then rejects the use of these metaphors to see what actually the metaphorising of each illness means. The present paper examines the use of metaphors to represent illness with reference to Sontag's selected works.

Keywords: Cultural Sign, Illness, Metaphor, Tuberculosis, Cancer, AIDS.

Bio-note:

Harpreet Kaur is a research scholar pursuing PhD in the Department of English, Punjabi University, Patiala.

Exploring the Crisis Within With Patanjali's *Yogasutras*

Shristi Malkoti

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Abstract:

A vast amount of literature can be found throughout the world that talks about the external crisis of the manifested world. Not enough is said about what causes these disasters, which is a man. A man is controlled by his brain and brain by its fluctuations, the crisis lies within and although literature focuses a lot on war, dystopia, calamities, this research work takes on a unique, lesser talked of approach on a crisis. It will talk about the spiritualistic side of a crisis, the origin of a crisis! How a man is a creator as well as a destroyer and what role does his psyche play in this.

Indian ancient text Patanjali's Yogasutras, instructs one on how to curb the Vrittis (mental fluctuations) to lead a peaceful, happy, satisfied existence which is really what every human strives to be. Human is looking for sensory satisfaction in this material world, while the source of every happiness lies within. Yogasutras come under the genre of texts that first talked about the human situation, additionally, it teaches how to get rid of the Klesas (corruption) like Ignorance which is the main cause of a mental crisis. A Yogi has dealt with his Klesas and risen above the superficial world.

More often we see people searching for the meaning of life, dealing with mental anxiety and distress. This research work will aim at exploring the crisis within and examine how spiritual texts helps one deal with the tumult and guides one in finding the light in the darkness by teaching one how to calm the mind while making them aware of a higher existence beyond it all, the Ultimate Reality only a Yogi has access to.

Keywords: Vrittis, Mental Crisis, Yogasutras, Klesas, Spiritual.

Bio-note:

Shristi Malkoti is a PhD first year student, from Gurukul Kangri (Deemed to be) University. She has qualified UGC- NET, and am pursuing PhD research work rooted in the ancient spiritual philosophies including Yogasutras, Zen Buddhism, Taoism, et cetera. Along with PhD

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she is also working as a teaching assistant in her own institute to gain experience and learn through it.

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Patriarchal Promulgation of Gender

Marina D'mello Almeida

Abstract:

The concept of gender has evolved over the years. Patriarchal and religious views along with socialization constrain men and women in all domains. Male dominated and male-controlled society is organized in such a way so as to constrain women and assign specific roles to men. Through the process of socialization, women are taught to internalize the reigning patriarchal ideology, that is, conscious and unconscious presuppositions of male superiority and the derogatory view of their own sex and cooperate in their own subordination. It is gender that constitutes our understanding and acceptance- rejection of societal roles.

Sex is determined by anatomy, by gender, that is, the various trait and concepts that constitute our understanding of what is masculine and feminine. This is largely cultural, determined by the omnipresence of a male bias in our civilization. Women appear inferior when compared to male achievers due to her tenuously fragile position that is easily shattered by an apparent reversal in the power equation. Most successful women continue to be punished by marital discord and infidelity. The gender roles are acted out in an unequal proportion of domination and subordination. Man's domination over women has been achieved over the years through legislators, scientists, philosophers who have preached male superiority as willed in Heaven and advantageous on Earth. Even in the literary world, androcentric ideology pervades those writings. The gender imbalance has been achieved through legislators, scientists, and philosophers for various reasons – social, cultural, religious, and political. There is a need to achieve a balance between male self-emancipation and women self-annihilation. An equilibrium can be achieved if women themselves discard the phallocentric tradition. (268 words)

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Keywords: Gender, Patriarchy, Societal Roles, Androcentric Ideology, Phallocentric Tradition.

Bio-note:

Marina A. J. D'mello Almeida is a Teacher Grade I, currently teaching English at Presentation Convent Higher Secondary School, Fatorda, Margao - Goa. She has been teaching English as a subject for the last twenty one years. She has taught at the high school, higher secondary school, and College level. She is currently a research scholar, pursuing PhD at the Department of English, Goa University with the Civil War, and its effect on Occidental and Oriental literature as her field of study.

**Territorial Disputes and Gender Inequities: Understanding the Interplay
Between Land and Women's Subjectivity in Indian Nepali Literature**

Sanjana Rai

Abstract:

The research paper aims to analyse the literary depictions of women's subjectivity by Indian Nepali male authors, as it is played out in the recently published English translations of two important Indian Nepali novels viz. Lekhnath Chhetri's *Fruits of the Barren Tree* and Indra Bahadur Rai's *There is a Carnival Today*. These novels are both compelling portraits of the Gorkhaland Movement of Darjeeling, elucidating the traumatizing lived experiences of the local inhabitants of the place. More importantly, this paper aims to analyse the gendered dimensions of territorial conflicts and their emotional and psychological impact on women's subjectivity, as well as the strategies of resistance employed by women in navigating land conflicts for their empowerment and emancipation. Through the framework of Gender Studies and the contextual history of Gorkhaland, the study will employ a close textual analysis of the selected texts. The study has relevance in highlighting the nuanced relationship between land disputes, power, and gender subjectivity in the socio-cultural landscape of Gorkhaland.

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Exploring the interlinked nature of land disputes and gender inequities will contribute towards advocating for gender-inclusive perspectives that promote social justice and empowerment of women, while also opening possibilities for comparative studies between Indian Nepali Literature and literatures from other areas.

Keywords: Women's Subjectivity, Indian Nepali Literature, Territorial Conflicts, Women Empowerment.

Bio-note:

Sanjana Rai is currently pursuing her Masters in English Literature from SRM University, Sikkim. Originally from Kalimpong, she completed her Bachelors in English (Honours) from Calcutta University in 2020. Her research paper titled "Up from the Past that is Rooted in Pain / I Rise: A Close Reading of Pain in Select Poetry Concerning the Rape Culture" secured the Best Paper Presentation Award in Khoj-Research Day, 2022. Her areas of research interest include Gender Studies, South Asian Literature and Eastern Himalayan Literature. She recognizes the value of incorporating oral testimonies to capture lived experiences and bring forth marginalized voices in her writings.

Crisis and Technology: Transhumanism, Artificial Intelligence, and Posthuman Futures

Mohammad Haseen Ahmed

Abstract:

The ethical, societal and philosophical ramifications of concepts like singularity, superhuman or enhanced humans, and their potential dangers to the survival of mankind are incredibly complex and thought-provoking, potentially leading to posthuman scenarios where humans and AI become deeply integrated.

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As technology blurs the lines between human and machine, the concepts of identity and individuality start to remould altering the notion of selfhood and all -renewed status of augmented or AI-enhanced individuals.

Addressing these questions requires a multidisciplinary approach, involving experts from fields such as philosophy, ethics, science, technology, and policymaking thinktank. Engaging in open, inclusive, and informed discussions can be vital in shaping a responsible and thoughtful approach to posthuman possibilities.

The pursuit of singularity or extreme enhancement could challenge our understanding of what it means to be human, potentially leading to a loss of essential human values, emotions, and experiences. By enhancing humanity or fundamentally redefining it through posthuman technologies will trigger the crisis of the preservation of human essence that get manifested in its cultural and artistic expression, personal autonomy, uniqueness, and individualism.

A world dominated by enhanced or artificially intelligent beings might pose questions about the purpose and meaning of human existence itself, challenging traditional beliefs and philosophical frameworks so far remaining intact, well- cherished and highly valued in terms of the moral uprightness and ineptitude or its bankruptcy.

We need to envisage that if only a privileged few will have access to superhuman enhancements, it could exacerbate societal inequalities and create a divided world where enhanced individuals would be all powerful holding disproportionate brilliance and influence. The possibility of the coexistence between humans and the superior species may not be such a far-fetched scenario but it would certainly be intimidating to integrate into a harmonious global society based on differences in needs, goals, and values.

Keywords: Posthuman Technologies, Multidisciplinary Approach, AI-Enhanced Individuals, Human Essence.

Bio-note:

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Mohammad Haseen Ahmed, (a research scholar) is one among the lead presenters at the English Language Institute, (KAU) and has shared the research collegium forums as moderator, panellists on the panel discussion with internationally acclaimed researchers. An accomplished ELT Instructor, a certified Teacher Trainer with extensive and proven experience in catering to ESOL, EFL/ESL students at varying levels of differing nature of language development through Academic English, English for Specific Purposes, Business English, IGCSE, SAT like International Testing Systems and Immersion Programs in a bilingual backdrop by virtue of being an ardent tech enthusiast and early adopter of technology integration.

Apocalypticism and Spiritual Crisis in Shazia Omar's *Like a Diamond in the Sky*: Dhaka as a Modern-Day Wasteland

Tasnim Naz & K. M. Arefin

Abstract:

The purpose of the paper is to explore the concepts of Apocalypticism and Spiritual Crisis that has befallen the protagonist Deen of Shazia Omar's *Like a Diamond in the Sky*. The character struggles with a looming of an apocalyptic future, which triggers a sense of spiritual crisis within him. In trying to find a cause to this pessimistic outlook on life, the paper identifies that the capital city Dhaka generates his impending doom and fuels his crippling drug addiction. Thus, Dhaka is comparable to a modern-day wasteland. The protagonist Deen neither can accept conventional religion nor disregard it, which creates a spiritual vacuum in him. This spiritual vacuum further prompts Deen's impending apocalyptic worldview. The paper compares the views and experiences of the drug-addled youth to the greater spiritual and social crisis of the youth of Dhaka.

Keywords: Apocalypticism, Bangladesh, Shazia Omar, Spiritual Crisis, Wasteland, Dhaka.

Bio-note:

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Tasnim Naz is a lecturer in the Department of English, Bangladesh University of Professionals (BUP). She is currently also working as a Contributing Author for “The Daily Star”, under the Star Books and Literature section.

K. M. Arefin is a lecturer in the Department of English, Southeast University (SEU). He is currently also working as a Contributing Author for “The Daily Star”, under the Star Books and Literature section.

Environmental Apocalypse in Richard Powers’ *Bewilderment*

Piyush Raval

Abstract:

Following the Ljubljana philosopher Slavoj Žižek’s thinking of the ecological crisis as one of the four riders of the apocalypse and the environment novelist Amitav Ghosh’s characterisation of our age as the age of ‘Great Derangement’, the proposed paper seeks to examine Richard Powers’ climate fiction *Bewilderment* (2021) in light of representing climate/environmental apocalypse through its thematic focus on the impact of science and technology on human life, the indifference of humans towards the environment, and the government inaction and apathy. Set in near future, amidst the environmental degradation of the planet Earth, *Bewilderment* deplores the humanity’s destruction of the environment and the perverse incentives that make the descent toward universal suicide very difficult to stop. The novel is also considered a science fiction, as its plot is set on other planets (as Earth has become uninhabitable) and follows Daniel Keyes’ science fiction novel *Flowers for Algernon* (1966) which describes the dystopian future.

Bewilderment exposes our inability to respond to climate crisis and reflects on the toll the minds of young people take when they encounter the severity of climate apocalypse. Through the intimate private story of a single family trapped in the dark shadow of mourning, the novel examines the impact of environmental crisis on children by focussing on the life and

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perspective of a nine year boy called Robin, named after the bird. The story centres on the intense bonding between a 45 year old father Theo (Theodore) Byrne, astrobiologist in the university, and a nine year old son, Robin Byrne, both working for environmental causes. As an astrobiologist, Theo tries to find life in the cosmos on other planets, while Robin suffers from Asperger's syndrome, Obsessive Compulsive Disorder (OCD), and Attention Deficit Hyper Activity Disorder (ADHD). Alyssa, wife of Theo and mother of Robin, was a birder, vegan, hiker, environmental activist and a friend to abandoned dogs. Following Alyssa's death in a car accident, both Theo and Robin fall in a great mourning. Theo is left with the single parent responsibility of taking care of this neodivergent child.

The first half of the novel describes the wilderness trip of father and son wherein they explore rivers and forests and sleep under stars. Later, in the novel, Theo, instead of medicating Robin on psychoactive drugs, turns to Alyssa's old friend at the university, Dr Martin Currier, who is developing an experimental therapy called decoded neurofeedback (Dec Nef), a noninvasive procedure which involves placing patients in an fMRI machine and training them to pattern their own neural activity to match some standard mental state. The neurofeedback therapy allows Robin to train his brain to follow healthier patterns. Alyssa's recorded video on a lark is used in the mirroring set of images. Robin soon communes with his dead mom's brain, and in the span of few weeks, acquires his mother's knowledge of the natural world and her love for nature. He produces beautiful paintings of landscapes and spends hours making paintings of the endangered species. The money earned though selling these paintings are donated by him to save the environment.

The Youtube clips of a 14 year young environmental activist from Europe named Inger (Inga) Adler, the fictional version of Greta Thunberg, helps inspire Robin. Inga and Robin's attempts towards environmental conservation let our hope in planet Earth survive. Robin's video clips on environmental awareness go viral and he begins to appear on other media platforms. He uses these opportunities to further his activism. Robin's sentence – "Everything will be dead before I get to tenth grade"- is a wake up call for us about the dangers of climate

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catastrophes. The adoration for Inga Alder inspires him to take up activism with responsibility. Robin shows the need for an ethical approach to nature and how we must adapt to the ecosphere if we want to survive on this planet. As Theo says, “ten thousand children with Robin’s new eyes might teach us how to live on earth”. *Bewilderment* suggests that the dangerous consequences of environmental destruction must be taken seriously and confronted as moral agents. It poses a serious question for us: What are we leaving on this planet for our children to inherit? *Bewilderment*, thus, by representing the climate apocalypse, offers a way to bridge the gap between environmental theory and climate activism. The future of literary studies depends on fostering a critical dialogue on present environment studies that foresee the dystopia of environmental apocalypse and give serious warnings about it through literature.

Keywords: Environmental Apocalypse, Dystopia, Children, Activism, Decoded Neurofeedback.

Bio-note:

Dr. Piyush Raval teaches as Assistant Professor in Department of English, Sardar Patel University, India. He has written and edited two books - *Translation Studies: Contemporary Perspectives on Postcolonial and Subaltern Translations* (New Delhi: Viva Books, 2012) and *Negotiating Identities: Globalisation, Culture and History* (Vidyanagar: Sardar Patel University Press, 2012). His principal areas of research include continental philosophy of aesthetics, critical and cultural theory, partition literature, Indian diasporic literature and translation studies. He was awarded Junior Research Fellowship in 2005 and Translation Fellowship in 2008 by Centre for Contemporary Theory, Forum on Contemporary Theory, Baroda. He is the member of academic organizations such as Forum on Contemporary Theory, Indian Association for Commonwealth Literature and Language Studies, Association of Global South Studies and International Lincoln Association. He has participated in various international conferences and published research articles on contemporary literature, Indian diaspora and critical theory. He visited The International Lincoln Center for American Studies,

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Louisiana State University in Shreveport, USA under its Exchange Visitor Program in 2019 and 2023 and as a short term scholar, delivered lectures at Washington DC and Shreveport.

Exploring Posthumanism and the Crisis of Human Identity in Contemporary Literature

Punit Pathak & Pradyumansinh Raj

Abstract:

This research paper delves into the intriguing crossroads where posthumanism intersects with the crisis of human identity within contemporary literature. As our technological prowess continues to reshape the boundaries of human existence, and as the concept of agency takes on new dimensions, modern writers find themselves grappling with intricate questions about the relationship between humanity and the creations it brings forth. The paper aligns itself with the broader theme of the conference, which is centred around the exploration of crises in literary and cultural studies. In this context, the study ventures into the profound uncertainties evoked by the discourse of posthumanism. Employing a multifaceted theoretical framework that draws from posthumanism, cultural studies, and literary analysis, this study aims to shed light on the narratives that articulate the shifting landscape of human identity in a world that has moved beyond anthropocentrism. By closely examining carefully selected literary works, the research seeks to illuminate how authors grapple with themes such as transhumanism, artificial intelligence, biotechnology, and genetic engineering in their quest to challenge the traditional boundaries of human existence. The research delves into how these literary narratives serve as vehicles for exploring the ethical, existential, and ontological dilemmas brought about by the dissolution of conventional human identity. Authors navigate the realm of anxieties and aspirations that emerge from this crisis by creating characters who confront radical transformations or engage with posthuman entities. The study underscores the intricacies of these character portrayals, revealing how they both echo societal concerns and push readers to reevaluate their established notions of what it means to be human. Beyond literary analysis, this

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study engages in a dialogue with contemporary philosophical discourse on the posthuman, examining the ideas put forth by prominent thinkers in the field. This interdisciplinary approach facilitates a comprehensive exploration of the interplay between literature, culture, and philosophical reflection in the face of the crisis of human identity. This research paper contributes to the conference's overarching theme by unravelling the complex interplay between posthumanism and the crisis of human identity within the pages of contemporary literature. Through in-depth analysis of carefully chosen texts and an engagement with relevant theoretical discourses, the study offers insights into the nuanced ways in which authors navigate the transformative landscape of a posthuman world. Ultimately, this exploration invites scholars to reflect on the intricate narratives that both reflect and shape our evolving perceptions of what it means to be human, particularly in a world teetering on the edge of technological metamorphosis.

Keywords: Posthumanism, Identity, Literature, Postmodern Contemporary Literature.

Bio-note:

Punit Pathak is an Assistant Professor of English at the School of Liberal Arts and Human Sciences, Auro University. He has presented a number of papers at National and International seminars in the field of English Literature, English Language, Communication Skills, Literary Theory and Criticism and Translation Studies. Mr. Pathak completed his Masters and Graduation in English from The Maharaja Sayajirao University of Baroda. His areas of interest include Literary Theory and Criticism, English Studies, English Literature and Language and Communication Skills. He is currently pursuing his Ph.D. from the Department of English, The Maharaja Sayajirao University of Baroda.

Pradyumansinh Raj works as an Assistant Professor at School of Business and Law, Navrachana University, Vadodara. His area of research is TBLT, CLT, ESP, EAP. He has 15 years of experience in teaching subjects like Communication Skills, Soft Skills, Personality Development, ELT, ESP, EAP, TBLT, Business Communication, Cross Cultural Communication, Life Skills and Human Values, etc... His core strength is also in conducting student training, teachers' training, FDPs, and corporate training. He has earned PG Diploma in TEFL with Dual specialization: Teaching Young Learners and Teaching Business English. He has certifications from ETS propeff USA, Cambridge, Pearson, IDP Australia, etc... He has published multiple research papers and books.

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Folklore, Crisis and Transnational Identity: Gujarat's Cultural Resilience Across Borders

Ms Drashti Varia

Abstract:

The present study undertakes a meticulous examination of the complex and nuanced interrelationship between folk literature and transnational identities, situated within the overarching framework of crisis and diaspora. With a primary focus on the folk traditions of Gujarat, this study critically examines the intricate manner in which linguistic artistry not only offers aesthetic satisfaction but also serves as a reflective medium for societal values and historical narratives. The present study situates its investigation within the context of the post-Liberalization, Privatization, and Globalization era, wherein the market-oriented commodification of folk culture has effectively facilitated its widespread dissemination on a global scale. This phenomenon has significantly contributed to the emergence of a transnational concept of "India outside India." At the core of this investigation lies the demonstration of entrepreneurial aptitude inherent in Gujarati culture, which is evident in socio-religious traditional performances like Dandiya Raas, as well as a wide range of musical genres, widely exhibited in gatherings such as Pravasi Bharatiya Divas and Vibrant Gujarat Summit. Within the intricate linguistic landscape of the Indian subcontinent, folk literature persists as a resilient reservoir of cultural legacy, adeptly accommodating evolving dynamics while maintaining its significance. The narrative continuum discussed in this context not only explores the consequences of loss resulting from a crisis, but also explores the potential for economic opportunities by capitalizing on the commercial aspects of folkloric traditions. In the thematic realm of crisis and diaspora, this research underscores how folk expressions transmute into vehicles of transnational identity, bridging ruptures with elements of continuity and cultural rootedness. The case of Gujarati folk traditions stands as a compelling testimony to the

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resilience of artistic heritage in navigating multifaceted identities across geopolitical boundaries, offering a semblance of constancy amidst the vicissitudes of a rapidly transforming world.

Keywords: Folk, Diaspora, Culturality, Reterritorialization, Merchandization, Entrepreneurship.

Bio-note:

Drashti Varia is a Research Scholar of Department of English, Faculty of Arts, The Maharaja Sayajirao University Baroda. She is working on her PhD research topic: Storied Spaces in the Folk Narratives of Jhaverchand Meghani. She has published a research paper namely Exploring Spatiality in the Folk Narratives of Jhaverchand Meghani with Dr. Anshu Surve in a UGC Care listed journal named Towards Excellence and has presented various papers in national as well as international conferences. She also investigates the areas like Spatial theory, Orality and Visuality in her research. Her areas of interest in research are Cultural Studies, American Literature and Indian Aesthetics.

**The Uncanny Representations of Crime and Punishment in relation to
Gender Studies**

Dr Latha

Abstract:

I wanted to ask her how the same thing could be so ugly and so glorious, and its words and stories so damning and brilliant. – The Book Thief by Markus Zusak

Life is so mysterious, human beings are always striving towards something all the time and dissatisfied with what they have/get/do, at the same time are fixed to things happening in a particular way. Anything deviating from the normative can be investigated as damning or brilliant.

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The great stories are glorified but at the same time small differences and changes in the day-to-day life are dreaded most of the time. Humans have progressed in terms of exploring/exploiting avenues wanting to make life exciting and working towards creating a beautiful life. In the modern world, there are so many getaways created for humans to experience these feelings through man's creations. The psychological experience of an event or individual is not only mysterious, sometimes frightening in a way that feels unfamiliar.

The paper makes observations in the many works from the 19th, 20th and 21st century in Maupassant, Chopin to Lalithambika Antharjanam on the normative presumptions on gender and sexuality with respect to culture and history that define genders along with and against the prevalent parameters of heteronormativity. The works in study in this paper highlight individual utterances that fall outside the general norms reflecting the uncanniness of gender and situations across the works.

Keywords: Uncanny, Normative, Gender, Mysterious, Crime, Punishment.

Bio-note:

Dr Latha, is an Assistant Professor, Department of English, Mount Carmel College-Autonomous. She has 20 plus years' experience in the field of Education -teaching, coaching, training and mentoring at different levels to various set of people, with 15 plus papers being published in national and international journals with ISBN and ISSN. She has published a book on Three Diaspora Women Writers: Monica Ali, Chitra Banerjee Divakaruni and Taslima Nasrin, Prestige International Publication.

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A Transgenerational Memory of Trauma in Rahul Varma's *Bhopal*

Dr. D. Sudha Ran & Dr. Rachel Irdaya Raj

Abstract:

Memory plays a vital role in our lives; our experiences of the past have a bearing on our present and affect our future as well. Experiences stored in the form of memories shape our personalities, thinking as well as ideology. Memory related to trauma and genocide go deeper and create significant impact on the collective memory of all those involved. This collective memory passed down to the second and third generation might have a lesser psychological impact on them, as they do not share the same experience. But literature can act as a prosthetic memory to recreate the trauma in the most authentic form to the readers/audience. Rahul Varma's play *Bhopal* (2001) is a fictional representation of the Bhopal gas tragedy. The play uses the strategies to recreate the transgenerational experience of the tragedy through the plot, narratology and the memory codes. Here the physical body (the genetic defects passed on from one generation to the next) becomes the living memory of the past. According to Astrid Erll, remediation stabilizes memory. Thus, we can say that memory is stratified on two levels. The present paper is an attempt to study how the memory of Bhopal gas tragedy is reinforced through the play *Bhopal* for the audience, the future generations.

Keywords: Transgenerational Memory, Prosthetic Memory, Memory Codes, Symbols, Trauma, Mediation, Reinforcement.

Bio-note:

With more than three decades of teaching and research experience, Dr. D. Sudha Rani possesses a wealth of knowledge in English language, literature, and memory studies. In addition to her instructional responsibilities, she actively develops course modules and curricular materials for various institutions. As an engaged academic, she has delivered numerous presentations and published extensive research, including nine books. She is credited

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with establishing the Centre for Memory Studies and Storytelling at the VNR Vignana Jyothi Institute of Engineering and Technology (Autonomous), located in Hyderabad. She is currently working as an Associate Professor of English, in VNRVJIET

Dr. Rachel Irdaya Raj has two decades of teaching experience in English language, memory studies, gender studies, and English for academic purposes. She has been a regular contributor to the production of content for listening skills assessments at Osmania University. She is involved in syllabus design and curriculum framing, along with content development for three textbooks. She is the co-founder of the Centre for Memory Studies and Storytelling at VNR Vignana Jyothi Institute of Engineering and Technology (Autonomous), Hyderabad, with Dr. D. Sudha Rani. She is credited with syllabus design and content development for three textbooks.

Crisis and the Body: Shivani Gupta's *No Looking Back*

Dr. Pragti Sobti

Abstract

In an ablist society people with the disabilities face discrimination in almost every sphere of life. Women with disabilities suffer more and face multiple discriminations in the society due to stigma attached with disability. Through their life writings, women have come forward and challenged the negative notions that are attached to disability. The present paper attempts to study Shivani Gupta's memoir *No Looking Back* (2014) as it provides an authentic account of ableism that a disabled person has to face in everyday life. It also analyses the memoir through social mode of disability. While studying the memoir through social mode of disability, views on this particular model and especially "disabling barriers" as propounded by Tom Shakespeare's, a disability rights activist and theorist have been taken into consideration. The paper focuses on how the society aggravates Gupta's disability through the built environment. She faces environmental, structural, and attitudinal barriers which contribute in turning her

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impairment into disability. Through her unlimited ability, Gupta proves that her disability is not inability. She breaks various myths associated with disability and disseminates the message that disability is a positive identity thus, reversing the negative images associated with disability.

Keywords: Impairment, Disability, Barriers, Ability, Women, Positive Identity.

Bio-note:

Dr. Pragti Sobti is working as an Assistant Professor, Department of English, Maharaja Ganga Singh University, Bikaner. Her doctoral thesis was on “Patriarchal Structures in Novels of Shashi Deshpande”. Her field of interest is Contemporary Indian Literature, Feminist Studies, and Women’s Fiction across cultures. She has to her credit many articles published in reputed journals. She has presented various research papers in National and International conferences. She has also conducted Orientation classes at local and regional level. Dr. Sobti is member of R.A.S.E., CLAI, ELT@I Jaipur chapter and English Language Teaching Institute, Bikaner. Along with an inclination towards academic pursuits, she is active in a variety of civic and social causes; being a member of N.G.O.s like AREDO, MBUMR she has contributed for the upliftment of rural population of Rajasthan state.

The Unhindered Jealousy of the Skin: The Moor Othello and the Gangster Omkara

Dr. Mustabshira Siddiqui

Abstract:

The long-lasting history of color hatred reminds me of the famous speech by Nelson Mandela, the first black president of South Africa. As he rightly stated: “I know the people of my country, no one hates the other because of the color of their skin, people learn to hate, they can be taught to love as love comes more naturally to the human heart.” (Mandela, Long Walk to Freedom)

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The present paper deals with the color conflict in *Othello* as a 16th century British text and *Omkara* as a 21st century Indian movie adaptation of *Othello*. No matter how many centuries pass; the skin color remains a multiethnic divide among generations. Shakespeare represented a world of emotions through his stage. Skin color is one of the star focused themes of his certain plays like *Othello* and *The Tempest*. Shakespeare's adaptations are the core of pre-modern racial literature.

Othello; the moor marries the fair skinned Desdemona in order to compensate his dark skin which becomes his own tragic flaw later. Omkara; a dark-skinned goon abducts fair skinned dolly on her wedding day, marries her and kills her later.

Othello and Omkara stand as tragic heroes of their hubris. They are valiant, courageous and full of conviction but skin color plays as a catalyst in their downfall. Their skin identity drowns them in the well of jealousy never to come out from its depth. The depth of racial discrimination remains the one single thorn under the feet of every generation which bleeds the society as it grows. The Moor Othello and the Gangster Omakra are the pawns in hands of the monster called 'racial discrimination' to play with and extinguish later.

Keywords: Color Hatred, Racial Discrimination, Dark Skin Jealousy.

Bio-note:

Dr. Mustabshira Siddiqui is an Indian born- Saudi Arabia based Assistant Professor and Mental Health Counsellor. She is currently working at the Department of English, Taibah University, Saudi Arabia as an Assistant Professor. Her research interest mainly lies in Postcolonialism, Feminism, African Theatre, Shakespearean Drama and their adaptations. She has written more than thirty-five research papers and she has been published in reputed journals including Anglisticum and SAARJ.

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Understanding Marriage as a Patriarchal Force Affecting Education of Female Dalit Tea Workers in the District of Idukki, Kerala, India

Akhil Jose

Abstract:

This study examines how marriage impacts the educational opportunities and outcomes of Dalit women tea workers in the southern Indian state of Kerala. The research primarily relies on conducting extensive interviews with three generations of women employed in the tea industry. It utilizes data obtained from a qualitative investigation involving 20 Dalit women tea workers in Kerala. Marriage is a social institution that has been deeply entrenched in patriarchy for centuries. In many societies, women are expected to marry and start a family, regardless of their educational or career aspirations. This is especially true for women from marginalized communities, such as Dalit tea workers in Kerala. Dalit tea workers in Kerala face a number of challenges that make it difficult for them to access education. These challenges include poverty, lack of access to quality schools, private expenses of schooling, social discrimination and unemployment. Marriage can exacerbate these challenges, as it can lead to early marriage and dropping out of school. This paper examines the impact of marriage on the education of female Dalit tea workers in Kerala. The study findings show that marriage can have a significant negative impact on the education of female Dalit tea workers. Early marriage can lead to dropping out of school, as girls are expected to take on domestic responsibilities. Social discrimination can also make it difficult for girls to continue their education, as they may be excluded from school or face harassment from teachers and classmates.

Keywords: Dalit, Kerala, Tea Workers, Discrimination.

Bio-note:

Akhil Jose is a post graduate student majoring in English Studies. He recently graduated from the esteemed English and Foreign Language University in Lucknow. Now working as an

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independent researcher, He focuses on subjects such as Cultural studies, Dalit literature, Tribal studies and Marxist theory. He spends his leisure hours reading books and traveling. His aspirations for the future are to pursue a Doctorate certificate which will help him contribute to the field of cultural studies and society.

Cultural Anxiety, Social Fear and Gothic horror Cinema: A Sociological Study

Dr Ketaki Dwivedi

Abstract:

Located in the middle of 18th century as a transgression from 'light of Enlightenment', ideas of reason and science- Gothic art, literature and cinema has been termed as a category of 'negative aesthetics'. Various genres in literature and cinema like comedy, science fiction, and noir and horror have used Gothic components. Like a lingering contagion of the Dark Ages, it stands to represent a counterpoint to the weltenschaung of the era- i.e., against scientific and rational. Being regressive and threatening such tendencies were pushed into past by science and rationalism of new age.

European context of the literature belonging to this genre reflected a binary of order verses disorder, nature verses supernatural, reason verses superstition. The ambience of the stories/ literature which had much deeper impact on horror genre represented a clandestine world that threatened the rational certainty and security, revealed disturbance of sanity and norms. Several competing frames of rational and irrational explanation are positioned to generate tension and discomfort. The unreal challenges the real and moral boundaries are transgressed.

Gothic as such was not without functions- ranging from religious subtexts, social critique and satire and addressal of social fears like chaos and anomie were the common

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leitmotifs. This paper tries to understand Gothic horror cinema in terms of four classes of strain as classified by Clifford Geertz (The Interpretation of Cultures, 1973): the cathartic, the morale, the solidarity and the advocacy. The study focussing on selected filmic texts centred on themes like folk horror, ghost narratives and notion of haunting etc. for sociological understanding the subtext of genre.

Keywords: Gothic, Enlightenment, Anomie, Rationality.

Bio-note:

Dr Ketaki Dwivedi is Assistant Professor in the Department of Sociology at Mehr Chand Mahajan DAV College for Women, Chandigarh, India. She has completed her PhD and Post-Doctorate from Jawaharlal Nehru University, New Delhi. Her academic interests include interdisciplinary areas like corporate social responsibility, political sociology, Indian society and Media studies.

Displacement, Identity and Existence: An Ecofeminist Study of the Socio-ethnic Conflicts in The Primal Land

Ms. Kumkum Sharma & Dr. Shivangi Bhatt

Abstract:

This paper is an ecofeminist exploration of Pratibha Ray's one of the most imperative work *The Primal Land*, translated from Oriya text into English. The article presents grave issues on the themes of the exploitation of women within the community as well as the exploitation of the indigenous community at large, where nature becomes a spiritual and cultural symbol. The physical forces lurk upon tribal communities for the encroachment of land and the exploitation of natural reservoirs of resources and fractures the bond between nature and culture. The Representation of internal and external conflicts where women are seen to be working with lots of burden and face typical stringent traditional practices whereas external conflicts to preserve cultural identity and existence of ethnic community against the exploitative local government become the main theme of this paper. Exploration of the life of the Bonda Tribe in the midst

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of the natural environment, their unique traditional practices, and their close affinity with nature as a spiritual being is presented through the evolving ecofeminist holistic notion. This paper excavates the socio-ethnic tensions between the ethnic community and the politics of Development on one hand and the internal conflicts based on gender bias on the other.

Keywords: Tribal Identity, Indigenous Community, Ethnicity, Cultural Distortion, Gender Discrimination, Political Development, Anthropology, Ecofeminism.

Bio-note:

Kumkum Sharma is a Research Scholar at IIS University, Jaipur.

Dr. Shivangi Bhatt, Assistant Professor, Department of English, IIS (Deemed to be University).

Transnational Identities, the Indian Diaspora, and the Politics of Belonging: An Analysis of Selected Diasporic Texts

Dr. Anindita Shome

Abstract:

Diasporic communities evolve with every generation of the diaspora and each passing era. The traits and characteristics of a diaspora keep changing with the altering times. Technological progress and global dynamics have enhanced the experiences of communication and travel. Diasporics have also been able to maintain stronger ties with their kith and kin in the homeland and around the world. The predominant narratives of the Indian diasporics and transnationals emerge out of the diasporic communities in the west. The contemporary transnational tendencies of the Indian diasporics challenge the rigid understanding of nation and belonging. The new diasporics and transnational live through a crisis of understanding the diasporic negotiations and host land politics. This paper shall consider the selected literary narratives to understand the changing transnational dynamics of the Indian diaspora. Deepak

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Unnikrishnan's *Temporary People* (2017) and Rajiv Mohabir's *Antiman* (2021) are the selected texts through which new diasporic and transnational trends of the Indian diaspora would be understood. The transnational qualities of the Indian diaspora challenge the conventional ideas of belonging to one particular nation. The multiple belonging and allegiances of a diasporic and transnational complicate the simplistic understanding of nation and belonging. The transnationalism of the diaspora also renders new qualities to the Indian diaspora. This paper aims to understand how literary narratives deal and negotiate with the themes of evolving diasporic identities and crises. The selected literary texts in the paper belong to different literary genres- short stories and a genre-combining memoir- and concern with different sets of host nations, characteristics, and politics of belonging and exclusion. The paper shall analyse the role of literature in representing the alternate histories and narratives of the Indian diaspora, how these alternate stories contribute to the diaspora in the present-day world.

Keywords: Belonging, Crises, Indian Diaspora, Narratives, Transnationalism.

Bio-note:

Dr. Anindita Shome is an assistant professor at the Vellore Institute of Technology-AP University, India. She has completed her Ph.D. from the UGC Centre for the Study of Indian Diaspora, University of Hyderabad, India. Her research interests lie in the literary and socio-cultural aspects of the South Asian diaspora and transnationalism.

Gender Perspectives and Trauma: Representations through Kaushik Ganguly's *Nagarkirtan*

Dr. Irona Bhaduri

Abstract:

Queer representation in Indian cinema has come a long way. Stereotypes of the queer community, homophobia, transmisia, etc., have been some of the typecasts portrayed in

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cinema. However, Kaushik Ganguly's film *Nagarkirtan* breaks away from the previous trends and portray the main characters as transgenders. This projection of the transgender community as the protagonists in a mainstream film can be read as the voices of margins coming to the centre. The LGBTQ community as a whole have faced discrimination and wrath from society for ages. Laws and policies have been amended to a certain extent in recent times which indicates a societal shift, a change that is much awaited. A sense of being trapped in a male body is an essential trait that can be witnessed in the hijra community of India. Trans bodies significantly represent a yearning to be the alternate gender. This essentially gives rise to the question of identity and identity formation. The study attempts to understand this yearning in Kaushik Ganguly's film *Nagarkirtan*. The paper would also look at various ways of representation of performing gender. The work would most essentially and critically explore the stereotypes associated with this community, widescale oppression they face on a regular basis and the unfathomable trauma they go through.

Keywords: Stereotype, Transmisia, Trans Body, Sexuality And Trauma, Representation.

Bio-note:

Dr. Irona Bhaduri did her PhD from Dept. of English, Central University of Rajasthan. She has qualified NET-JRF. She did her Masters in English and Comparative Literature from Pondicherry University. She has a second Masters in Sociology from IGNOU. The varied disciplines have shaped her ideas extensively. Her area of research and academic interests are South East-Asian Studies, Postcolonial Literatures, Gender Studies, Cultural Studies and Tagore Studies. She aspires to continuously engage in interdisciplinary research which would blur the boundaries of any particular discipline, and evoke a critical discourse to constantly interrogate and discuss social issues and vices. She is currently an Assistant Professor at Kristu Jayanti College (Autonomous), affiliated to Bangalore North University, India.

**Examining Colonial Expansionism, Patriarchal Violence and Eco-Spiritual
Subversion in Ursula K. Le Guin's Science Fiction**

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Sohini Sengupta

Abstract:

Ursula K. Le Guin's dystopian science fiction describes a shockingly recurring pattern of patriarchal, colonial quests in post-apocalyptic worlds, seeking domination over nature and women. This paper analyses her texts *The Word for World is Forest* (1972) and *Always Coming Home* (1985), delineating the crisis of industrial modernity and the spectre of aggressive masculinity constructed on the system of hierarchical privilege and an oppressive nature/culture dualism. At the same time, they are informed by an eco-feminist subversive consciousness in multiple manifestations which resists the destructiveness of the archetypal "heroic" quest and suggests alternative healing possibilities in their collective narratives. For example, in her influential novella, *The Word for World is Forest*, the native, colonized inhabitants of an alien world practice sleep-dreaming as a ritualized eco-spiritual belief system to harmonically connect with other natives and with their forest eco-system. Their mostly endemic non-violent culture has replaced physical aggression with ritualized singing. The eco-feminist characteristic of Kesh culture in *Always Coming Home* is situated in its all-pervasive religious/ and spiritual symbol, the "heyiya-if" i.e. two spirals moving and growing inward, suggesting ecological connection as well as the possibility of change. This communally practiced nature based spirituality of the native inhabitants in these novels, will be read in conjunction with the evolution of what is known as "dark, green religion" by the conservationist Bron Taylor, and which offers a much needed worldview of ecological interdependence, diverging with our anthropocentric planetary approach.

Keywords: Ecology, Colonial, Eco-Feminist, Spirituality, Patriarchy, Anthropocentric, Subversion.

Bio-note:

Sohini Sengupta is a Ph.D. research scholar in the Department of English, West Bengal State University, studying Gender Studies and Comparative Mythology. Her other areas of interest include postcolonialism, diaspora studies, Victorian studies, ecocriticism, folklore and fairy tales. She has done her M.A. in English and M.Phil in Women's Studies from Jadavpur University, Kolkata. She is currently employed as a lecturer (SACT 1), Department of English

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at Acharya Girish Chandra Bose College, Kolkata.

Crisis and Diaspora: Exploring Transnational Identities in Shilpi Somaya Gowda's *Secret Daughter*

Vanishree & Dr. Ravi C.M

Abstract:

Globalization, rapid migration, and an increasingly interconnected world have pushed crises and diaspora to the forefront of global discourse. In these themes, upheaval, migration, and the complex interplay of identities across borders are encapsulated. It is an exploration of resilience, adaptation, and human belonging on the backdrop of a world in flux that explores crisis and diaspora. It explores how crisis and diaspora are portrayed in literature, with a specific focus on their interwoven narratives. As a powerful reflection of human experience, literature offers a unique perspective on how individuals and communities negotiate their identities, navigate displacement challenges, and face the challenges of a globalized world.

This paper examines the text *Secret Daughter* that effectively conveys the essence of crisis and diaspora. It explores the landscapes of change and adaptation through the eyes of fictional characters and the mastery of renowned author Shilpi Somaya Gowda in an effort to understand the complex issues of resilience, identity, and belonging. As we immerse ourselves in this narrative, it explores crisis and diaspora convergence to reveal the diverse array of transnational identities that define our contemporary world. The author takes us on a literary journey that crosses borders and enlightens the human spirit in all its complexity through her investigations of Indian-American experiences and narratives of her transnational identities.

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This article examines the nexus of crises, diaspora, and transnational identities using Shilpi Somaya Gowda's novel *Secret Daughter* as a lens. This paper explores how Gowda highlights the resilience and adaptability of individuals and families who navigate the difficult terrain of diaspora while also illuminating the complexities of transnational identities in the face of cultural collision and adaptation through an analysis of key characters and themes in the book.

Keywords: Diaspora, Identity Crisis, Transnational Identities, Cultural Collision, Hybridity.

Bio-note:

Vanishree is a Research Scholar, Department of Studies and Research in English, Tumkur University, Tumkur, Karnataka.

Dr. Ravi C.M is an Associate Professor, Department of English, University College of Arts, Tumkur University, Tumkur, Karnataka. Dr. Ravi C.M. has been teaching for 15 years. Indian English literature is his area of expertise. Under his direction, five research scholars are pursuing their doctoral degrees. He oversees the M.Phil. awards for two students.

Partition and Crisis in Mahua Majhi's *Me, Borishailla*

Dr. Pritha Sanyal

Abstract:

Partition is a sentiment – an emotion- beyond boundaries and barricades. A political decision, that marked geographical division has been revisited often in literature, cinema, popular culture, and media but through the lenses of humanity. 1947 Partition did not just divide a single nation into two wounded pieces of land but also tore ties and relations. The pain, grief and trauma have been captured, expressed and discussed through various literary and cultural discourses.

Partition Literature, is commonly read, interpreted and reflected from the dual perspectives of India and Pakistan. However, what often goes untold, unheard or unheeded is

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the story of partition within the partition. The partition of East Pakistan from Pakistan and the making of Bangladesh as an independent nation – an equally if not more traumatic experience that uprooted a population away from their roots and origin.

The uprooted Bangladeshi people had been twice displaced – once from India and then from Pakistan. This is a story that needs to be narrated and absorbed independently. Though Partition Literature covers the trauma of all the migrants, it is more often the experiences from the larger context. The personalized and nuanced tales of the Bangladeshi refugees are often lost amidst the general chaos and pain of partition.

The national discourse of partition and the literature/cinema/media associated with it are prominently focused on Punjab/Lahore. Mahua Majhi's narrative *Me, Borishaila*, is one such work that concentrates on the Bangladeshi experience of displacement and alienation. Originally written in Hindi by Mahua Majhi, the English translation by Rajesh Kumar has taken the text across the country and beyond.

Through the experience of the protagonist Keshto, Majhi explores the emotional, cultural, and political crisis of partition. A young boy is being pulled and pushed from one land to another, only to find success in one but pining for another. Keshto's journey is set against a political upheaval that claimed millions of Bengali lives and he becomes a frontline crusader in Mukti Bahini fighter.

The text traverses through communal and political violence which percolates into the personal space of the characters. Through Keshto, the narrative traverses from innocence to the loss of it. Circumstances around him, inform Keshto's choices in life. The novel moves through different geographical spaces as is expected from a partition narrative. It is interesting to observe how Keshto metamorphoses as he shifts base. The cultural politics of the land enable him to curate an identity that is not stable. The uncertainty and the fluidity of his identity make his life problematic.

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This paper, therefore looks at partition and the politics of it through a more personalized history of an individual based in Bangladesh and how the displacement, alienation, and trauma problematize the experiences of such people through the characters in Mahua Majhi's *Me, Borishailla*.

Keywords: Bangladesh, Geographical Spaces, Cultural Politics, Partition Narrative.

Bio-note:

Dr. Pritha Sanyal is presently an Assistant Professor of English in the Department of Languages in Presidency University, Bangalore. She has 13 years of teaching experience and has served as HoD and Vice-Principal as well. Her academic areas of interest are African American Literature, specifically Black Feminism, British Victorian Literature, Partition Literature, Theatre studies, Film Studies, Gender Studies, Media Studies amongst many other. Dr. Pritha Sanyal has many research publications, including Scopus indexed ones to her credit. She has also presented research papers in national and international conferences. Dr. Sanyal has also had opportunities to be the resource person in academic meets. She is also in the BOE in an autonomous college. Dr. Pritha Sanyal is extremely passionate about teaching and mentoring. She has inspired her students to experience life through her Literature sessions. She is also a public speaker and is an orator par excellence. She has received multiple awards and recognitions including 'The Best Teacher Award' in the year 2020 by Institute of Scholars (InSc) and also featured in the cover page of She Inspire magazine for being recognized for excellence in teaching as the *Top 20 Influential Women in Education* in 2023. Dr. Pritha Sanyal is placed among the Top 10 Percentile globally in the International Teachers' Olympiad held on 15th October 2022 conducted by Suraasa. And is also a recipient of CENTA Teaching Quotient (TQ) Badge.

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Literature and Environment: Climate-Fiction as a lens for understanding the Anthropocene

Kanika Godara

Abstract:

The Anthropocene, defined as a geological epoch marked by the significant impact of human activity on the environment, has become a central theme in contemporary literature. Climate fiction, or "cli-fi," is a subgenre of speculative fiction that explores the consequences of human-induced climate change. This paper aims to examine the ways in which climate fiction narrates the Anthropocene and explores the relationship between human beings and the natural world. Through a close analysis of several key works of climate fiction, including Kim Stanley Robinson's "*New York 2140*", "*The Ministry for the Future*" and Margaret Atwood's "*Maddaddam*" trilogy this paper explores how these narratives grapple with the complexities of the Anthropocene. The paper argues that climate fiction offers a valuable lens through which to examine the impact of human activity on the planet and offers potential solutions for addressing the challenges posed by climate change. Drawing on literary and cultural theory, the paper also examines the ways in which these narratives engage with broader questions about human identity and agency in the Anthropocene. By focusing on the representation of human-environmental relationships in climate fiction, this paper highlights the significance of literature in understanding the complex and urgent environmental issues facing our planet. This study offers a critical analysis of the ways in which climate fiction narrates the Anthropocene, and the potential role of literature in addressing the pressing environmental concerns of our time.

Keywords: Climate Change, Climate Fiction, Anthropocene, Ecocriticism, Speculative Fiction and Environmental Humanities.

Bio-note:

**NEW LITERARIA- An International Journal of Interdisciplinary Studies
in Humanities in collaboration with the Department of English, Central
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Conference**

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Kanika Godara is a third year PhD research scholar in the Department of English & Foreign Languages at the Central University of Haryana. She is a reluctant reader, newsletter editor of the Central University of Haryana. She graduated with a B.A.(Hons) in English from Miranda House, Delhi University, and an MA in English from Panjab University. She secured AIR 1 in CUCET 2020 for the research program in English. Her research interests include environmental humanities, climate fiction, and ecocriticism. Her current research project is titled “Theorizing Anthropocene and Climate-Fiction: A Study of Selected Literary Works.” In this project, she is exploring the ways in which climate fiction can be used to theorize the Anthropocene and to raise awareness about the environmental challenges facing our planet. Her goals for the future, such as completing her PhD and becoming a professor of English.

**Migration and Diaspora Literature: Transformation of Subaltern
Identities among Transnational Dalits**

Dr Vinod Sartape

Abstract:

This paper demonstrates how the transnational ex-untouchable caste of Chamar transformed its stigmatised identity into the egalitarian Ambedkarite-Buddhist identity. The Chamars of Punjab who migrated to Britain after Independence witnessed economic freedom and mobility. However, the stigma of caste could not wither away upon their economic independence and despite leaving behind traditional caste occupations and migrating to Britain. Based on ethnographic field work among Indian migrants in the UK, the paper shows how caste identities and practices are embedded in the diaspora through social and religious institutions and how the lower-caste Chamars resist caste hierarchies and discrimination by creating their own alternative cultural practices by adopting new Buddhist identity carved by Ambedkar in 1956. Particularly, the paper looks at the transnational literature as a departure for the Dalits in the diaspora to invoke a new egalitarian identity reflecting their history and culture. It draws on a body of literature that was produced by the Dalit intellectuals, activists, and poets based in

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India and in the diaspora, and whose literature played a key role in asserting the egalitarian cultural practices and identities. The Dalit literature in the diaspora represents a peculiar pattern. It was written, translated, and published in India, in vernacular languages, and then brought to Britain where it was circulated, read, and discussed on regular basis among migrant Dalits residing in various emigrant-settled towns in England. The paper argues that this entire process of the reproduction of the subaltern literature in the diaspora provided a radical alternative for the Chamars to transform their stigmatised identity into an egalitarian identity, thereby enjoying the universal values of freedom and liberty. Analysing the issues of caste and identity in a migration context, this paper makes a critical contribution to both the transnational issues of caste and to the diaspora literature.

Keywords: Diaspora Literature, Identity, Caste, Discrimination, Dalits, Buddhism.

Bio-note:

Dr Vinod Sartape is an Assistant Professor of Sociology in the Department of Liberal Arts, School of Liberal Arts, MIT World Peace University, Pune. He's currently teaching courses on sociology of religion, social movements, contemporary society, as well as courses on South Asian diaspora and culture. His research areas intersect the issues of caste, migration, social exclusion, and anthropology of religion. Dr Sartape is trained as a social anthropologist and his doctoral research explored the reproduction of caste among Indian migrants in the United Kingdom. Dr Sartape is also working on his monograph on caste and migration which is broadly based on his doctoral research on migration. He was awarded a doctorate in Sociology and Social Anthropology from Central European University, Vienna, Austria.

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Decoding Nature's Bounty in O. N. V. Kurup's 'A Requiem to Mother Earth'

Dr. Aparna Ajith

Abstract:

Indian writing in English has come off age. The slender sapling planted decades ago has ripened by the passage of biological clock bestowing spectacular expectations and numerous branches have emerged hitherto. Indian English Poetry has garnered a pivotal place as it is extensively used in the media, popular parlance as well as in scholarly literature. Poetry is considered as an excellent expression of the pent up emotions couched in real flesh and blood. It speaks to the hearts and remains as a reverberation of multicolored impressions blooming from the shards of experiences. The paper attempts to look at the various phases and faces of resistance manifested in the poem of renowned Malayalam poet, Ottapalakkal Neelakandan Velu Kurup aka O.N.V. Kurup. He is one of the contemporary Malayalam poets who has moved the world through his poetic smithy and has achieved outstanding accomplishment through his manifestation of highly evocative images of nature. The paper offers an appraisal of his praise worthy poem 'A Requiem to Mother Earth' that addresses the issues of ecological preservation and the unsympathetic ways in which landscape is commodified and divided up by human beings for egocentric motives. His poetry offers solace as well as solution to various problems and social issues of environment, human rights and gender equality prevalent in the Indian society. His adoption of readable style, short words, handful poetic lines and insightful themes of resistance set ground for a great clarity of vision. In a way, his poems unlock the heart of the readers bestowing an antidote to their ambivalent psyche. In this context, the paper endeavors to offer a critical appraisal of O.N.V. Kurup's poem and its impact on human entity.

Keywords: Resistance, Humanity, Environment, Earth's Life, Disaster.

Bio-note:

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Dr. Aparna Ajith serves as an Assistant Professor in English at Sree Narayana College For Women, Kollam, affiliated to the University of Kerala. She was awarded Ph.D.in English from Central University of Rajasthan in 2019. Her area of specialization is Comparative Literature and Translation Studies. She holds a Master's degree in English Literature from University of Hyderabad and Post Graduate Diploma in Communication and Journalism from Trivandrum Press Club, Kerala. She has presented papers at various national and international conferences. She has published articles in journals and edited anthologies of national and international repute. Her interest lies in Creative Writing, Gender, Diaspora, Film, and Culture Studies. She worked as an Ad Hoc Civilian Teaching Faculty of English at Indian Naval Academy, Ezhimala. She was awarded Panorama Global Youth Literary Award 2020. She was one among the recipients of Kerala State Chalachitra Academy Research Grant 2020. Her maiden anthology of poems entitled *Musings of Venus* was published in 2021.

**Crisis in the Nation and Contestation of Narration: National Allegory
and Contemporary Short Story in India**

Md Asif Uzzaman

Abstract

In his book, *Enlightenment in the Colony* (2007), Aamir Mufti describes the short story as a “minor genre” vis-a-vis the form of the novel, the latter being a major form for production and propagation of nationalist imaginings (184). Writing about prostitute characters in the short stories of Saadat Hasan Manto, Mufti points out the generic significance of the short-story (as well as the tales of prostitute characters) as allegorical critique of the nation which was revered in the form of a mother goddess.

Taking a cue from Mufti's argument about Manto's writing against the nationalist imaginings, the proposed paper shall read two short stories by Hansda Sowvendra Shekhar, titled, “November is the Month of Migration” and “Merely a Whore” from the collection, *The Adivasi Will Not Dance* (2015) as a critique of contemporary crisis within tribal lives as a result of state-backed extraction of resources, which are done under the garb of development

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of the nation. The prostitute characters in Shekhar's stories, the paper argues, serve the same purpose of social critique of nationalist imaginings in the contemporary socio-political scenario which Manto's stories did during the rise of the Indian nationalist movement in the colonial era.

The two socio-political contexts are related to each other with Partha Chatterjee's idea of stages of development of Indian nationalism from his book, *Nationalist Thought and the Colonial World* (1986), where the last stage is the post-Independence era when nationalism has taken up the discourse of economic development and justifies exploitation of natural resources.

The paper shall look at the genre of the short story as a suitable device for critique of grand narratives, especially that of nationalism, which a genre like the novel cannot provide because of its close-connection with the idea of the nation, noted by a range of scholars since Benedict Anderson's *Imagined Communities* (1983). The paper shall closely look at Shekhar's stories to point out the negotiation of the prostitute characters with the people in power as an implied critique of the nation and its discourse on modernity and development.

Keywords: Crisis, Nationalism, Prostitution, Tribal Lives, Ecology, Natural Resources.

Bio-note:

Md Asif Uzzaman is pursuing PhD in English at Indian Institute of Technology, Kanpur. He completed his M.A. in English from JNU, New Delhi in 2023, and B.A.(Hons.) in English from Hindu College, University of Delhi in 2021. His area of interest is Postcolonial Studies with special reference to nationalism and caste dynamics.

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The Society Re-imagined in Eco dystopia: Bleak Portrayal of Nature in the Fiction *The Drowned World* by J. G. Ballard

Ms. Aarzoo Haji

Abstract:

Certainly, we are standing on the brink of the ruined planet. Climate change and the consequences we face today followed by it are the burning issue of our time. It is an urgent need to resolve the climate crisis. The question, “What if we do not stop ruining the nature?” has been answered or/and imagined in various fiction over the time. Dystopia is totally opposite to Utopia, a perfect society. Eco dystopia is a state of dystopia where the nature is degraded at its worst and there is no come back to the normal. To extend the survival in the extirpated environment is a new normal. J G Ballard is a Japan born English novelist, short story writer, and essayist who is often associated with the new wave of science fiction, apocalyptic fictions and eco dystopian fictions. *The Drowned World* is an eco dystopian narrative by J G Ballard which gives possible imagination of the future world with environmental catastrophe if we do not stop ruining it now. The present paper aims at analysing eco dystopian themes and portrayal of eco dystopian imaginations in the narrative *The Drowned World*.

Keywords: Climate Change Fiction, Eco Dystopia, Speculative Fiction, Environmental Crisis, Environmental Catastrophe.

Bio-note:

Ms. Aarzoo Haji (MA, MPhil in English) is an assistant professor in English at Marwadi University, Rajkot. Her consciousness towards environmental crisis led her to pursue her doctoral research in the area of Ecocriticism and climate change. She is an authorised TEDx speaker. Her interest in multidisciplinary approaches led her to study General Semantics, Film Studies, and European Literature. As an avid learner of various languages, she has good command over various languages like English, Gujarati, Hindi, Urdu, Persian and she writes

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poetry in these languages. As a literary scholar, she has presented and published research papers in various conferences.

Existential Crisis and Sphere of agony: A critical study represented in the Mahasweta Devi's '*Rudali*' and '*Breast Stories*'

Priyanka Patle

Abstract:

Literature has long served as an essential element that primarily provides philosophical ideas on how life steward within the self-restrain of socio-political divine providence. There were many literary giants have instigate the minds of readers by exposing the social flaws and hegemony that paralyze the society. The advent of post-colonial and modernism reform had a profound impact on the growing literary development in India, paving the way for Indian English Literature to address the various social ills that have been hindering the lives of millions of people struggling to survive. Especially in our Indian society women are facing existential agony and marginalization which is also a deep rooted like a cancer of our society which has persistence for many centuries. '*Rudali*' and '*Breast Stories*' also reveals the sphere of agony and suffering by an Indian women.

There are several issues which has taken with the help of some eminent minds in the field of literature. Among these the great personalities, the contribution of Mahasweta Devi cannot be ignored, as her writings were directly addressing the 'Marginalized' and 'Oppressed' sections of women. Apart from her immense literary ability, her active impulse and compassion towards the socially oppressed classes seems beyond our imagination. My paper dwells upon the select works of Mahasweta Devi which examines the 'existential authenticity'. In her works

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specially the protagonist are pushed to the limits of existential suffering and distress by elite society, fighting for their rights and uprising above their hegemonic rulers or accepting their fate. My paper also throws a light into the entire life of a woman under sorrow and destruction.

Keywords: Marginalization, Existential Crisis, Exploitation, Subaltern, Social Flaws, Post-Colonial Reform.

Bio-note:

Priyanka Patle is working as an Assistant Professor (English) in Lt. Ramnath Verma Govt. College Mopka-Nipaniya, Balodabazar- Bhatapara affiliated to Pandit Ravishankar Shukla University, Raipur (Chhattisgarh). She has done her Ph. D from Pandit Ravishankar Shukla University, Raipur under the supervision of Prof. Kalpana Paul from 2018 and her research area is in the Subjectivity in the works of Mahasweta Devi.

Planetary Futures: A Discursive View of Posthumanism in Samit Basu's

Chosen Spirits

Ranjit Mandal

What we make and what (we think) we are coevolve.

(Hayles 2005: 216)

Abstract:

Human encephalization quotient has enabled them to design tools, technologies, devices, biological parts and so on. This quotient helps them to overpower approximately on everything for their own progress and prosperity on this planet, and facilitates them to speculate out of the box. But, their mythical evolution and secondary imagination have neglected the roles of other living and non-living organs and even the Creator, and considered themselves as the macro-physics of the universe. Their invention and association with tools and technologies such as surveillance in public places, biometrics, cell-phone tracking, satellite monitoring, internet tracking from cookies to click trails, intellectual property protecting snitch ware, and sense-

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enhanced searches in everyday life emphasize the co-mingling of physical reality with virtual reality (VR) and human intelligence with artificial intelligence (AI) which is going to set up the invisible walls in everywhere through the webs of surveillance and to emblemize the eternal darkness of dystopian planetary future. In this context, Samit Basu, a Bengal born prominent science and fantasy fiction novelist, is a renowned name whose novel *Chosen Spirits* (2020) shows the shadow of multiple realities and catastrophes of the future planet through the doom of Delhi. This paper looks at select samples from the novel of Samit Basu's *Chosen Spirits* and correlates them with the notion of posthumanism.

Keywords: Encephalization, Surveillance, Dystopian, Planetary Futures, Posthumanism.

Bio-note:

Ranjit Mandal is a contemporary Indian Poet. He grew up in Bhitihar, a small village in West Bengal. He began his career as an assistant professor of English at Jain Vishva Bharati University, Ladnun, Rajasthan. At present, he is a PhD scholar at MGSU, Bikaner, Rajasthan and also working as an assistant professor of English at MRCE College in Hyderabad. He has qualified six times UGC-NET, eight different states SET and also topper in Telangana SET. His poems 'Chitrangada' got Second rank and 'Ubiquity' got Fourth rank internationally. He has published one book, one patent and fifteen research papers in various prestigious UGC-CARE and peer review journals. His upcoming books are *Post Mars and Other Poems* and *A Glimpse of Canadian Literature*. He has edited a bunch of articles also.

Restoring the Symphony of Nato(u)re: An Ecocritical Reading of Jibanananda Das's poem 'Banalata Sen'

Amit Pandey

Abstract:

This paper aims to highlight the ecocritical dimensions of Jibanananda Das's celebrated opus 'Banalata Sen' through looking back to the poet's serene and safe haven, Natore. Using the rural place of Natore in Bangladesh metaphorically, the poet has artistically perfected his

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creation and caringly established a profound rapport between human beings and nature's belongings. William Wordsworth wrote in his poem, 'Tintern Abbey', that "Nature never did betray the heart that loved her" to bring forth the Man-Nature relationship and the intense connection between them. The line contributed immensely in the advancement of Eco criticism. Despite the fact that the existing studies talk about the surreal and ideal aspects of the poem, this article presents a comprehensive review of Jibanananda Das's 'Banalata Sen' from an eco critical point of view where the existence of problematic anthropocene and the plight of nonhuman agency are being discussed. The eco critical reading of the poem shifts our focus to two different and deeply entwined entities, Natore and Banalata Sen, the sources of the poet's inspiration. The ecological projection of the soothing Natore is a place of consolation, and bliss. It is far away from the madding crowd and its parents Banalata Sen, the fine-looking lady, the poet's brainchild. The character of Banalata Sen is catered as a panacea to his sufferings that intensifies the interdependency and interconnectedness of the entities. Banalata Sen provides the poet with the joie de vivre on his inertia to renew the spirit. Indeed, this eco critical understanding of the poem unfolds the magnitude of the lady who brings solace to the poet's worn out soul and her association with nature. Therefore, the use of ecocriticism in this study will help us understand the way this poem articulates ecological consciousness and the importance of neighboring ecosystem in shaping human lives.

Keywords: Banalata Sen, Jibanananda Das, Anthropocene, Nonhuman Agency, Ecological Consciousness.

Bio-note:

Amit Pandey is a budding Scholar who aspires to be a good teacher. He completed M.A in English Literature from Sidho-Kanho-Birsha University, Purulia, WB, in 2021. He has qualified UGC-NET examination in 2020. He authored the article "Border Issues in Saadat Hasan Manto's Short Story Toba Tek Singh", published in *Akados*. He taught in CMRCET, Hyderabad as an Asst. Professor of Communicative English. He has a deep love for creative writing. He has penned the poems like *Lady Thou Art Free* featured in "One Hundred Shades

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of Love: An Anthology of Love Poetry”, *Remembering Shakespeare on His 456 Birthday*, and *Love in Cactus Land* appeared in “Creative Flight: An International Half Yearly Open Access Peer Reviewed E-Journal in English.”

Crisis and Memory: Trauma, Testimony, and Collective Remembering

Shabnam Ahad & Dr. Manzoor Ahmad Najar

Abstract:

In the annals of human history, moments of crisis and trauma have left indelible imprints on collective memory. This paper delves into the intricate relationship between traumatic events, individual and collective memory, and the power of testimony in shaping our understanding of the past. This abstract provides an overview of the key themes and insights explored in this comprehensive study. The study begins by examining the multifaceted nature of trauma and its profound impact on individuals and communities. It explores how trauma disrupts the continuity of memory, leaving fragmented recollections that challenge conventional notions of historical narrative. Through an interdisciplinary lens, this work draws on psychology, sociology, and history to illuminate the psychological processes that underlie trauma's long-lasting effects. Central to the discussion is the role of testimony as a bridge between personal experience and collective memory. It investigates the power of survivor narratives, oral histories, and written accounts in conveying the emotional and experiential dimensions of trauma. The study also delves into the ethical complexities of bearing witness to trauma, addressing questions of credibility, authenticity, and the potential for distortion in testimonial accounts. Additionally, the study considers the ways in which societies construct and transmit collective memories of crisis. It analyzes the role of media, memorialization, and commemorative practices in shaping public perceptions of traumatic events. The interplay between official narratives and grassroots memory initiatives is explored, highlighting how diverse voices contribute to the complex tapestry of collective remembering. This paper also investigates the potential for trauma to be transmitted across generations, impacting not only

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survivors but also their descendants. The phenomenon of transgenerational trauma is examined, shedding light on how the scars of past crises continue to reverberate through time. In conclusion, this study offers a comprehensive exploration of the intricate interplay between trauma, testimony, and collective memory. It highlights the enduring significance of remembering crises and the ethical imperative to bear witness to the experiences of those who have endured them. Ultimately, “Crisis and Memory” underscores the vital role of memory in shaping our understanding of the past and its profound impact on our present and future.

Keywords: Trauma, Memory, Testimony, Witnessin.

Bio-note:

Shabnam Ahad is a PhD Scholar in the department of English, IUST Awantipora Kashmir. She has completed her PG from the department of English, University of Kashmir. Shabnam has qualified JKSET (2018) with first rank in the union territory of J & K. She has also worked as a faculty member for 2 years in the Islamic university of Science and Technology. Her research interests are Psychoanalysis, trauma studies, psychology.

Dr. Manzoor Ahmad Najar is Assistant Professor of English Language and Literature at Islamic University of Science and Technology, Kashmir. He teaches courses in seventeenth-century British Poetry to Modern British Poetry, Ancient to Modern Drama, and Modern European Philosophy. He has published several books and research articles on Metaphysical poetry, Mysticism/ Sufism and Folklore in English and Kashmiri literature.

Fiction as Salvation: Cultural Memory and Collective Identities in Salman Rushdie's *Victory City*

Atri Majumder & Dr. Gyanabati Khuraijam

Abstract

Collective memory consecrates the precarious identities, by permeating and structuring the collective unconscious. The affectivity of the ‘sites of memory’ (Pierre Nora) is conducive to the creation of narrative coherence, that stabilizes identity. In *Victory City* (2023), Salman Rushdie characteristically interweaves myth, memory, and history to delineate the vicissitudes of the Vijayanagara empire, spanning over two centuries. The fictional counternarrative

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reinstates the political agency of women, and foregrounds the pivotal function of collective memory to resist erasure. The veneer of the magical realist mode is a narrative strategy that reconfigures the political unconscious (Fredric Jameson), and interrogates the exclusionary politics of historiography. Fictional spaces possess the potential to transgress the established narratives of history, through the affective memories that are integral to the formation and sustenance of agency and identity. This paper would offer a critique of the novel *Victory City*, and explore how the collective as well as the political unconscious is essentially formulated by the sites of memory through affective cultural representations.

Keywords: Memory, Affect, Collective Unconscious, Identity, Historiography.

Bio-note:

Atri Majumder is a Junior Research Fellow (UGC) at the Department of Management, Humanities and Social Sciences, National Institute of Technology Agartala, India. His poetry collection *Visible Infinity* was published by Writers Workshop in 2014. His areas of interest are historiography, post-truth politics, memory studies, affect theory, and postmodern fiction.

Dr. Gyanabati Khuraijam is an Assistant Professor and Head of the Department of Management, Humanities & Social Sciences at National Institute of Technology, Agartala, India. Her areas of interest are Indian Writing in English, Gender Studies, and Postcolonial Studies. She has been the editor-in-chief of *Modern Research Studies - An International Journal of Humanities and Social Sciences* from 2014 to 2019.

The Cost of Sacrificial Disengagement: Exploring the Politics of Sacrifice and the Ensuing Polycrisis in Amitav Ghosh's *The Nutmeg's Curse*

Rishav Dutta

Abstract:

The Promethean mythos, a romanticised narrative of freedom from nature, builds itself pronouncedly on the very premise of sacrifice. It is difficult, though not uncommon, to overpass how the act of sacrifice is instituted, through both the figures of a beast and later Prometheus himself in the narrative, as part of a necessary bargain made in order to provide humanity with

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the means to become independent and unconstrained by nature's laws. On the one hand, it spiritualizes mastery over nature in the name of human aspiration within the technophilic discourse of productivity and development while propagating a violent collective disassociation from nature on the other. Strands of Promethean thought enlase the European colonial work ethic as the subjugation of both nature and non-white people was standardised by the colonisers to ensure mobility to capital and/as power. The leitmotif of sacrifice, however, demands a further complex reading when placed against the theoretical concept of *homo sacer*, as put forth by Giorgio Agamben. The *homo sacer* is an outsider and an outlaw whom the state does not execute directly, but s/he is not prevented from being killed either. In this concept, the life of the *homo sacer* is reduced by state mechanisms to an unprotected and unacknowledged bare existence that is subject to death at any moment. In both classical imaginaries, a sacrificial disengagement from nature and from human lives and bodies is considered an essential step towards exercising sovereignty. Hence, violence inflicted upon nature, humans, and non-humans either goes unrecognised or is consecrated in order to accommodate the dominant narratives of liberalism. The paper aims to place this argument within a particular reading of Amitav Ghosh's *The Nutmeg's Curse* (2021), which will study not only the mappings of anthropogenic activities resulting in present-day ecological crises but also the politics of sacrifice deployed to extenuate the said moves of violence against nature and non-white indigenous people.

Keywords: Sacrifice, Prometheus, *Homo Sacer*, Anthropocene, Ecological Crisis.

Bio-note:

Dutta has completed both his graduation (Honours) and postgraduation in English from University of Calcutta, West Bengal, India. He is currently working as a research scholar at the Department of English, Central University of Rajasthan, Rajasthan, India. The area of his research concerns translation and writings on Adivasis of India. Fields of Dutta's academic interest include Postcolonial literature and theory, Translation, Adivasi folklore and literature, Cultural studies, Graphic narrative and Performance studies.

Place and Politics: Dealing with Climate Crisis in Amitav Ghosh's *Gun Island*

Dr. Ravinder Kumar

Abstract:

Climate change is no more a phenomenon to be witnessed in future but certainly a deteriorated ecosystem we all are living in at present. Climate crisis summons variety of histories, truths

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and stories dealing with human activities which precipitated ecological derangement and resultant responses to combat nature's surge. Amitav Ghosh in *Gun Island* (2019), with the tropes of place and politics, marshals the idea of climate fiction to grasp the scale of migration and violence in the times of climate breakdown. How Ghosh links the local Sundarban to the global Venice and refrain from defining the climate crisis within western metanarratives is the point of departure in this paper. The use of provincial myths and legends in delineating the nature's fury reinforces the idea of universal doom as far as the place, a center of "felt value", is concerned and at the same time underlines the global class struggle in deciding the responsibilities of rejuvenating earth in the Anthropocene. This paper proposes to read *Gun Island* not as a one more example of *cli-fi* but as an oriental understanding of places and politics in the times of climate crisis.

Keywords: Anthropocene, Climate-Crisis, Place, Politics.

Bio-note:

Dr. Ravinder Kumar teaches English language and literature. He is an Assistant Professor in the Department of Higher Education Himachal Pradesh and currently posted at Govt. Degree College Ghandalwin (Bilaspur) Himachal Pradesh. He has done doctoral research on the works of Turkish Nobel Laureate Orhan Pamuk and was awarded the degree of Ph.D. in 2022. He has published ten research papers in peer-reviewed/UGC CARE listed journals and read research papers in International and National conferences. His research is oriented towards postmodern literary theory, metamodern cultural studies and climate-fiction.

Predicament of Silence and Pause in the Plays of Harold Pinter

Abhinaba Chatterjee

Abstract:

Pinter breaks with the long established and instituted might and wisdom of language and shatters faith in language as an expressive means of communication by revealing the irrationalities of the speakers. One of the many reasons for which Esslin justified the category of 'absurd' for the plays of Pinter was his use of silence as a language of crisis. Writing against the twin crisis situation of the trauma of the Second World War and his Jewish background, Pinter's plays use silence and pauses as a device of dramatising the crisis that the individual

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faced. The advent of postmodernism and poststructuralism has served to decentre the idea of *logos*: reason. The “decentred” universe has taken centre-stage in a fair share of postmodern fiction, especially absurdist theatre. Central to this paper is delogocentrism (as opposed to logocentrism), as articulated by Jacques Derrida. Associated issues are the problems of language, the metaphysics of presence, the locus of identity, and so on, leading to the contention that reality is constructed through language.

Pinter actually reveals language less as being a secure means of communication than as being a set of dialogues peppered and overloaded by tautologies, repetitions, non-sequiturs, and truisms. However, this paper will argue that beneath the apparent absurdity of language used by Pinter, and this include his uses of silence and pause, the characters in Pinter’s plays are engaged in a struggle for power and, to quote Varun Begley, ‘a systematic resistance to meaning making’. Thus, this paper will consider the deconstruction and reconstruction of identities through the use of linguistic devices in select plays of Harold Pinter that emanate in a moment of crisis in the life of the individual.

Keywords: Absurd, Language, Silence, Pauses, Identity, Deconstruction.

Bio-note:

Abhinaba Chatterjee holds MA (English & Translation Studies) from Calcutta University & Annamalai University respectively and M.Phil from Delhi University. He has published on diverse topics to include papers on Absurd Drama, Politics of Sequencing Shakespeare’s Sonnets, Indian literature in English and translation and Diaspora literature. He has presented papers in National and International Seminars both in India and abroad. He is presently pursuing doctoral research from Gurukul Kangri Vishwavidyalaya, Haridwar, India.

“The Legacy of Midnight's Birth”: Trauma, Testimony, and the Tapestry of Memory in Salman Rushdie’s *Midnight’s Children*

Dr. Kangkan Bhuyan

Abstract:

This research paper is an examination of how Salman Rushdie’s *Midnight’s Children* explores the delicate interplay between trauma, testimony, and communal memory while weaving together the complicated fabric of postcolonial India. The lives of its protagonists are deeply impacted by the trauma of partition, the pain of cultural and emotional upheaval, and the trauma associated with identifying conflicts. Rushdie uses Saleem's story as a vehicle for the presentation of societal trauma by considering how traumatic events are handed down through

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the generations and the function of storytelling as a means of attesting to them. In the context of *Midnight's Children*, testimony is a way to bear witness to the traumas that Saleem and others have experienced. Saleem struggles with his own tragic background through his testimony, and he also helps to create a communal memory for his generation. The narrative techniques used by Rushdie to express the act of testimony shows how this very act becomes a crucial tool for the characters in dealing with their common trauma, who, representing various backgrounds and viewpoints, come together to recollect and reimagine their history. In fine, this paper attempts a profound investigation of trauma, testimony, and collective memory in the context of Rushdie's work of fiction in addition to capturing the turbulent history of postcolonial India, thereby revealing the complex layers of historical pain, the strength of testimony, and the creation of a collective memory that are essential to the human experience in a postcolonial setting via the prism of Saleem Sinai's narrative.

Keywords: Trauma, Testimony, Memory, Partition, Recollection.

Bio-note:

With 12 years of teaching experience, Dr. Kangkan Bhuyan works as an Assistant Professor in the Department of English at Chatia College, Assam, India. He was awarded Master of Arts (M.A.) in English by the Tezpur University, Napaam, India in 2010, Master of Philosophy (M.Phil.) in 2015 and, Doctor of Philosophy (Ph.D.) in 2020 by the Assam University, Silchar, India. His research focused on magical realism and third space in postcolonial narratives and he has acted as Editor of 2 ISBN books, published research papers in various peer-reviewed journals and presented papers in 2 International Conferences.

Crisis and Postmodern Condition in Select Plays of Samuel Beckett and Harold Pinter

Surajit Dutta

Abstract:

The aim of my paper is to discuss the literary responses of Samuel Beckett and Harold Pinter to the contemporary crisis in the socio-cultural milieu of late 19th and early 20th century Britain. The devastating effects of two World Wars had completely destroyed people's faith in science, religion, philosophy, art and technology. The discourses of Enlightenment, progress,

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humanism and the confidence of imperialism had failed to address the problems like poverty and racism. Having lost certainty and meanings of life, people felt a sense of absurdity. Under such crisis a new era had started with the help of technologized representation of art and culture. This is called postmodern era where people live in complete uncertainty. With the advent of mass media Postmodernism creates a virtual space where the distinction between real and the copy is abolished by the process called “simulation” as stated by Baudrillard. Through consumption of depthless and ideologically indoctrinated images as reproduced by mass media people become an easy prey to capitalism. Such a cultural crisis is depicted by Samuel Beckett and Harold Pinter in their plays. They have represented the impossibility of finding any fixed meaning of self in the process of its renovation and destruction that occur with the change in time. Through self-referential structure of plays they have depicted the constructed nature of subjectivity. Their ignorance to the conventional structure of plays may be considered as a form of resistance against homogenizing and totalitarian politics of capitalism.

Keywords: Absurdism, Virtual Space, Simulation, Self-Referentiality, Resistance.

Bio-note:

Surajit Dutta is a PhD scholar of the Department of English, Visva-Bharati, Santiniketan, W.B. He has completed my M.A. in English and M.Phil. in English from Visva-Bharati. His area of interest is Modern Drama, Twentieth Century British Fiction and Literary Theory.

“New Mestiza Consciousness” and Intersectionality: Examining *Their Eyes Were Watching God*

Dr Vibha Bhoot

Abstract:

Fundamentally, New Mestiza Consciousness is a conceptual framework for comprehending the complexity of identity and culture in a society where people frequently cross many cultural and social boundaries. It motivates people to value the diversity of their identities, confront oppression, and forge a more accepting and equitable society. It has a special relevance to Chicana and Latinx identities, but it also has an impact on questions about identity and intersectionality more generally. This paper attempts to research about Janie who is a Black woman exploring her identity in a racially stratified world, and her experiences with various men and communities further muddle her identity. She is exposed to cultural hybridity, linguistic diversity and, spiritual and emotional resilience through each of these encounters,

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and she must negotiate how to incorporate these influences into her own self. The book takes on spiritual journey and emotional toughness, just like New Mestiza Consciousness. Although the word "intersectionality" did not yet exist when the book was published, Janie's experiences clearly demonstrate various aspects of it. Interdisciplinary perspectives on class and socioeconomic crises which would challenge conventional interpretations are a part of my exploration. Janie's sense of community in several places mirrors the idea of borders. In essence, *Their Eyes Were Watching God* addresses many of the themes and ideas connected to identity, cultural complexity, and the intersections of different facets of identity, even though it precedes the particular nomenclature of New Mestiza Consciousness. The significance of this research is that the novel is an important contribution to the larger conversation about intersectionality due to identity and culture because of the way it depicts Janie's journey and her search for self-discovery, which is in line with the tenets of New Mestiza Consciousness.

Keywords: Cultural Crisis, Identity, Intersectionality, Socioeconomic crisis, Black Women.

Bio-note:

Dr Vibha Bhoot is an Assistant Professor, Jai Narain Vyas University, Jodhpur. She is the author of 3 books, over 65 papers presented in national and International Conferences, 20 journal papers published in National and International, UGC Care listed journals etc. Chaired several conference, Delivered lectures as Resource person in Refresher courses, member of Board of External Examiners in- Savitri Bai Phule University, Pune, Baba Saheb Ambedkar Marathwada University, Aurangabad, V.R College, Tal, Indapur, Maharashtra, Sardar Patel Police University, Jodhpur (BOS). Her areas of Expertise include Feminism, Diaspora, Partition Literature

The Point of Return as A Narrative of Memory and Crisis

Aditi Ghosh

Abstract:

This paper shall address the obscurity, politics and turbulence of partition novel named "*Point Of Return*" by Siddhartha Deb. This novel shows the traumas, conflicts, the effects and impact of the crisis of partition in socio-political aspects. North-East is constituted of the states of Arunachal Pradesh, Mizoram, Meghalaya, Assam, Tripura, Nagaland and Manipur which is known as the "seven-sister states" and formerly Sikkim was also added to it. The term "North-East" is used to signify a uniform and homogeneous province which is inhabited by different kinds of people who share a common history. North-East is inhabited by an agglomeration of

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people, a mixture of various cultures, traditions, and rituals, religions that is rich and worthy to be a part of however North-East has been discriminated by mainland. Even in certain aspects there are people who have no idea about the states, it remains little known and also largely misunderstood. However, perceptions have changed over the years, and it has become a well-known terrain. In terms of literature North-East has produced many noteworthy writers such as Arup Kumar Dutta whose work “The Kaziranga Trail” is the first Indian English adventure story written for children, Siddhartha Deb whose debut novel “*The Point Of Return*” acclaimed great critical praise, Robin Ngangom, Desmond Kharmawplang who have been active for nearly two decades now. This paper will not attempt an exhaustive study of all the North-Eastern writers in English but will limit itself to the study of Siddhartha Deb’s novel Point of no Return which was a New York Times “notable book of the year” as a partition novel which showcases the trauma and the memory of the crisis.

Keywords: Partition Novel, Trauma, Conflicts, Violence.

Bio-note:

Aditi Ghosh, Assistant Professor, H.O.D, English, Ratnapith College, Bahalpur, Assam is trying to find new areas of studies in North-East and Comparative literature, a former student of Tezpur University, Assam- who has completed M.A in English Literature, 2020 (specialization in Indian English Literature) and has qualified for UGC-NET 2020. Her educational background in the field of English language and literature have given her a broad base from which to approach many topics.

Land of the Pure(ly Powerful): Nation and the Woman in Salman

Rushdie’s Shame

Zeba

Abstract:

In *Shame*, the story of newly formed Pakistan, Salman Rushdie narrates the history of what went wrong in the nation. In doing so he deconstructs the rigid notions of masculinity and femininity and links them to contemporary political issues. Though the narration is magic-

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realist, the events are firmly rooted in reality as the 'imagined' country is clearly meant to be Pakistan and most of the characters in the novels are based on actual historical figures. The paper shall attempt to discuss the problematics of the identities of gender and nation while discussing the social and political history of postcolonial Pakistan.

Keywords: Postcolonialism, Political History, Gender, Masculinity.

Bio-note:

Zeba is a literary scholar and researcher. She is a double postgraduate from Katholieke Universiteit Leuven. Her academic interests center on the examination of gender dynamics within Anglophone postcolonial novels authored by women.

Internalised Trauma and Crisis in Women During Partition: A Close Reading of Saadat Hossain Manto's 'Khol Do' and Rajinder Singh Bedi's 'Lajwanti'

Abhishikta Bhattacharjee

Abstract:

The partition of India in 1947 left an indelible mark on the collective memory of the subcontinent, resulting in untold human suffering and upheaval. This abstract explores the theme of internalised trauma in women during the partition through a meticulous analysis of two seminal short stories: Saadat Hossain Manto's 'Khol Do' and Rajinder Singh Bedi's 'Lajwanti'. Authors like Saadat Hasan Manto and Rajinder Singh Bedi were well known for vividly capturing the stark truth that the victims of the Partition experienced. Drawing from the literary works of these two acclaimed authors, this study investigates the psychological impact of the partition on female characters like Sakina and Lajwanti and their lived experiences. Both experience the trauma of being a woman during the tumultuous time of partition and they react to their crisis differently. During any socio-political upheaval, women have always become the easy prey of a class of attackers who draw sadistic pleasure by inflicting physical and mental

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pain on women because there are few prospects of them mounting a good defence or taking revenge. By using a feminist lens and close reading methodology, the paper aims to delve deep into the narratives, character development, and thematic elements of 'Khol Do' and 'Lajwanti'. Through a comparative analysis of these narratives, we highlight the different ways in which internalised trauma manifests in women, including the silencing of voices, the erasure of agency, and the struggle to rebuild shattered lives. Both the protagonists have been traumatised and silenced in different ways and this silence actually amplifies the voices of those who endured the unimaginable. Thus, the protagonists, Sakina in 'Khol Do' and Lajwanti in 'Lajwanti' serve as representative figures embodying the collective agony and strength of countless women during this tumultuous period.

Keywords: Partition, Internalised Trauma, Violence, Crisis, Voice, Agency.

Bio-note:

Ms. Abhishikta Bhattacharjee is currently working as an Assistant Professor of English and Literary Studies at Brainware University, Kolkata. She has more than 8 years of experience working as an Assistant Professor and as an Editor. She is pursuing her PhD in English from University of Engineering & Management, Kolkata. She is a Long-term member of ELT@I. Earlier she has worked as an Assistant Professor of English at Institute of Engineering & Management, Kolkata for four and half years. She has also worked as an Editor at Chhaya Prakashani Pvt. Ltd., under S. Chand Group for three and a half years. Ms. Abhishikta Bhattacharjee completed her Masters in English Literature from West Bengal State University in the year 2014. She also completed her B.Ed degree with specialization in Visually Impaired Children's Education. She has played the role of the Co-convenor in the International Conference of English Learning and Teaching Skills (ICELTS) 2020 and as the Convenor of the 5th International Conference of English Learning and Teaching Skills (ICELTS) 2023. She has also been the Convenor of the International Faculty Development Program on Language &

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Literature 2020 and 2021. She has published many research articles and book chapters in peer-reviewed journals indexed in UGC Care List, WoS, EBSCO, etc.

Partition and Memory: A Discursive Discourse of Agony, Anger and Anguish

Dr. Meetu Bhatia Kapur

Abstract:

Memory writing forms the warp and woof of the diaspora work. It constitutes for the experimental milestone in their writings. This form of Contemporary English Writing quite judiciously unfolds the real life experiences, history and imagination. To this pain and languish of dislocatedness, Salman Rushdie called it a *Historical Weightlessness*. This weightlessness imparts a historical metaphor and expands into a cultural dialogic. Eventually it infuses the spirit of the *Vasudhev Kutumbakam* i.e. entire world is our homeland. The world is mapped and re-mapped through the lens and the pen of the writers like Amitav Ghosh, Jhumpa Lahiri, Chitra Banerjee Divakaruni, Anita Desai, to name a few. Using the concept of *Cultural Schizophrenia* with an astute sense of historical sensibility, they negotiate the cultural skill and cultural identities in the works. The historical and political reality, which otherwise divides, is eventually united through their writings. In fact, their literature has changed the whole ecology of learning. Every rite and ritual and every custom and celebration are effectively portrayed. There is a constant but seamless shift of ambience - historical, geographical and cultural. Through each temperament and disposition, the characters try to locate and re-locate themselves within the multifaceted and complex perspectives. Gradually the same extends them the feeling of warmth leading to a sense of belongingness. A feeling of empathy and understanding for the characters descend in their writings. This also enables readers to associate themselves and their feelings with the writings of these writers. With this theme and focus, the discourse of this paper would be on the writings of some prominent Diaspora Writers viz Amitav Ghosh, Jhumpa Lahiri and Chitra Banerjee Divakaruni and others, who used the tool

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of memory to deal with human feelings and emotions and won accolades not only in their motherland but also away from their homes.

Keywords: Culture, Emotions, History, Memory.

Bio-note:

Dr. Meetu Bhatia Kapur, completed her Doctorate from Rajasthan University, Jaipur, Rajasthan in 2005, on the widely acclaimed novels of Amitav Ghosh. She is currently working as Associate Professor, in the Department of English at Vivekananda Institute of Professional Studies, New Delhi. With nearly twenty- five years of teaching experience, she has many National and International presentations, publications, along with gracing significant conferences, seminars & workshops as a panellist for discourses and Series Talks. She has also edited and authored books on *Fourth Wave of Feminism*, *Technical Communication*, and an anthology of poems in Hindi- *Manthan- Ek Sooch Ek Nazariya*. She has been a winner for *The Certificate of Appreciation from Hon'able Prime Minister Office, for her winning article on Pariksha Par Charcha 2023, Dushyant Memorial Award 2021& Shabd Shikar Samman, 2022, by Gwalior Sahitya Kala Parishad*, for her contribution to the field of Creative Writing.

The Food Practices of Dalits as represented in Hansda Sowvendra

Shekhar's Short Stories *The Adivasi Will Not Dance*

Priya Roy

Abstract

The meat-eating Dalits are often subjugated to stigma as in the case of Panmuni in Hansda Sowvendra Shekhar's *They Eat Meat*. The caste-based subjugation that implies Dalits as impure is not a new phenomenon. Biran Soren is asked directly by his landlord while renting a house if he consumes meat as "they are seen as impure". The idea of impurity has been associated with meat eaters. On the other hand, words like "neat" and "clean" or "pure" are redundantly used when referring to a vegetarian diet. This notion of impurity not only

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segregates the Dalits but is also a catalyst in controlling the food habits of a whole marginalised community. The idea comes as a shock to the Soren family who moved from Ghatshila in Jharkhand to Vadodara in Gujarat. Even in a big city like Vadodara, they have to hide their original identities and their food practices which in turn leads to an identity crisis. The dichotomy of clean and unclean comes repeatedly in this story. Panmuni's obsession with cleanliness creates a binary with Sorens' tribal origin and food practices that are deemed unclean. The constant struggle to hide and conceal a human's most primitive desire that is, hunger and the conflict to stay in society has been an experience that is extremely familiar to the Dalit community. This paper aims to look at the various struggles, stigma and identity crises that a particular community is subjected to and the struggle one goes through to survive in a society that has stigmatised their cultural practices.

Keywords: Food Habits, Identity Crisis, Cultural, Stigma, Cultural Practices.

Bio-note:

Priya Roy is a Research Scholar in the Department of English, at Banaras Hindu University. She is working on Destructive Plasticity and Interrupted Identities for her PhD thesis. Her area of interest lies in Trauma Studies and Dalit Literature. The former is central to her research work. She is currently involved in a study of ecocritical work along with her PhD research work.

The Role of Literature in Shaping Environmental Consciousness Crisis and Ecocriticism

Nimisha Kanabar

Abstract:

The world has endured significant hardships stemming primarily from humanity's severe transgressions against the natural world. Literature, as a reflection of the times, cannot afford to ignore these pressing issues. Towards the conclusion of the previous century, a novel field of literary analysis emerged, known as ecocriticism. This scholarly approach delves into the

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realm of nature writing, providing profound insights into the interconnectedness of literature and the environment. It goes by several appellations, including Environmental Literary Criticism and Green Studies. This paper aims to investigate the pivotal role literature plays in shaping environmental consciousness.

Authors have embraced these themes to confront critical issues such as climate change, pollution, resource depletion, and the degradation of natural ecosystems. Through their literary works, they offer not only valuable insights but also trigger critical introspection, motivating readers to contemplate their roles in safeguarding the environment.

The term "Ecocriticism" was introduced into literary criticism by the Association for the Study of Literature and Environment (ASLE) in 1993. This groundbreaking concept prompted scholars to analyse texts through an environmental lens, emphasizing ecological issues and exploring literature's potential to raise awareness in society. Ecocriticism gained momentum during the early 1990s, marked by the establishment of the Association for the Study of Literature and Environment (ASLE) within the Western Literary Association in 1992. This was followed by the launch of the influential journal "ISLE: Interdisciplinary Studies in Literature and Environment" in 1993, and the publication of "The Ecocriticism Reader" by Glotfelty and Fromm in 1996. The evolution of ecocriticism is often divided into distinct "waves" to provide a historical perspective on its development.

Ecocriticism, which initially began by studying 19th-century British Romantic Literature and the writings of American transcendentalist authors, has since evolved through its second and third waves. In this paper, I also aim to demonstrate how ecocriticism, during these later waves, has shifted its focus from pastoral and wilderness elements in literature towards addressing socio-centric issues such as environmental justice, eco-feminism, post-colonial ecocriticism, and more. Alongside, it also delves into the significant contributions made by prominent writers in this particular field.

Keywords: Ecocriticism, Literature, Romantic Literature.

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Bio-note:

Nimisha Kanabar is currently pursuing a PhD in English Literature at Ranchi University since 2022. Her research is focused on the theme of 'Ecological Consciousness in the Select Works of Indra Sinha, Barbara Kingsolver, and J.G. Ballard'.

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A Study of Durational Flux and Narrative Techniques in the Select Work of Virginia Woolf and James Joyce

Aliya Saba Mirza

Abstract:

After the First World War, the world descended into a state of crisis and disorder. Disciplines such as philosophy, literature, psychology, and physics were outstripped by phenomenology and solipsism. The war had shaken faith in morality, coherence, and durability. After the war, a sense of disillusionment contributed to the emergence of modernism. Modernism is an aesthetic movement that produces a body of experimental work to represent contemporary disorder. It broke away from traditional ways of writing and romantic views of nature and does not believe in things being steady and whole. The modernist writings of the late 19th and early 20th centuries represent a new sensibility of time and consciousness against Newton's absolute time and absolute space. It is notable for new techniques and an altered conception of temporality. George Luckas, for one, laments the loss of humanity in *The Theory of the Novel* (1916), which uses the term avant-garde for this non-traditional practice of literature. He believes that great novels do not impose meaning on a meaningless world. Modernism brings into center the concept of fluidity of time and consciousness and studies the interior world of the character, which is the focus of Bergson's theory of time and free will. This article proposes to study Bergson's theory of time and free will and how it is applied to the narrative techniques of modernist writers such as Virginia Woolf and James Joyce. The article seeks to capture the difference between psychological time and chronological time as reflected through narrative techniques such as stream of consciousness and internal monologues in *Orlando: A Biography* and *A Portrait of an Artist as a Young Man*.

Keywords: Modernism, Time, Space, Fluidity, Consciousness.

Bio-note:

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Aliya Saba Mirza is a Ph.D. Scholar at the Department of English at Aligarh Muslim University. She has qualified for the Net in 2019 and was awarded the Maulana Azad National Fellowship in 2020–21. She has presented papers in national and international conferences and presented her translation in the workshop cum seminar of UGC SAP DRS-II held on March 12, 2022, by Aligarh Muslim University. She has done a GIAN course on “Electronic Literature and Artificial Intelligence (AI): Theory and Practice of Digital Storytelling” and "Subtitling Screened Dialogue: The Pragmatics of Audio-Visual Translation organised by the Department of English, AM.U. She has been a volunteer for IACLALS 2022.

An Ecocritical reading of Irwin Allan Sealy's *The Everest Hotel*

Shabana Nasreen

Abstract:

Irwin Allan Sealy, in his novel *The Everest Hotel: A Calendar* explores manifold issues that Indian mountainous regions are facing. While throwing light upon them, Sealy paints a picture of the “crisis” in multiple layers. He delves deep into the ecological as well as personal crisis with sheer brilliance and craftsmanship. Against the backdrop of Drummondganj, a fictitious Himalayan town, Sealy weaves the tale of the residents of “The Everest Hotel” and its outsiders and the way they deal with the ongoing socio-political turmoil and ecological degradation. In Ecocriticism, the main focus is on “the intricate relationship between human culture and the natural world and foster greater environmental consciousness.” By employing Ecocriticism as a theoretical framework, the paper aims to conduct a reading of the novel by focusing on the character of Ritu and her resilience in fighting against the agents of environmental degradation. Apart from Ritu, the paper intends to study the complex characters in the novel whose way of handling issues like politics, ecology and memory differ from each other.

In *The Everest Hotel*, memory and nostalgia plays a very significant part. Using Environmental Memory as a powerful tool, the paper attempts to highlight the way memory helps in shaping a society, its people and their responses towards environmental crisis.

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Keywords: Ecocriticism, Ecological Crisis, Environmental Degradation, Memory.

Bio-note:

Shabana Nasreen is a research scholar in the department of English, Diamond Harbour Women's University. She has pursued her Master's degree from Diamond Harbour Women's University and completed her Bachelor's degree from St. Xavier's College, Kolkata. Her interest lies in Postcolonialism, Ecocriticism, Ecofeminism, Gender Studies and Cultural Studies.

Immigration in Francophone Littérature

Jayita Basak

Abstract :

We all know that literature is a reflection of the society. Historical, political, economic, social conditions of a place or a country reflect in contemporary literature. Today I am talking about francophone literature. When literature written in French language by citizens of other nations like Senegal, Morocco, Canada, Algeria etc. whose official language is French which is called francophone literature. The politics of identity, immigration, exile, intersexuality, gender, women writers etc. – these are the main themes of francophone literature.

In the last half-century, many immigrants from France's former colonies have made the hexagon their home and have contributed to the country's literary output. However, these immigrants and their offspring are often deemed as "Others". This kind of "othering" is made manifest in the literary sphere through the labelling of their works as 'francophone', rather than French, by the publishing industry.

In the 20th century, when thousands upon thousands of "Orientals" populate the immigrant neighbourhoods of European cities, official European discourse cannot take recourse to an inscrutable "elsewhere". The imagined Orient no longer figures as a barbarous external realm to be dominated and civilized.

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« Les écrivains francophones souvent eux-mêmes des migrants ou des refuges, interviennent dans le débat controversé sur l'identité nationale et sur la place de l'Islam en France. (self-translation: the francophone authors often they are migrant or refuge or a part of a debate or a controversy of the national identity and in the place of Islam in France).

Keywords: Immigration, Francophone Literature, Others, Identity, Exile.

Bio-note:

Jayita Basak is a Translator and working as a SACT in the department of French in Chandernagore College since 2009. Having experience of different teaching method from University of Nantes, in France. Published many literary articles in different university journals.

Anthropocentric Speciesism in *The Charlotte's Web*

Rubaiya Nasrin

Abstract:

This paper will explore the complicated relationship between speciesism and the oppression of women in *The Charlotte's Web* by Elwyn Brooks White. Through a close reading of this novel, this study will demonstrate how women characters are portrayed as being similarly oppressed and marginalized as non-human animals in these texts. In *The Charlotte's Web*, a female spider Charlotte is portrayed as being compassionate and caring which reflects traditional gender roles. This paper will also enquire how ethical justification for vegetarian habits in these novels can be used to promote a more conscious and compassionate approach towards animal welfare and consumption habits. The analysis of this paper will also reveal the conflict between vegetarian traditions and meat eating. In order to find the solution to these issues, Tom Regan, Peter Singer and Carol J Adam's theories will be referred. Drawing on Regan's theory of animal rights and Singer's utilitarian approach to animal ethics this paper questions various techniques of speciesism. Moreover, these theories will be applied to illustrate the conflict between vegetarian practices and meat eating. In addition to this, Carol J Adam's theory will be utilized to challenge traditional gender roles and their intersectionality with animal exploitation.

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Furthermore, recognizing the harm caused by speciesism and sexism this paper will advocate for a more equitable society for all beings.

Keywords: Speciesism, Vegetarian, Patriarchy, Animal Rights, Animal Welfare.

Bio-note:

Rubaiya Nasrin is a PhD Scholar in English Literature at Jadavpur University specializing in the study of anthropocentrism in Margaret Atwood's novels. Her research focuses on exploring the socio-political implications of anthropocentric narratives and their impact on human relationships with nature.

Mad Girl's Love Song: An Intertextual Acculturation of Madness, Trauma and Trauma-Induced Schizophrenia

Aniva Sukul & Dr. Gyanabati Khuraijam

Abstract:

The study of trauma has dominated the cultural and literary sphere since 1990s, and it has now become an embedded umbrella term that pervades apathy, frustration, boredom, contempt, pain, agony, cruelty, horror and many more kinds of emotional distresses altogether. Indian novelist, linguist and poet Rukmini Bhaya Nair, in her publication, *Mad Girl's Love Song* (2013), which had been long-listed for the prestigious DSC award, deals with the psychic disorder and cultural impact of her central character Pari, who is traumatised as she witnessed the suicide of her mother and soon after that, was alienated from her father as well at the age of seven to put in a convent- is in a way negotiation of individual and cultural trauma which ultimately leads to her madness and schizophrenia. Besides being a detective story, a story of literary history and romance, the novel primarily deals with the tale of a paranoid schizophrenic woman-child who is seduced like many 'others'- others by a language and culture that is not 'ours'. With its intricately weaving plot, Rukmini Bhaya Nair is focussing on her character-narrator Pari, also known as Ariel, Pariel and Parineeta, a schizophrenic young-Indian girl born and brought up in West Bengal. Pari flies with the help of her imaginary angel wings across

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the territories of her rich fascination, where she interacts with Sylvia Plath, William Blake and D.H. Lawrence, to whom she fondly called 'David'. She believes herself to be an angel and her schizoid self, looks for answers to a future where she cannot find her 'real' life. Her choice of 'self' from an insane first-person narrator, in the words of Rukmini Bhaya Nair, reflects madness, trauma and collective schizophrenia all at the same time.

Keywords: Trauma, Madness, Schizophrenia, Paranoid, Alienation.

Bio-note:

Aniva Sukul is a dedicated and passionate research scholar currently pursuing her academic journey at the prestigious National Institute of Technology (NIT), Agartala. She has a relentless pursuit of knowledge and a commitment of making a positive impact in the field of research. She has worked as a lecturer at Bishnupur Public Institute of Engineering (BPIE), West Bengal. Her areas of interest include trauma studies, feminism and post-colonial literature.

Dr. Gyanabati Khuraijam is an Assistant Professor & HOD, Department of Management, Humanities and Social Science, National Institute of Technology, Agartala.

Carceral Crisis and the Narratives of Resistance in Contemporary Female Prison Writings

Moniba Fazal

Abstract:

This paper attempts to analyse the prison writings by women as a medium of articulating and resisting the carceral crisis. It also seeks to examine how the prison writings by women reconstruct the notion of identity by defying the prisoner identity attributed to them by the socio-political apparatus. It also incorporates the representation of the carceral space as a site

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of the intersection of social crisis and political subjugation in prison writings by women. The paper aims to highlight these aspects of narrative resistance, intersectionality, and political consciousness in women's prison narratives by critically analysing Marina Nemat's *Prisoner of Tehran* (2007). The paper seeks to contextualise prison writings by women as literature of resistance by utilizing the theories of narrative identity, carceral space, and postmodern feminism to explore the themes of identity, crisis and resistance in the mentioned text.

Keywords: Prison Writings, Carceral Crisis, Carceral Space, Narrative Identity, Intersectionality, Political Consciousness, Postmodern Feminism, Resistance.

Bio-note:

Moniba Fazal completed her M.A. in English in 2022 from Aligarh Muslim University with distinction. She was the University Gold Medallist in B.A. (Hons.) English from the same institution. She is an upcoming Ph.D. candidate and is currently working as an independent researcher on prison writing. Her areas of academic interest are Postmodern and Contemporary Prose and Fiction, Prison Literature, Comparative Literature, Life Writing, Women's Writing, Resistance Literature, and feminism. She qualified the National Eligibility Test for Assistant Professor in 2022.

Keats' Poetic Response to Crisis: Beauty, Nature, and Resilience in Romantic Verse

Anushikha Massey

Abstract:

John Keats, one of the gems of Romantic poetry, left an indelible mark on the literary world through his captivating writing and love for aesthetics. He is known for his evocative poetry that explores the themes of beauty, nature, love, and more. The paper discusses the influence of personal crises, particularly his battle with tuberculosis, on the content, themes, imagery, and intensity of his poetry. Keats' confrontation with mortality is achingly captured in poems

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like “Ode to the Nightingale” and “To Autumn”, where the fragility of human existence is in striking contrast with the enduring nature of beauty.

This research also aims to explore Keats’ conception of beauty in times of turmoil by analyzing masterpieces like “Ode to a Nightingale” and “Ode on a Grecian Urn”. In the poetry of John Keats, crises and the sublime are interconnected. Keats, who confronted personal hardships and grappled with his own mortality, turned these challenges into poetic themes that resonate deeply with readers. Amidst the crises, Keats discovered the aesthetics of the natural world, capturing the awe-inspiring beauty of seasons, objects, and landscapes. This sublime served as a haven, allowing readers and himself to momentarily escape the harsh realities of life. Keats firmly believed that beauty, whether found in art or nature, held the power to console and uplift the human spirit, even in the face of adversity.

Also, Keats wanted his poetry to be remembered for a long time, even though he knew he might not live very long. This research paper delves into Keats’ poetry to unravel the connection between crises and sublime highlighting how his verses continue to resonate as a testament to the enduring power of art and nature in the face of life’s challenges.

Keywords: John Keats, Crises, Beauty, Sublime.

Bio-note:

Anushikha Massey is an Assistant Professor, Sophia Girls’ College (Autonomous) Ajmer, Rajasthan.

Dalit Graphic Novels: Re-narrating the Resistance and Reading the Destabilized Aesthetics

Chandra Prabha Mahawar

Abstract:

Dalit texts have always been critically engaging with the caste issue by bringing to the fore Dalit communities’ diverse problems, living experiences, Dalit cultural milieu and register their collective trauma. But in all the literary production in different genres, traditional narrative

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strategy of literary expression such as detailed word description has conventionally been occupying the central stage. The present paper expands on the intense Dalit literary potential by situating the politics of resistance in context of Dalit graphic novels. The format of graphic novel writing features the collaboration of graphic elements and narrative form and hence uses sequential art narrative to put in the artistic vision. Drawing upon a larger tradition of resistance, Dalit literature exploits this contemporary popular medium and through this narrates the activism in a new and more engaging manner as well as widens the Dalit literary zone. For this purpose, graphic Dalit novels named *Bhimayana* and *A Gardener in the Wasteland*, addressing the foundational figures of Dalit sociopolitical movements and all Dalit art, serve as interaction channels. Here, *Bhimayana* is a picture book variation of Dr. Ambedkar's personal as well as activist life while *A Gardner in the Wasteland* essentially brings round Jotiba Phule's subversive piece of work *Gulamgiri* in a new lively style. These books' striking, continuous, in-depth and vivacious illustrative presentation gives them an attractive and inquisitive look, while simultaneously reflecting the legacy of Dalit consciousness. These visual narratives, with the help of images and a lot less text than the conventional literature, make the readers take inferences and synthesize the knowledge smoothly. As a result, they develop an unforced attention in studying the text with an analytical eye and look into its depth and complexity, which pushes further the boundaries of Dalit discourse and consequently contributes to the existing body of channels of resistance.

The paper is also an attempt to display this new section of writing creating more space to challenge the aesthetic norms of graphic novels. When this kind of literature deals with the country's most persistence system of injustice and its counter notes, it reaches beyond being an essentially entertaining sequential art narrative, and drives the reader to interconnect with the serious societal, political, and cultural ideas and practices. The graphic narrative representation of the socially relevant contemporary world, where an implicit status is attached to one's caste, simply strikes to the reader. This property of Dalit graphic novels facilitates in destabilizing and reconstructing the meaning and aesthetic of graphic novels and therefore, renders them new artistic parameters.

Keywords: Dalit literature, Graphic novel, Aesthetics, Resistance, Narrative.

Bio-note:

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Chandra Prabha Mahawar is a PhD Scholar at the Department of English, Central University of Rajasthan. Her research work falls on the role of Dalit youth in the transitional phase of contemporary Dalit literary activism. She has got published as well as presented a couple of research papers in relevant academic journals and conferences. Currently, she is also working as Assistant Professor of English under the Department of College Education, Rajasthan.

The Literary Works of Second Generation of Immigrants in Contemporary

Italy

Parul Puri

Abstract:

Italy, once known for mass emigration, is today one of Europe's migrant hotspots due to its strategic position in the Mediterranean, which makes it a crossroads of complex transnational movements. These movements have changed Italy's landscape and brought racial, religious, and linguistic diversity to the country. The presence of newcomers on Italian territory has not always been welcomed, and integration has been problematic on a diverse level. Since the 1990s, immigration has been portrayed negatively by the Italian media. Negative terms have been connoted, like "biblical exodus" or "mass invasion". This scenario has been politicised enough over time that Italy has also gradually adopted rigid positions against immigration, joining the effort to construct a "Fortress Europe".

While public discourse largely focuses on new arrivals and security concerns, the second generation of migrants (2G) often faces marginalisation, being denied recognition as true Italians by peers, in public debates, and even in legislation. Despite the negative and alarmist tone, migrants are claiming new spaces in Italian society and gaining access to cultural practices.

Over the past three decades, migrant writers from Africa, Asia, Latin America, and Eastern Europe have emerged as significant contributors to Italy's contemporary literature. Their works give voice to the pain of uprooting, exclusion, prejudice, and the struggle for legal status while grappling with diasporic identities. These narratives rupture the dominant literary discourse, offering personal perspectives on the immigrant experience.

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This paper will explore how the literary works of the second generation of immigrants are talking back to dominant discourses that claim the need to defend unitary Italian culture against incoming hybridization and defy representations of the Italian population as homogeneous and of migrants as dangerous or victimised subjects who are deprived of agency.

Keywords: Second Generation Immigrants, Italy, Hybridization, Italia-Ness, Homogeneous.

Bio-note:

Parul Puri has been teaching Italian language and literature at Daulat Ram College, University of Delhi, as guest faculty for the last 7 years. She has her Master and MPhil in Italian studies from the Department of Germanic and Romance Studies, University of Delhi. Currently, she is pursuing a Ph.D. from the same department. Her area of research is migrant literature.

Susan Sontag: The Fading Star of American Literary Criticism

Srutishree Mohanty

Abstract:

The paper discusses Susan Sontag, the American writer, a global figure who is known across the world for her prolific, fearless writing. The work deals with her non-fictional writings, in which she vividly describes her thoughts regarding the denigration of American culture and morality, ethos. Her take on America's materialistic pursuit, her dream to the superpower has spread like Cancer across the country making it morally and spiritually empty devoid of humanity.

As a writer as well as citizen she is aware about the country's fight to be superpower at the cost of its own people. The paper explores, Susan Sontag as an American writer, as well her life which shapes a great part of her writing. Her take on Art and American sensibility,

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the interpretation of texts. The evolving forms of Art, and its implications in literature as a whole.

The paper, discusses Sontag's take regarding real and virtual world which is a great concern of the modern society. Regarding the inhumane attitude of human beings towards the pain of others, treating human beings as objects, a source for their art. Her essay, *On Photography*, reaffirms Plato's thought of philosophy of world, as shadow or image of spiritual realm. Sontag's says the love for virtuality as made today's generation empty, devoid of feelings. America which projects itself as the saviour of world is empty in real sense, always interested in own benefits.

She discusses, America's craze for power, and materialistic pursuit has spread like cancer in America making it a nation which does not care for anyone not even its own people. This chapter discusses cancer not only as a disease but its metaphors and implications are frightening. Cancer the cause of Sontag's death, and the way she suffered came to light when her photographs without her permission was published.

Susan Sontag as a writer intervenes the narrative and dismantling "America as superpower." As a writer who evolved with time, who believed that form should be the way of judging art into a writer who herself visited the places and discussed it in her writing. She involved in the process of writing and realizing that writer equally as the writeup evolves, the writer reflects the writer. Her non-fictional writings, as not been discussed much. She is the last star of American literary criticism as said.

Keywords: Culture, Narrative, Criticism, Sensibility, Virtual World.

Bio-note:

Srutishree Mohanty is continuing her PhD on Susan Sontag's non-fictional writings. Presently, she is working as a Lecturer in English, in Kujang College, Kujang.

**Unmasking the Dark triad: Obsession, Fear, and Isolation along with the
Gothic elements in Avengers: Age of Ultron -A Semiotic Analysis**

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Asra Tariq & Md. Sidratul Muntaha

Abstract:

This paper will invite readers to contemplate the profound implications of this Gothic undercurrent in our tech-saturated world. It would also challenge us to confront the digital nightmares lurking beneath the sleek surfaces of our devices and would allow us to consider how the Gothic, in all its haunting glory, shapes our modern technological experience. Through the lens of film semiotics, we would try to traverse how visual and symbolic elements in the movie *Avengers: Age of Ultron* add to the depiction and understanding of malevolent personality traits.

In the ever-evolving landscape of modern technology, an eerie undercurrent of Gothic influence has emerged, intertwining the realms of the digital and the macabre. With the aid of these textual resources, readers would delve into this intriguing intersection, unveiling the shadowy connections between the Gothic world and the digital age.

This paper would aim to help explore how elements such as isolation, obsession, fear of the unknown, and the blurring of reality and illusion, originally woven into the narratives of classic Gothic literature, have found new life in our technologically driven society. Through an interdisciplinary approach, we would try to analyze a myriad of examples, including film, literature, art, and digital media, to uncover how the Gothic's chilling embrace has seeped into the very circuits and algorithms of our digital existence. By the medium of this paper, we will make an effort to search inside the haunted spaces of virtual reality, the uncanny valley of humanoid robots, and the dystopian landscapes of cyberpunk fiction, uncovering how the dark spectres of the past continue to haunt our technological present.

Keywords: Dark Triad, Obsession, Isolation, Gothic Elements, Semiotic Analysis, Posthumanism.

Bio-notes:

Asra Tariq, an ardent scholar, embarked on her academic journey by completing her undergraduate studies in English at Aligarh Muslim University. At present, she is ardently

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pursuing a master's degree in the same discipline. Beyond her scholastic pursuits, Asra is an accomplished writer of short stories, her literary prowess showcased through contributions to various esteemed publications. Her intellectual inclinations extend to the realms of deconstruction theory, fiction, and postcolonial studies, reflecting her deep-rooted passion for literary exploration. Equally engrossed by the annals of diverse locales and eras, she finds profound fascination in the historical narratives they proffer.

Md. Sidratul Muntaha, originating from Bhagalpur, Bihar, is an emerging writer with his compositions featured in numerous anthologies. Currently a student of English literature at Aligarh Muslim University, he is honing his writing skills alongside pursuing his degree. Having a journalistic foundation, he cultivated his writing prowess from a young age. With over a dozen co-authored books to his credit, he is actively engaged in the creation of several upcoming literary projects. He also gained experience as a journalism intern at The Social Talks. His passions encompass Film studies, Psychology, and Digital humanities.

Transcending Contagion: Convergence of Lovecraftian themes in Pandemic Narratives

Trisha Das

Abstract:

This paper delves into pandemic narratives as profound reflections of our contemporary epoch, offering distinctive vantage points on the human condition amidst the pervasive shroud of existential uncertainty. These narratives unveil deeply rooted fears and anxieties, compelling readers to confront the multifaceted challenges that define our era. Within these narratives, conventional anthropocentric perspectives are perturbed by the infusion of Lovecraftian elements, traditionally confined to the domain of cosmic horror. Viral outbreaks and contagion transcend their conventional portrayal as mere biological threats, emerging as inexorable, apathetic cosmic forces that thrust humanity into a precarious and unsettling predicament. The enduring literary legacy of H.P. Lovecraft, celebrated for his profound explorations of cosmic insignificance, existential angst, and the frailty inherent in human existence, provides a fertile bedrock for this

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intellectual inquiry. Moreover, the seismic impact of the COVID-19 pandemic, a global crisis of unprecedented magnitude, has wrought profound transformations upon our world, laying bare the vulnerability of human existence and challenging the boundaries of our comprehension of the cosmos. Against this backdrop, narratives have emerged as potent instruments for navigating the uncharted territories of existential dread, encapsulating our innate yearning to impose order upon the chaos that envelops us. Within this context, we embark on an exploration of the intriguing convergence of Lovecraftian horror and pandemic narratives, initially seemingly incongruous but profoundly resonant across both temporal and thematic domains.

This research conducts an intricate exploration of the dialectical interplay between Lovecraftian horror and pandemic narratives, intersecting both temporally and thematically. By scrutinizing the instantiation of Lovecraftian tropes within the contextual tapestry of pandemic discourse, it unveils the existential and psychoanalytical dimensions intrinsic to the corpus. Employing an integrative paradigm that synthesizes posthumanism and antihumanism as its theoretical scaffolding, the study embarks on a nuanced thematic content analysis of a curated selection of texts. The endeavour is geared towards unearthing subliminal and variegated portrayals of boundary dissolution, thereby yielding novel insights into the profound reverberation of Lovecraftian elements in engendering ontological disquietude within the human condition amidst the crucible of existential uncertainty.

Keywords: Posthumanism, H.P Lovecraft, Pandemic Narratives, Anthropocentrism, Cosmicism.

Bio-note:

Trisha Das is a dedicated research scholar at Sister Nivedita University, specializing in the intricate intersection of 20th-century Indian fiction and prevailing societal norms. She has a Master's degree from Presidency University, Kolkata and she has qualified UGC-NET examination in 2019. Trisha's research interests extend to the convergence of popular culture and advanced theoretical perspectives, particularly in the realm of amplifying marginalized voices. She has been an active participant in various national and international seminars, where she has presented her work. Beyond her academic pursuits, she possesses a keen interest in

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language acquisition, having completed a Spanish Certificate course at Jadavpur University and achieved B1 proficiency in Spanish at Ramkrishna Mission, Kolkata.

Marginality, Memory Crisis and Trauma: Evading the Holocaust in Anita Desai's Baumgartner's Bombay

Dr. Suneeta Upadhyay

Abstract:

As Marx and Engles emphasized, "It is not consciousness that determines life, but life that determines consciousness." The Jewish diaspora suffering the pangs of genocide and trauma finds its expression to a shared experience of migration engendering splintered identities and inheritances along with a problem of dislocation and dispossession in Anita Desai's Baumgartner's Bombay. The novel trails the lonesome life of Hugo Baumgartner who flees Nazi Germany and travel to politically-torn India after British rule seeking refuge and picking up bits and pieces to make an all-inclusive image of his fragmented identity in exile. This analysis purports to unravel the notion of otherness and marginality through the hybridities (German, Jewish and Indian). Through this fictional oeuvre, Anita Desai epitomizes the way individual and shared holocaust memories generate divergent traumatic trials and conflicts. Further it accentuates, how the notion of otherness arises out of the consciousness of unrelenting rejections and refugee melancholies can be convenient to comprehend further the trauma and predicament of the victims of the multiple marginality during twentieth century.

Keywords: Holocaust, Marginality, Memory, Otherness, Predicament, Anita Desai.

Bio-note:

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Dr. Suneeta Upadhyay is an Assistant Professor in the Dept. of English, N. K. B. M. G. (PG) College, Chandausi, Sambhal, UP. She is perceptive critic and erudite scholar. She has published several papers, articles and book reviews in established journals. Her areas of interest are: Indian Writing in English, Literary Theories, and New Literature in English.

Crisis in Representing Trauma: A Comparative Study of Oral and Literary Trauma Narratives

Anjali Vijayan & Dr. Rashmi Rekha Borah

Abstract:

Cathy Caruth, the major proponent of literary trauma theory, describes a traumatic event as a shocking incident that breaks down the psyche of the individual and eventually results in the inability to comprehend and locate the event. Inability to understand the traumatic event causes the event to escape any form of oral, literary, or artistic articulation or representation. Trauma theorists Dori Laub and Shoshana Felman talk about the importance of testimony in the case of a traumatic event and how testimonies impart agency to the survivors of the horrific traumatic event. Articulation of trauma has always been at the centre of therapeutic processes. Once the individuals are able to distill the events, they can start their journey towards the curative process. The first step towards the cure of trauma is an understanding of the event and its aftermath. The ability of a traumatic event to escape linguistic articulation is one of the central tenets of trauma theory. Literary or oral ways of articulation are the most common methods of representation resorted to by the victims. Bearing testimonies through a language that is socially constructed could lead to many distortions and biases. The same biases and differences could be present when trauma is presented through different mediums of oral and literary representation. The research paper tries to analyse the crises faced by the survivors when translating the linguistically incomprehensible traumatic event and the differences in articulating the trauma orally and linguistically. The analysis will be made by comparing first-person verbal narratives of Holocaust survivors with Viktor Frankl's memoir *Man's Search for Meaning*, which chronicles his experience as a prisoner in a Nazi concentration camp.

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Keywords: Trauma, Representation, Articulation, Testimony.

Bio-note:

Anjali Vijayan is a research scholar from VIT, Chennai. Her research areas include contemporary Indian crime fiction and trauma studies.

Dr. Rshmi Rekha Borah is an assistant Professor at VIT, Chennai. She did her Ph.D. from EFLU, Hyderabad in ELT. Her interested research areas include ELT, Ecocriticism, Gender Studies, Ecofeminism, Culture Studies, and Trauma Studies

Nomenclature for Nature: Naming the Landscape as Eco Critical Solution

Dr. Shalini Sharma

Abstract:

No man is an island, and no poem is a solitary piece of writing. The lines and the spaces in between, hoard memories and mentalities. One of the ways that a poem can emote is by use of places and naming those places. A fine excerpt from the following poem, *Western Ghats*, tells how for the poet the Western Ghats should take in her last remains:

Fling my ashes in the Western Ghats
They've always seemed like home.

May there be mist and waterfalls
Grass and flowers
In the wrong season.(de Souza)

The Bombay poet, Eunice de Souza, identifies the geographical area of Maharashtra as her home. Not a compact flat, but the plateau of Western Ghats becomes her macrocosm. The ghats do not sound harsh in spite of cacophony of alliterative sound of t. Rather it would flood the memory gate of anyone from that place. This adds to the eco consciousness for the land

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you have lived or loved, an emotional bond that can fan the fire amongst environmentalist to save such geographical identities from wealth mongers.

From Nature poetry we have moved to nurture poetry. The concept of nature as environment that needs to be nurtured and protected has now taken the form of Ecocriticism. Naming the landscape to augment the ecological awareness is a pertinent solution to the crisis of environmental destruction. Identifying a landscape or waterscape as a proper name lends an identity that creates emotive bonds for the writer as well as the reader. Sense of belongingness to a place comes from the emotive bonds that tie us to that place. For Indians talking about Ganga and Himalayas invoke unspeakable emotions. To describe these esteemed places as geographical identity just as river and mountain will not stimulate much of the emotions. While the speeches around environmental protection may fail but a connection to a place with which it has been identified, cannot fail.

The aspects that will be pondered upon are toponymy as characters in literary geography, connecting the dots between places and memories, naming the landscape to greening the psyche of materialistic men.

Keywords: Nomenclature, Eco Consciousness, Toponymy, Literary Geography.

Bio-note:

Dr. Shalini Sharma is working as Assistant Professor in Amity School of Languages, Amity University Mumbai. Apart from NET and SET qualifications, she holds a PGD in Journalism and Mass Communication. Her 19 years of teaching experience spreads across faculty like Humanities, Management, Pharmacy, Engineering and Commerce. Best Paper award and publications in national and international journals along with conference presentations, mark her research work. Five research scholars have been awarded PhD under her guideship. Digital Literature, Geocriticism, Literature and Communication Skills confluence, are some of her preferred areas for intellectual and literary quest. She has been a speaker in the FDPs, a member of BoS, and has delivered guest lectures.

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Posthumanism and Identity Crisis: An Analytical Study of Power Politics Between Humans and Artificial Entities as Shown in the Film *Enthiran*

Shibasambhu Nandi

Abstract:

Posthumanism is an umbrella term concerning the future of the universe wherein a lot of change occurs due to the intervention of science and technology. The futuristic posthumanist society may invite a world cohabited by humans and artificial entities, as humans will engage them in the creation of technologically powerful beings like robots, cyborgs, and artificial intelligence. Such power leads those figures to disobey their creators and enables them to set up a world ruled by their kind. They consider humans as their enemies who are engaged in limiting their desires. This opposition presents a dystopian world dominated by the issue of power politics between humans and machines. Humans may feel less powerful in front of these mechanical entities in the struggle for power and dominance. To combat and survive, humans sometimes undergo many surgical processes incorporating separate technological tools into their bodies to make them more advanced. Sometimes, the machines forcefully allow humans to replace their organic body parts with artificial ones. In this way, humans lose their pure human identity and become mixed creatures of organic and inorganic cells. The present paper will discuss the identity crisis of humans in the face of technological beings. It also attempts to explore the hidden power struggle between humans and machines, due to which the pure identity of humans is at stake. The posthumanist world will be less secure, wherein the humans feel the dilemma of whether they are human at all or whether their identity is mixed due to technology's intervention.

Keywords: Posthumanism, Power Politics, Hybrid Identity.

Bio-note:

Shibasambhu Nandi is a Research Scholar in the Department of English at Central University of Rajasthan. He has published a joint paper in the Journal *Fortell* and two other papers in international journals published from Algeria and America. He has presented five papers in

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national and international conferences/seminars. Besides, he has published one book chapter and has also attended a number of workshops and Faculty Development Programs.

Crisis and Diaspora: Exploring Transnational Identities in Literature

Meghna Basu

Abstract:

The Diaspora community keeps building and rebuilding their identity on the basis of the bridge that exists between their home country and the host country. Even though they face from similar factors like alienation, loss, displacement, rootlessness, the effects on their crisis in identity is vastly different. For example, Michael Ondaatje's "Anil's Ghost" has the protagonist who can't speak Tamil and despite returning to her homeland after fifteen years she still identifies herself as a British. On the other hand, Bharati Mukherjee's female characters have a conflict in terms of their struggle for identity as a woman as well as a human settling in foreign lands. Thus, this paper aims to establish the variations in identity crisis as meted out to the characters of the different novels even though the background is similar as in, they all have migrated to an exile whether forced or voluntary.

Keywords: Transnational, Identity, Crisis, Feminism, Exile.

Bio-note:

Meghna Basu has completed her Honours (2018) and Masters (2020) in English from The Department of English, Rabindra Bharati University. She takes a special interest in Postcolonialism and Diaspora Studies.

Exploring the Horrors of Disease in the Post-Apocalyptic Fiction Blindness

Princie Joshi

Abstract:

on

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Mankind and literature are perceived to be the two sides of a same coin, both appear distinct from each other at the surface level but, when examined parallelly their overlapping relationship comes to fore. From time immemorial literature has unravelled not only the mysteries and complexities of humanity, but also emphasised suffering and crises since its inception and evolution. In literature one finds rendering of crises of various sorts including, political unrest, cataclysmic warfare, social turmoil, disease, death, and catastrophic disasters and apocalypses. Discourse involving disease, epidemics, and pandemics becomes relevant more than ever before in today's post-pandemic world. And in literature one finds numerous anecdotes and allusions centring devastating diseases. Hence a thorough study of such literary texts becomes of paramount importance for one navigating in the post Covid-19 Pandemic world. In this light this paper titled '*Exploring the Horrors of Disease in the Post-Apocalyptic Fiction Blindness*', underscores the extent of individual suffering amidst the unprecedented epidemic of Blindness. The paper aims to foreground the functioning of the social system, and further it unravels the political, psychological and spiritual aspects of the society at large in the time of crisis. The paper underpins the entrenched injustices existing in the social fabric that becomes conspicuous during abysmal circumstances like plagues and epidemics. This epidemiological study will also throw light on an intersectional analysis of Covid-19 situations and the metaphorical epidemic of Blindness fictionalised by Jose Saramago in his eponymous novel.

Keywords: Crisis, Epidemic, Disease, Post-Apocalyptic, Covid-19, Blindness, Suffering, Psychological.

Bio-note:

Princie Joshi is an Assistant Professor of English at Government College, Bidasar, Churu, Rajasthan. She is a doctoral candidate and a Junior Research Fellow, (JRF) in the Department of English, University of Rajasthan, Jaipur. She received her bachelor's and a master's degree in English from University of Delhi. Her doctoral study broadly deals with Pandemic Literature. Her areas of interest include Medical Humanities, Post-Colonial Literatures, and Literary and Cultural Theory.

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Apocalyptic Illness and the Infectious Science fiction: A study of '*The Andromeda Strain*' by Micheal Crichton

Shiny Emerancia C

Abstract:

In the contemporary era marked by a surge in local and global disease outbreaks, there has been a discernible uptick in the readership of apocalyptic literature. This literature often revolves around themes of illness, disease outbreaks, and the specter of apocalyptic extinction. Within the realm of fictional narratives, particularly those addressing global extinction scenarios precipitated by virulent pathogens, readers find a source of relatability. Such narratives offer readers a means of grappling with existential crises arising from the prospect of an impending apocalypse. Apocalyptic literature that incorporates themes of illness, particularly when rendered within the context of science fiction, not only provides a means of escape from reality but also serves as a mirror reflecting contemporary concerns and anxieties. Within the expansive landscape of science fiction, the thematic motif of apocalyptic illness assumes a pivotal role. Such narratives transport readers into alternate worlds where the boundaries of medical knowledge are persistently tested, contagions resist containment, and societal fabric is strained to its limits. Science fiction, as a genre, offers a unique vantage point from which to explore not only the biological dimensions of illness but also the profound societal, ethical, and existential questions that invariably surface when humanity confronts existential threats of this nature. This research specifically delves into the representation of apocalyptic illness within the context of science fiction, with a focused examination of Michael Crichton's '*The Andromeda Strain*' (1969). In this work of science fiction, human society grapples with the outbreak of a lethal extraterrestrial microorganism. The primary objective of this research is to scrutinize the infectious themes inherent in "The Andromeda Strain" and the various facets of human responses to the apocalyptic illness it presents within the realm of infectious science fiction.

Keywords: Apocalypse, Illness, Science Fiction, Disease.

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Bio-note:

Shiny Emerancia C, a research scholar from the Department of English at the Christ(Deemed to be) University, Bangalore. My research interests comprise of the broad areas of health humanities, medical humanities, pandemic literature.

Understanding the concept of 'Tree Time' through Sumana Roy's *How I became a tree*

Priyanka & Dr. Poonam Bisht Rawat

Abstract:

In the first chapter of *How I became a Tree*, Sumana Roy introduces the term, 'Tree Time' to readers. She says that one thing which is very interesting about plants is that they cannot be asked 'to rush' the process. If a seed takes three weeks to germinate then one will have to wait for three weeks for it germinate. The seed cannot be ordered to do it in one week. In plants' case from germination to ripening of the fruit, everything is out of human control. Any alteration can cause deformities in the plant shape, obstacles in its growth, change in fruit size and of leaf color. Humans are habitual of thrusting their will on natural world but plants shows resistance to it. They remain unaffected to human commands. They are not 'good slave to (human) time' and their pace varies from plant to plant. This freedom helps a tree to grow in whatever direction they want to. Every tree be it sharp-straight or having several crisscross branches is beautiful on its own. Other animals can be tamed and set by the clock but with plants it is almost impossible. They have their own rules and they are driven by 'tree-time'. This paper is one small step to understand the discourse Sumana began in her book. The focus will be on 'Tree time' but other ideas will also be catered. The ultimate purpose is to look for a better and 'ecotopian' kind of world where human interference will be kept out of doors and a plant will be a free entity.

Keyword: Trees, Anthropocene, Ecocriticism, Utopia, Disobedience.

Bio-note:

**NEW LITERARIA- An International Journal of Interdisciplinary Studies
in Humanities in collaboration with the Department of English, Central
University of Rajasthan (CURaj), India Presents 4th International e-
Conference**

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Priyanka is pursuing her Ph. D with English literature from Hemvati Nandan Bahuguna Garhwal University, Uttarakhand. She did her M. Phil on Atwood and has extended the same for her doctorate degree. She has recently done a course on folklore and a workshop on translation. Her research interest includes culture, cuisine, cinema etc. but ecology has been the focal point to look at all of it. She keeps an eye on what's happening around and expresses it through her social media handles.

Dr. Poonam Bisht Rawat is an associate professor of English in the Department of Modern European and other foreign languages at B.G.R campus of Hemvati Nandan Bahuguna Garhwal University Srinagar Garhwal, Uttarakhand. Her area of interest is mainly the culture she is surrounded with. She likes to understand the human psychology through deep interactions and observations.

**Exploring Eco-Literatures amidst the Climate Crisis: Unveiling
Submerged Narratives of Environmental Consciousness in Climate Fiction**

Priyanka S. Raj

Abstract:

Climate change has emerged as a paramount issue in the contemporary era. The twenty-first century has borne witness to a plethora of discussions and deliberations surrounding climate justice, action, and policy. Notably, authors and scholars have embarked on disseminating a diverse range of perspectives on this global phenomenon, spanning from gender-based climate violence to climate anxiety. However, the endurance of eco-literature in adequately addressing these challenges may be somewhat lacking.

The novels, poems, and narratives that contribute to this comprehension of the climate crisis constitute a dynamic facet of our collective awareness. Indeed, a pivotal question persists: "Are we sufficiently cognizant and equipped to grasp the nuances of the climate crisis"? In this era

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of climate change, novels often serve as experimental arenas where real and imagined scenarios unfold, ethical and moral quandaries are contemplated. The environmental catastrophe and the unpredictability of the future have left an indelible impact on us; it is now demanding our attention and necessitating for thoughtful discourse. Can narratives be the catalysts for instilling environmental consciousness, facilitating adaptation, and effecting change?

Discussions surrounding the climate crisis undeniably hold the key to delineating the explicit and implicit aspects of comprehending ecological awareness. This paper endeavours to ascertain whether works of climate literature possess the potential to heighten awareness regarding the crisis we currently face and stimulate transformative action. Moreover, the study seeks to elucidate the multifaceted realm of environmental communication and its persuasive influence within the realm of narratives.

Keywords: Climate Crisis, Climate Fiction, Ecocriticism, Eco Literatures, Environmental Communications, Ecological Consciousness.

Bio-note:

Priyanka S. Raj is a multi-award-winning journalist, author and researcher with experience in the public broadcast media sector, including DD News and All India Radio, as well as a communication strategist. She has experience working for the Government of India's Ministry of Science and Technology and Ministry of Earth Science as a Media Consultant (Head). Presently, Priyanka is a Research Scholar in the Mahindra University, Hyderabad working on Climate Fiction and Environmental Humanities. In academia, she also had profoundly imparted my educational skills, and worked as a faculty associate and taught undergrads. As a speaker, she had delivered talks on Climate Science Literacy: Essential Principles of Climate Literacy on Oct 9, 2022.

Talk link – (Youtube): https://www.youtube.com/watch?v=l_PMSmP3Gdk

Twitter: <https://twitter.com/mahipriyankaraj>

To be or not to be a ‘human’: An Analysis through Kazuo Ishiguro

Pritam Panda

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Abstract:

Transhumanism, as a modern day conjecture, discusses human being's relentless pursuit to overcome mortal limitations through sophisticated enhancement procedures. This practice of enhancing human capabilities and its effect on human sentience has been explored by quite a few practitioners of transhumanism in literature. These practitioners tread on the liminal space between human and trans-human with regards to the organic tenets found in human beings. The critical discourse around transhumanism interrogates the need for engendering artificially enhanced human beings and questions the ethicality of it. Drawing references from the disastrous consequences of a Victor Frankenstein or an Icarus, the essentiality of these practices have been scrutinized by cynics of transhumanism perennially. The present paper focusses on two texts by Nobel Laureate Kazuo Ishiguro namely – *Never Let Me Go* (2005) and *Klara and the Sun* (2021), to show how the biological substratum of human beings intersect with its socially constructed texture. Through use of Marxist theory, the paper attempts to compare the two trans-human texts and trace the development of the movement over the years. Another objective of the paper is to critically reinforce the idea of what it takes to be a 'human' by detangling the essence of 'being human' from its accompanying physical anatomy and aligning it with values like empathy and kindness which are the basic constituents of human existence.

Keywords: Conjecture, Sentience, Trans-Human, Ethicality, Empathy.

Bio-note:

Pritam Panda is working as an Assistant Professor of English, JDSG College, Bokakhat, Assam. He completed his Ph.D. from the University of Lucknow and the title of his doctoral research was "Re-enactment of Today's Myths and the Creation of Tomorrow's Myths in Science Fiction and Cinema". He worked under the supervision of Professor Nishi Pandey. His areas of interests include Speculative fiction, Eco-critical studies and Victorian literature.

Crisis and Gender: Decolonizing Sexuality in Sachin Kundalkar's *Cobalt Blue*

Pragya Bhatnagar & Manju Dhariwal

on

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Date: 19.10.2023 - 20.10.2023

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Abstract:

The Victorian era, which redefined the morality of society, was an essential marker in the revision of sexuality and gender identities in the West. With an emphasis on heterosexism, it resulted in policing and persecuting identities that did not fit the gender binary and normalizing these identities over a period of time,

As these notions of standard identities reached the far-flung countries through colonialism, they deconstructed the existing multiple discourses on sex and sexual identities in these cultures. It resulted in an identity crisis for people who did not confirm to the gender binaries or heterosexism. In India, the gender-neutral perspective that prevailed in pre-colonial India was questioned and delegitimized by the British. The emphasis on (de)naturalizing homosexuality gradually transitioned into a legal law as the Sodomy Act of 1860 and thereafter into the Indian thought of sexuality. However, India has undergone several transitions in social values and laws since then and has become more open in providing more rights to the LGBTQ+ community in the 21st Century. The paper will examine the crisis caused by colonial modernity in India in universalizing gender binaries. It will debunk the notion of compulsory heteronormativity and naturalize homo-romantic and erotic expressions through a critical analysis of the novel *Cobalt Blue* by Sachin Kundalkar, which narrates the tale of passionate love and heartbreak. It provides an insight into the human bodies and sexualities, which are fluid and do not adhere to any fixed sexual identity. Through the lens provided by Ruth Vanita on Indian traditions on queer in her critical work *Same-sex Love in India*, the paper will validate the existence of non-hetero sexualities with an aim to liberate sexuality from the male-female gender schema.

Keywords: Decolonize, Gender, Crisis, Sexuality, Indian.

Bio-note:

Pragya Bhatnagar is a research scholar in the Department of Humanities and Social Sciences in the LNM Institute of Information Technology, Jaipur.

Manju Dhariwal is a faculty in the Department of Humanities and Social Sciences in the LNM Institute of Information Technology, Jaipur. She teaches courses in English

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Language and Literature to Engineering Students. She has published papers in reputable conferences and Journals.

Crisis, Infertility and Women Characters in *The Selector of Souls* and *Secret Daughter*: A Study

Shishu Bala

Abstract:

This paper intends to critically analyse some of the issues pertaining to the life of a woman in the contemporary Indian social set up which are like infertility, foeticide, and infanticide. Social set up here prefers a son's birth in the family. By taking up two contemporary novels *The Selector of Souls* by Shauna Singh Baldwin and *Secret Daughter* by Shilpi Somaya Gowda both of them living away from India by writing about Indian themes highlight the fertility crisis in the life of a woman unable to achieve motherhood. The paper takes up the feminist theory to analyze the life journey of women characters in the two novels and studies that how these women they take up the life challenges and show their agency by making decisions for their life along with learning to stand for the cause of women and the importance of a girl child in the society. Some of them like Anu in *The Selector of Souls* and Kavita in *Secret Daughter* do stand up against their husbands and try to save their daughters or even decide to move away from the family life.

Keywords: Infertility, Foeticide, Infanticide, Son Preference, Agency.

Bio-note:

Shishu Bala is Associate Professor in Higher Education Department in the state of Himachal Pradesh, India. She has been teaching for about twenty eight years in various Government colleges of the state. She is a doctorate from IIT Mandi, HP. Her areas of interest include gender in contemporary fiction, the historical subjugation and relegation of women, and the deplorable societal mindset pertaining to the girl child in India that results in various challenges

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faced by them in the society. She also exhibits interest in the study of translations of folk stories from the state of Himachal Pradesh.

Identity Crisis in Cults: A Close Reading of *1984* by George Orwell

Avanika Verma & Dr. Prachi Priyanka

Abstract:

The 20th century witnessed a rise in the dystopian genre. Dystopias incorporate a list of features like a decline in society, an oppressive and controlling environment (usually created by a government or social group) and a constant state of fear and distress among the people. Another social group that reflects the same qualities as that of a dystopian society is a cult. “1984” by George Orwell is set in a totalitarian society that impacted the readers in a way that the work is relevant and unforgettable even 74 years after it was published. This paper delves deeper into the work in pursuit of identifying various instances from the plot that resonate with a cult-like milieu. With a special focus on the protagonist, Winston Smith, it analyzes how cults have special effects on individuals under their influence. This paper mainly explores the identity crisis that the protagonist undergoes while being in a socio-political crisis parallelising it to what a cult member encounters. Mentions of environmental crisis have also been made in the paper. Similarities between Plato’s Republic and the actions of the government in terms of manipulation of the truth and information are drawn in this paper. It also discusses the multifaceted nature of freedom and surveillance as demonstrated in the narrative with the help of theories. Moreover, this paper puts forth brief notations of an existentialist point of view in regard to the events endured by Winston Smith.

Keywords: Dystopia, Cult, Crisis, Totalitarianism, Identity, Existentialism.

Bio-note:

Avanika Verma is student at Sharda University, Greater Noida, India.

Narrating the Silence: A Study of Deoli Internment Camp Testimonies

on

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Smriti Dadhich

Abstract:

“After all, those folks ‘looked’ Chinese.” Dilip D’souza’s *The Deoliwallahs* takes a detour all the way from Canada to Rajasthan in 1962, during the Indo-China war that led to the internment of the Chinese Indian community in the deserted camps of Deoli. In his book, D’Souza exposes the absence of the internees from the official narratives of Chinese migrants in India which carry with it the traumatic memories of the victims of Sino-Indian war. Their fragmentary positioning rendered them questioning their national identity even after years of assimilation. The book provides space for the articulation of the trauma of their sudden incarceration in 1962, that left them perplexed and disillusioned with the nation. Cultural and racial minorities gain new significance at the time of war because the politics of national security are performed in the form of racial prejudice. When definitions of nation and culture assume new parameters with the onset of war, the internal normalcy of a communal minority and its effects upon migrant cultural minorities acquire new meanings.

Segregated from a culturally hybrid society and kept within barbed wires for years stains their sense of belonging with fear and humiliation. As an aftermath of it, the Chinese Indian community migrated to Canada and has been protesting and reminding the government of the unfair treatment they received as ‘outsider’. Reading the book through the lens of trauma and memory studies reveal that the normalcy they deserved demands a psychological cost that is beyond comprehension and compensation.

Keywords: History, Testimony, Memory, Trauma, Catharsis.

Bio-note:

Smriti Dadhich is an independent scholar who completed her degree in Masters from University of Delhi in 2022. She has been researching extensively on diaspora and displacement of culture and identity with the backdrop of war. She has profound interest in partition literature and intends to pursue further research studies in literature of displacement within the context of war and culture.

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Bridging Divides of Religion and Science in Arthur C. Clarke's Science

Fiction Novel *The Fountains of Paradise*

Dr. Bandana Devi

Abstract:

Science coalesces with religion to enunciate the silent voices of inner self in Arthur C. Clarke science fiction novel *The Fountains of Paradise*. The novel imbibes the doctrines of Buddhism as subset of Oriental Culture that validates the cultural milieu of the work, through the interpretation of New Historicism. Scientific outlook determines the course of action and such insinuations employ religion into an anecdote to emphasise the role and relevance of science and technology in order to transcend beyond the egocentric identities and worldly desires. Buddhist establishments supports the science and spiritual ascendance. Both science and religion are used as a double-edged tool to mend the man with mounting existential crisis through metaphorical elucidations.

Keywords: Science, Science Fiction, Religion, Self.

Bio-note:

Dr Bandana Devi is an Assistant Professor, Department of English, Vallabh Government College, Mandi, Himachal Pradesh.

Bhikhari Thakur's Bhojpuri Folk Drama: A Study of Resistance and Representation

Sonu Sah

Abstract:

Bhikhari Thakur and concept of resistance, representation, social exclusion is parallel to each other. This concept has emerged as an important concept in the field of caste, class, gender, and culture. In this paper, I attempt to review the folk drama of Bhikhari Thakur in the purview of portrayal of resistance, representation, and social exclusion i.e., resistance towards not only dominant class, caste, culture, religion etc but towards each and every practices that try to suppress one for another while representing not only Bhojpuri culture but literature as well.

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Locating this body of literature in the colonial paradigm, there is an attempt to delineate the social, cultural, economic, and political characteristics of Bhojpuri society. Such folk drama is embedded in everyday life, struggle and people of different classes, castes, gender, and culture. These folk dramas can be considered as performances of resistance and representation of socially excluded people and its physical and mental effect on them. These folk dramas are recognized by the centrality of performance, the materiality of socially excluded people and the integration of various art form. Drawing on an understanding derived from the folk drama of Bhikhari Thakur, this paper will attempt to provide a conceptual framework for theoretical underpinning of resistance, representation and social exclusion concentrating on Bhikhari Thakur folk drama such as Bidesia (The Foreigner), Beti-Bechwa (The Daughter Seller), Bidhwa-Vilap (The Wailing Widow), Putrabadh (Killing of Son), etc. Existing approach to Bhikhari Thakur and his work, with some exception continue to be shaped by representation of only women, propagandist theory, as social activist etc. This paper attempts to go outside of such understandings in terms of both its subject matter and approaches. This paper will argue that work of Bhikhari Thakur and his folk play as a conceptual framework needs to go beyond the question of representation of only women as well as propagandist theory and counter discourse to take account of the articulation of resistance and representation of whole Bhojpuri society and literature through the folk drama of Bhikhari Thakur and its creative and productive process that constitute the core of these folk drama.

Keywords: Folk, Drama, Resistance, Representation, Social Exclusion, Caste, Class, Culture.

Bio-note:

Sonu Sah is a PhD research scholar at Institute of Language Studies and Research -Jadavpur University, Kolkata, West Bengal. She is presently working on Bhojpuri Folk specifically on the Bhikhari Thakur's folk drama from the perspective of Migration, Memory, Marginalization, Resistance, Representation etc.

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Capturing the Essence of Bengali Culture: A Dive into ‘Rocky aur Rani ki Prem Kahani’

Ms. Nimisha Yadav & Dr. Shrutimita Mehta

Abstract:

For years now, cinema has been an inevitable and indispensable facet that turns modern metropolises into fantasylands where most individuals dream of living luxurious lives. It acts as a dominant platform to create meanings and shed light on political, social, cultural, and economic aspects to export realities to the audience. Among Indian cultures, Bengali culture is renowned for its richness, depth and unique contributions to the world. Consequently, abundant filmmakers have documented Bengali culture in their movies.

Within this prototype, the present paper expounds on the movie ‘Rocky aur Rani ki Prem Kahaani’ a cinematic representation of Bengalis by Karan Johar. The director presents Rani, a Bengali girl belonging to a progressive society. The movie offers both Bengali and non-Bengali viewers an engrossing and engaging cultural experience as it celebrates the beauty, diversity, and time-honoured traditions of Bengal through its people, environment, and story. The movie offers a unique opportunity to explore and celebrate the rich tapestry of Bengali culture. Therefore, the present paper shall examine how the movie provides a cinematic window into the multifaceted world of Bengali culture.

Keywords: Calcutta, Cinema, Metropolis, Culture, City.

Bio-note:

Ms. Nimisha Yadav is presently a Ph.D. Student in the Centre for Language Learning at The NorthCap University, Gurugram, India. Her primary area of interest is Cultural Studies and her current research focuses on City Literature.

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Dr. Shrutimita Mehta is an Associate Professor at The NorthCap University, Gurugram, Haryana, and has been teaching English at the Centre for Languages Learning for twenty-six years. Her areas of interest are Gender studies, Indian Writing in English, Postcolonial Literature, Partition Studies, Women Novelists and Twentieth-Century Writing.

Transcending Caste Realities in Urbanscapes: A Reading of Yogesh

Maitreya's Memoir

Maitri Verma

Abstract

Rooted in the past yet presiding in the present; transparent in tradition but translucent in modernity, “caste” is something that runs in the blood of every Indian, insider or living abroad.

Yogesh Maitreya's (2023) memoir *Water in a Broken Pot* is one such novel in the Dalit literary tradition that traces the metamorphoses of caste in urban, educated, modern and sometimes elite environments including esteemed institutions such as universities, situated in the context of India of the contemporary times. In this memoir, the young author hailing from a family of the ex-untouchables of India presents in detail his urban experiences of caste and its implied crises thereby defying the rumor that urban landscapes are now caste-free. This paper is an interdisciplinary effort to analyze the depiction of caste in Maitreya's work *Water in a Broken Pot* to unravel the contemporary projections of the inheritance, intricacies, and consciousness of the ancient practice of caste, focusing on the intersectionality between caste and city spaces.

Keywords: Caste; Identity; Urban Spaces; University and Representation; Dalit Literature; Urbanity and Caste.

Bio-note:

Maitri Verma is a Research Scholar at the Department of English, Banaras Hindu University, Varanasi. Her PhD falls within the cross-disciplinary realm of Dalit Studies. In addition to it, she harbors a keen interest in Feminist Studies and also has a passion for Folklores. All her

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research interests delve deep into the rich tapestry of cultural narratives and traditions of India. Her academic pursuits are a commitment to social justice, equality, and preserving the culture of storytelling.

Authorship Under Attack: A Study of Changing Notions of Authorship in the Era of Generative AI

Divya Mathur

Abstract:

The emergence of generative artificial intelligence (AI) like ChatGPT has sparked a profound transformation in the realm of literary creation giving rise to significant debates surrounding the role of the author and their relationship with text. This paper delves deeply into how advances in generative AI are transforming traditional conceptions of the literary author and the creative process. By autonomously generating text that can mimic styles and themes of renowned authors, AI poses novel questions about what constitutes an authorial voice and the intent behind works. Drawing on theorists like Foucault, Barthes and Susan Sontag, the paper explores how AI challenges the author's singular authority over a text's meaning and interpretation. The proliferation of machine-generated content invites a multiplicity of readings while shifting power dynamics among authors, readers and texts. However, the paper notes that AI lacks the fundamental human capacity for transformative creativity - it identifies, reinforces and replicates patterns rather than resisting or altering them. In this way, AI-generated texts run the risk of deceiving audiences into believing the works come from human minds. The paper warns against an oversimplified dichotomy between "romantic authors" and "AI authors," advocating we must consider deeper philosophical and societal theories of language, relationality and law. Failing to engage these questions overlooks AI's interconnected role in our world. Ethical issues like plagiarism, originality and attribution also come into sharper focus. While generative AI presents opportunities, it intensifies the need to rethink the author's place in digital literary spaces. Broad considerations of fairness and transparency are equally imperative. In closing, this research offers valuable contributions to ongoing reflections on AI's

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impact in reshaping literary creation and the crisis of authorship in the digital age. By examining evolving relationships between AI authors and texts, it provides insights into both the challenges and possibilities that emerge at their intersection.

Keywords: Generative AI, Authorship, Creativity, Plagiarism, Attribution.

Bio-note:

Ms. Divya Mathur is a young researcher and educator who is doing her research in English literature and cultural studies at the Department of Humanities and Social Sciences, Malaviya National Institute of Technology, Jaipur. She has completed her M.A. in English from Banaras Hindu University, Varanasi. She has qualified UGC NET in 2019 and GATE with an AIR 15 in 2021. Her area of interest includes digital humanities and fan studies. She wants to learn more about how theoretical and academic discourse can shape our reality. She has also taught as an Assistant Professor at Swami Keshvanand Institute of Technology, Jaipur.

Tracing The Biological and Technological Evolution of Singularity: A Critical Study of

Select LitRPG

Shavleen Kour

Abstract:

The goal of the research project is to critically analyse the select LitRPG, Marie Lu's *Warcross* (2017), to portray the association between metaverse technology and human experiences through the lens of technological Singularity theory. The study seeks to investigate the rapid mediation of technology into human lives and how it is leading towards an epoch of Singularity, a future moment in human history when machine intelligence merges with human intelligence, leading to "a profound and disruptive transformation in human experiences and capabilities" (Kurzweil 136). This research aims to examine the evolution of technological

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innovations, beginning with augmented reality and progressing to virtual reality, culminating in the emergence of the Web3 metaverse. Kurzweil characterizes evolution as advancing through six epochs over time, namely, Physics and Chemistry, Biology and DNA, Brain, Technology, The Merger of Human Technology with Human Intelligence, and The Universe Wakes Up. Kurzweil states that the first four epochs of evolution have already occurred and predicts that the Singularity will coincide with the next epoch, 'The Merger of Human Technology with Human Intelligence'. By Singularity, Kurzweil means the point when machine intelligence will be infinitely more powerful than all human intelligence combined or the merging of virtual and physical reality. The metaverse is the next iteration of augmented reality (AR) and virtual reality (VR) technology that involves collective virtual shared space, created by the convergence of technologies like virtual reality, augmented reality, blockchain, and artificial intelligence. As a result of this reformulated vision, the research will provide readers with a deeper understanding of how technology has influenced human experiences and prompt readers to redefine what it means to be human in the technoscientific reality of today.

Keywords: Technological Singularity, Metaverse, Virtual reality, Warcross, Neurolink.

Bio-note:

Shavleen Kour is a JRF research scholar from the Research Centre in English and Cultural Studies, PGGCG- 11, Punjab University.

Ecological Apocalypse in Sefi Atta's "News from Home": A Critical Study of Biodiversity Degradation in the Niger Delta

Dr. Sucheta

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Abstract:

The Niger Delta of Nigeria is the largest wetland in the world. It is also the richest ecological region of Africa that covers 9 states of West Africa and is home to 5000 to 6000 communities of 33 million people and the region has sustained major environmental calamities related to the oil and mineral extraction and population pressure. Sefi Atta highlights the very issue of degradation of ecosystem and biodiversity in the Delta region of West Africa and the aftermaths over local communities and West Africa as a whole in the story, “News from Home”. This research paper delves into Atta’s work, exploring the intricate interplay between environmental degradation, socio-economic factors, and the resulting ecological apocalypse. Through a multidisciplinary lens, this paper examines the impacts of oil extraction, deforestation, and pollution on the delicate ecosystem of the Niger Delta, ultimately illustrating how these factors become apocalyptic in the event of climate change. By analyzing the author’s use of character development, symbolism, and narrative structure, this research paper seeks to unravel the ecological apocalypse depicted in “News from Home” while shedding light on the real-world implications of biodiversity degradation in the Niger Delta. Also, this research paper addresses the saga of violence and bloodshed in the Delta region as local communities continued to protest and federal soldiers kept on suppressing their voices.

Keywords: Ecological Apocalypse, Biodiversity, Violence, Climate Change.

Bio-note:

Dr. Sucheta is an asst. Professor in Sri Aurobindo college (Evening), Delhi University. She is a Ph.D. in English from Central University of Rajasthan, Ajmer, India. The title of her doctoral work is “Hybridity and Identity Formation in Select Works of Chimamanda Ngozi Adichie and Sefi Atta”. She has done her Master’s degree in English from the same University. She has published six research papers in reputed journals and has received the “Young Researcher Award” for one of the papers. She has also presented many research papers in national/international conferences. Her area of interest is postcolonial studies, popular culture, posthumanism, Indian and Western philosophy and subaltern studies etc.

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A Study of Durational Flux and Narrative Techniques in the Select Work of Virginia Woolf and James Joyce

Aliya Saba Mirza

Abstract:

After the First World War, the world descended into a state of crisis and disorder. Disciplines such as philosophy, literature, psychology, and physics were outstripped by phenomenology and solipsism. The war had shaken faith in morality, coherence, and durability. After the war, a sense of disillusionment contributed to the emergence of modernism. Modernism is an aesthetic movement that produces a body of experimental work to represent contemporary disorder. It broke away from traditional ways of writing and romantic views of nature and does not believe in things being steady and whole. The modernist writings of the late 19th and early 20th centuries represent a new sensibility of time and consciousness against Newton's absolute time and absolute space. It is notable for new techniques and an altered conception of temporality. George Luckas, for one, laments the loss of humanity in *The Theory of the Novel* (1916), which uses the term avant-garde for this non-traditional practice of literature. He believes that great novels do not impose meaning on a meaningless world. Modernism brings into center the concept of fluidity of time and consciousness and studies the interior world of the character, which is the focus of Bergson's theory of time and free will. This article proposes to study Bergson's theory of time and free will and how it is applied to the narrative techniques of modernist writers such as Virginia Woolf and James Joyce. The article seeks to capture the difference between psychological time and chronological time as reflected through narrative

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techniques such as stream of consciousness and internal monologues in *Orlando: A Biography* and *A Portrait of an Artist as a Young Man*.

Keywords: Modernism, Time, Space, Fluidity, Consciousness.

Bio-note:

Aliya Saba Mirza is a Ph.D. Scholar at the Department of English at Aligarh Muslim University. She has qualified for the Net in 2019 and was awarded the Maulana Azad National Fellowship in 2020–21. She has presented papers in national and international conferences and presented her translation in the workshop cum seminar of UGC SAP DRS-II held on March 12, 2022, by Aligarh Muslim University. She has done a GIAN course on “Electronic Literature and Artificial Intelligence (AI): Theory and Practice of Digital Storytelling” and "Subtitling Screened Dialogue: The Pragmatics of Audio-Visual Translation organised by the Department of English, AM.U. She has been a volunteer for IACLALS 2022.

How far Literature has been Successful in Advocating Climate

Consciousness?

Rishika Ghosh

Abstract:

Margaret Atwood in her speech at the PEN Congress, Tokyo asks the most important question, “Is literature even possible without nature? And will yours, mine or anybody else’s writing matter if humankind fails to preserve nature?” There are several aspects of the contemporary world that simply can’t be described within the conventions of science fiction, that is where

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Literature plays a pivotal role in fostering emotional resilience and help establish a connection between the readers and the tangible consequences of climate change. Ecocriticism goes beyond what in William Ruckart's perspective is “the application of ecological notions of the study of literature since ecology has the greatest importance to the present and future of the globe” rather it brings in the intersection of climate, ethics and social ramifications of the unparalleled environmental crises. Literature, therefore has the power to connect with people intellectually, emotionally and imaginatively providing a platform for readers to immerse themselves in hypothetical simulations since cli-fi uses artistic license to imagine climate risks in ways that are more perceptive and concrete than scientific projections by bridging the gap between abstract information and emotional discourse, the climate trauma. The development of literature, actively engaged with the concept of anthropocene has come a long way in increasing climate consciousness, addressing anthropogenic climate change and emphasizing the importance of narratives that focus on human causation and catastrophic results. This paper is divided into 2 sections: the development of literature in advocating environmental consciousness and the defining characteristics within climate fictions followed by how they are depicted in the three groundbreaking Indian novels, *The Great Derangement* and *The Hungry Tide* by Amitav Ghosh, and *The Ministry of Utmost Happiness* by Arundhati Roy and ultimately how they influence public perception and awareness of climate crisis and environmental issues.

Keywords: Ecocriticism, Ecology, Cli-Fi, Climate Risk, Climate Trauma, Anthropocene, Anthropogenic, Catastrophe.

Bio-note:

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Rishika Ghosh is a Postgraduate student of The Maharaja Sayajirao University, Vadodara with a major in English Literature. She has a keen interest in diverse research areas including environmental literature, partition literature and Indian literature, some of which she has worked on as a part of her previous curriculum. Presently, she is an intern in Pixstory as a content strategist and simultaneously she is working on her paper on climate fiction and its defining characteristics and aims to become a research student.

Crisis of Female Body in English Writing from Kerala: A Study on Select Works of Manjeri S. Isvaran

S. Suthara

Abstract:

Conflicts pertaining to human body and identity take manifested representations through literature of all times. Kerala writing in English- taken as an isolated movement in its continuum- needs individual attention and in-depth analysis set in parallel to the gender dynamics of Kerala society. The paper observes female body as a spatial construct that upholds certain stereotypical notions and analyses how a prominent writer in English from Kerala, Manjeri S. Isvaran represents the same through his works. Body theories would be employed in order to explore the dimensions in which female body is treated in his works. Manjeri Isvaran [belonging to the pre-globalisation era] is one among the writers who used English language as a medium of protest against those who question their creative practices in the foreign language. Isvaran weaves his tales centering on the rural landscape of Kerala with all its dilemma and social issues. The paper chooses Isvaran's works namely *Immersion* (1951), *Song of the Gypsymaiden* (1945) and selected stories from his collection *No Ankletbells for Her* (1949) to study the conflicts of womanhood as captured by the author. The paper would explore

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how gender relations are portrayed and female body is treated in his select works. The attempt is to understand how Malayali writers of English visualise female body and its complexities through their creative practices. The study would also include a close examination of Kerala society and female identity during the times so as to situate Isvaran's 'women' in the macrocosmic level. The paper intends to establish the indispensable connection of human mind and body, thereby equating human deeds to one's psyches- a major characteristic feature of womanhood in Isvaran's works.

Keywords: Gender Conflicts, Kerala Writing in English, Manjeri Isvaran, Female Body.

Bio-note:

S Suthara, having completed her masters in English literature, is currently a Research Scholar at the Research Department of English, St. Thomas' College (Autonomous), Thrissur, Kerala. Having keen interest in gender studies, she works on Kerala writings in English and gender relations for her research. Her other areas of specialisation include popular culture, film studies and Kerala history.

Before the War, we made a child: Identifying the 'Affect' of War on the body politic in Bertolt Brecht's *Mother Courage and Her Children* and Ilya Kaminsky's *Deaf Republic*

Akanksha Krishnatre

Abstract:

Times, they are a-changing, human suffering remains constant. Written eight decades apart, Bertolt Brecht's *Mother Courage and Her Children* and Ilya Kaminsky's *Deaf Republic*

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emerged as a result of conflict disrupting existence. The two texts, with distinct voices yet complementary styles, stand as a testament to the tumult of war that upends normalcy and transform the mundane into something perilous. Through characters like Mother Courage, Katrin, as well as Momma Galya, Sonya, townspeople of Vasenka, and others, this paper aims to re-examine human ambitions, behavior, drives, and desires within the framework of War. For the purposes of this re-examination, this paper will refer to Affect theory as developed by Silvan Tomkins, and Gilles Deleuze Felix Guattari. In their book, *The Affect Theory Reader*, Seigworth and Gregg define Affect as visceral forces—beneath or beyond conscious thought—that drive us to act, think, and perceive. Thus, two line of thoughts that have traditionally been read in isolation are brought together for a comprehensive examination of the influence of Affect on both individual and cultural levels. The paper centers this through the analysis of four major ideas. The first analysis focuses on the establishment of Mother Courage and Deaf Republic within the tradition of experimental war literature; the second, the dynamics of gender in crisis during armed conflict, and how this shapes the desires of the ‘living personalities’. Third analysis examines silence as a means of finding a language of the self. At last, tracing the true cost of war through the turbulent relationship between the individual and society where pertinent questions such as who are the affected parties, what factors influence the politics of the persecutors and the persecuted, are raised. This paper takes to heart the words of Kaminsky, literature is the reason why “*There will be evidence, there will be evidence*”.

Keywords: War, Affect Theory, Motherhood, Childhood, Body Politic.

Bio-note:

Akanksha Krishnatre, a graduate of Ramakrishna SaradaMission Vivekananda Vidyabhavan and postgraduate from Presidency University, is a passionate researcher in War Studies, Postcolonial Studies, Gender, and Disability Studies. Her work focuses on the intricate intersections of these disciplines, aiming to amplify marginalized voices within them. Akanksha is currently immersed in research concerning war and affective memory within marginalized communities, further enhancing her contributions to these crucial fields of study.

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Investigating Climate Change and the Social Dynamics in Amitav Ghosh's Gun Island

Bibhudatta Dash & Priyanka Jinde

Abstract:

The twenty-first century is witnessing various global crises, climate change is one among them. Climate change ecology studies the interconnection between climatic variations and their effect on ecosystems. It also seeks to understand the effects of anthropocentric activities on climate, leading to climatological alterations like thermal variation, change in weather patterns, rise in sea level, etc. The change in climatic conditions has severe impacts on the ecosystems, species distribution, and biodiversity. Apart from that, it also impacts humans in various ways like health, resource scarcity, social inequities, and migration. This paper examines the impact of human activities on climate and the consequences of it on both humans and the natural world. It not only studies how climate change impacts different strata of society differently but also aims to evaluate the interconnection between climate change and social impacts like displacement, habitat destruction, shifting of ecosystems etc. through the theories of ecology in Amitav Ghosh's Gun Island.

Keywords: Anthropocentrism, Climate Change, Ecology, Migration.

Bio-notes:

Dr. Bibhudatta Dash is an Assistant Professor of English in the Department of Humanities and Social Sciences, Visvesvaraya National Institute of Technology, Nagpur. His research interests include studying literatures, cultures, nature, and people in interdisciplinary contexts.

Ms. Priyanka Jinde is a Research Scholar of English in the Department of Humanities and Social Sciences, Visvesvaraya National Institute of Technology Nagpur. Her area of doctoral research is in the intersection of Ecology and Indology.

The Crisis of Representation: Presentation of Hyper Masculinity in The Hindi Film Poster

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Ms. Monikinkini Basu

Abstract:

It is observed that the posters of the Hindi film industry have a visible influence of the South-Indian posters that portray men in a hegemonic, toxic and deified manner. This portrait of the man in the situation of crisis is estimated to be a man on a mission. Just like the Shakespearean tragic hero, he is doomed to a destiny of a tragic fall. This larger than life man has to prove his stardom in the box-office. This is specifically a call to the performer who has to perform on screen and beyond the screen. The actual performance and the associated crisis is the one that is lingering on the broad consumerist mind-set. The concept of performance therefore goes beyond the realm of the screen. This can be read as a broadening of the space of performativity and can be seen as a collection of the voids in performance to create a contextual error of judgement that might negotiate the space and fill the gap between these demarcated spaces of performance.

In my paper I would talk about the economic stress and associated need to bank on toxic masculinity and the concept of performing on the box-office records. I shall try to talk about the twin-layer of performativity and economic success and the impact it has in creating a super-star out of an actor. I shall take into account the presentation of men in film posters and the politics of exclusion of certain characters from the posters. I shall also talk about the pressure on the performance of the hero and the associated slide into the realms of unanimity. The threat to the position of authority is a vital nuance of the film industry and we shall try to examine what impact it has on the market-impact of the performer.

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Keywords: Performativity, Space, Masculinity, Film-Poster, Authority.

Bio-note:

Ms. Basu is on the verge of completing her PhD from the internationally-renowned Centre for Studies in Social Sciences, Calcutta [Jadavpur University] having previously studied at the University of Kalyani. She has been teaching since 2013, with her time divided between Sri Krishna College under the University of Kalyani and The Bhawanipore Education Society. Her teaching and research interests include Drama, Performance Studies, Masculinity Studies and Film Studies.

From Glass Slippers to Mechanical Foot: Reading of Merissa Meyer's Cinder in Modern Context

Chetna Rawat

Abstract:

In modern times, with the advancement of technology, the art of story has drastically changed. Before the 2000s, children's literature was mostly anti-technological, assuming that technology threatens human individuality. Gradually, the paradigm shifted to more real-life positive technology engagement in human lives. This exploration of the relationship between humans and technology gave rise to the theory of posthumanism. Modern Young adult fiction explores the same human subjectivity in the context of contemporary technology, stating that the posthuman need not be seen as a danger to the human species. Rather, it should be considered a new tool to understand the human self better. Young adult fiction engages with the complexity of technology most closely as it mirrors the "real-life positive engagement" with modern-day technology because the existence of technology in children's lives is a reality. Hence, using it in literature to connect them with the narrative is practical. Marissa Meyer's Cinder (2012) retells a classic Cinderella tale set in the futuristic city of New Beijing. It utilises

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a firmly focalised third-person narrative to present a cyborg version of Cinderella. Cinder's body does not fall into the category of culturally constituted as a "natural body", and she has been frequently reminded of her "alien" body casting her into "other". This paper attempts to analyse the paradigm of "otherness" in the modern view and also aims to shed light on the idea of selfhood in the posthumanist world.

Keywords: Cyborg, Self, Other, Posthumanism.

Bio-note:

Chetna Rawat is a Senior Research Fellow in the Department of English and Modern European Languages, University of Lucknow. Her area of research includes the psychoanalytical study of violence in literature. She is the editor and designer of Rhetorica, A Literary Journal of Arts.

From Ego-consciousness to Eco-consciousness: A Study of Human-nature Correlation in Rigveda and Atharvaveda

Bibhudatta Dash & G. Lakshmi Narasimham

Abstract:

Environmental consciousness is awareness and understanding of the interconnected relationship between human activities and the ecological balance of the natural world. It entails an understanding of the ecological and social consequences of human actions and advocates a sustainable and balanced relationship with the ecosystem. One of the convenient and effective ways of cultivating environmental consciousness among the people is through literatures and scriptures as they reflect the socio-ecological conditions of their times thereby making people to think about the possibilities for a better society.

This paper studies the Ancient Hindu Scriptures Rigveda and Atharvaveda from an ecological perspective to understand their role in creating awareness in humans. It highlights the significance of ecoconsciousness in fostering environmental harmony, the ethical implications of human choices, and their far-reaching consequences for the environment by employing

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green theories, particularly eco-consciousness and deep ecology. Through Hindu teachings, this research aims to establish a shift from ego-consciousness to eco-consciousness among people in the present anthropocentric age.

Keywords: Literature, Environmental Consciousness, Rigveda, Atharvaveda, Deep Ecology.

Bio-note:

Dr. Bibhudatta Dash

Dr. Bibhudatta Dash is an Assistant Professor of English in the Department of Humanities and Social Sciences, Visvesvaraya National Institute of Technology, Nagpur. His research interests include studying literatures, cultures, nature, and people in interdisciplinary contexts.

G. Lakshmi Narasimham

Mr. G Lakshmi Narasimham, is a Research Scholar of English in the Department of Humanities and Social Sciences, Visvesvaraya National Institute of Technology Nagpur. His area of doctoral research is in the intersection of Ecology and Indology.

Decoding the Representation of the Hyperreal in Mathieu's 3"

Debdatta Mitra

Abstract:

The Postmodern milieu is filtered through simulations which distort the representation of reality. Marc-Antoine Mathieu examines this breakdown of the real in 3". His avant-garde comic book uses the detective genre to highlight the late capitalist and industrial structures of the United States. It observes a beam of light which takes only three seconds to travel nine hundred thousand kilometres. The viewer looks on as the light bounces off a series of reflective objects such as camera lenses, mirrors or even satellites. The story which is about an enactment of a murder is the classic postmodern collapse of the linear plot structures with an emphasis on the visual owing to the lack of dialogues. Mathieu scrutinises the importance of the Lacanian gaze by examining the events of the plot which happened in three seconds using various angles. It

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is axiomatic that the perspectives are multi-layered and multi-tiered. The paper shall intend to address Mathieu's conception of reality in *3''* and Baudrillard's theory of simulation in *Simulation and Simulacra*. The latter identifies late capitalism and consumerism as a part of the complex industrial processes wherein reality has been replaced by false images creating hyperreality. These images have become a part of the simulacra which can be doctored and manipulated to mould societal standards. A key focal point of the paper would be to establish the depiction of the media in *3''* and *Simulation and Simulacra*. The use of camera lenses and the television sets are of particular interest in this regard. The detailed perspectives in the panels of the comic book suggest that the simulacrum has already permeated in every level of our material existence. The paper shall also study the use of violence and gore in the creation of hyperreality by following the journey of the murder in the comic book.

Keywords: Comics, Hyperreality, Late Capitalism, Gaze.

Bio-note:

Ms. Debdatta Mitra is pursuing her Ph.D. in English from St. Xavier's University, Kolkata. She has obtained her M.A. and M. Phil. (English) degrees from the University of Calcutta. She has been teaching since 2017 having previously taught at Manindra Chandra College under the University of Calcutta, and is currently engaged at Sister Nivedita University since 2020. She has an advanced degree (B2) in French from Alliance Française du Bengale. Her research interests include Modernism, Postmodernism, and Art history.

Tracing the Past: Postmemory in Bapsi Sidhwa's Stories of Partition

Shivali Dhaka & Dr. Rani Rathore

Abstract:

The present paper explores the memory discourse in the short fiction of Bapsi Sidhwa, a South Asian immigrant writer, through the lens of 'Postmemory', a term coined by Marianne Hirsch. The study aims to analyze how Sidhwa recreates the traumatic history of partition in her stories

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through inherited memories, which play a crucial role in her connection with the past. Postmemory refers to memories that are not directly experienced by an individual but are transmitted through cultural and familial means. In the case of Bapsi Sidhwa, the impact of partition on her family and community has been a recurring theme in her writing. This study argues that Sidhwa portrays the world she has experienced and inherited, which includes knowledge passed down from earlier generations. For the study, two short stories, 'Defend Yourself Against Me' and 'A Gentlemanly War' are selected from Sidhwa's story collection '*Their Language of Love*,' which delve into the partition of the Indian Subcontinent and the struggles of the victims and depict how historical events are still relevant in the present. By utilizing the concept of postmemory, the stories bring historical events into current discussions and offer new perspectives for understanding them. The paper also analyses how the memories of violence are transmitted across generations and continue to impact the second generation children, who grew up listening to the stories about the suffering of their ancestors. Shaped by the memories of their ancestors, they are able to connect with the past through inherited memories and understand its impact on their present.

Keywords: Immigrants, Memory, Postmemory, Partition, Second Generation.

Bio-note:

Shivali Dhaka received a B.A. from MKP Dehradun, India, and an M.A. in English Literature from Ruheilkhand University Shahjahanpur, India. She is pursuing her Ph.D. degree in English Literature from the IIS University, Jaipur, India. Her research interests include exploring South Asian Diaspora fiction writings, Memory, and Socio-Cultural studies. As a bilingual poet, her

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poems have been published in well-reputed national journals and anthologies in Hindi and English.

Dr. Rani Rathore is an Associate Professor at IIS University and has teaching experience of almost 17 years. Her research interests include Indian Writing in English, Gender Studies, Children's Literature, and Critical Theories. She has 03 Ph.D. awards in diverse subjects. And presently 08 scholars are working under her supervision She has published research articles in national and international journals of repute. She is a published poet who writes in Hindi and English.

**Unpacking the Patriarchal Tiffin: The Politics of Food and Gender in
Contemporary Indian Cinema**

Dr Shelly Narang

Abstract:

The broad theoretical underpinning of this paper is that food is a vital part of the second-order signifying modes in not just texts but also contemporary Indian cinema . The Great Indian Kitchen (2021) (TGIK), Ammu (2022), and Darlings (2022), are three movies that put women and their experiences at the centre of their plot. The last two movies deal with domestic abuse, while TGIK emphasises how women in marital homes are plagued by the burden of housework. In differing degrees, all three movies deal with women's position and status within patriarchal norms, and food serves as a forceful symbol for keeping women inside the boundaries of the "domestic."

Reading these movies via the lens of food helps peel back many layers that deepen dialogues by venturing beyond just the purview of the narrative. Discussions about the representation of gender roles and hierarchies are strengthened and complemented by this point of view.

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Understanding how food is framed within social and cinematic contexts reveals the rich symbolism these movies contain.

However, the paper seeks to go beyond the definite thesis, in relation to the age-long debates on power dichotomy between male and female gender, is that while men merely enjoy and noisily exercise social power sustained by patriarchy, which is a contrivance, women also sometimes possess a great deal of authentic power usually not overtly acknowledged. These theoretical and ideological (thesis) statements respectively are demonstrated through a semiotic reading and analysis of foodspheres through which the women revolt, using the critical lenses of gastro-criticism, social semiotics and textual cooperation theory. Through these analytical lenses, the paper recognises that each of the foodspheres in these movies is also a subversion that transcodes or interrogates the diverse gendered power relations

It concludes that while food can be a servile metaphor it can also showcase power that women exercise in food preparation and administration, as signified in some of the foodspheres analysed, is a semiotic prototype of the many other unnoticed powers, through which the females rule the home and world.

Keywords: Culinary Tradition, Food, Foodsphere, Paratext, Semiotic Prototype.

Bio-note:

Dr Shelly Narang is an Assistant Professor, SGGS College, Panjab University, Chandigarh.

The Changing Idea of 'Other' in Saeed Naqvi's Play 'The Muslim Vanishes'

Tanisha Shokeen

Abstract:

The play *The Muslim Vanishes* by Saeed Naqvi offers a thought-provoking insight into a hypothetical scenario where 200 million Indian Muslims suddenly disappear along with their cultural heritage. This play provides a commentary on the current socio-political order and envisions a post-apocalyptic India without Muslims. It explores the potential reorganization and redefinition of established power structures and political order. The play also deals with the changing idea of 'other' and their representation in the play. The present paper explores the

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changing dynamics of 'other' with regard to issues such as religion and caste in the play. Saeed Naqvi, a well-known Indian journalist and writer, raises critical issues such as discrimination, caste and religious conflicts, casteism, communalism, socialism, and politics in the Indian context. In the play, Naqvi stages a trial with a jury comprised of historical figures like Amir Khusro, Maulana Hasrat Mohani, and Mahatma Phule, among others, to explore potential solutions for the return of Indian Muslims.

Keywords: Power, Politics, Caste, Religion, Other, Orientalism, Saeed Naqvi, Socialism, Communalism.

Bio-note:

Tanisha Shokeen, is a Doctoral Scholar in PhD programme in University School of Humanities and Social Sciences, Guru Gobind Singh Indraprastha University, under the supervision of Prof. Shuchi Sharma, Professor at Guru Gobind Singh Indraprastha University.

Intricacies in Memory, Ideology and Cultural Practices: A Theoretical Perspective

Dr. Chitrita Prusty

Abstract:

Before the nineteenth century, memory may have operated somewhat transparently within the framework of what was considered the "natural order." However, as society evolved, the way cultural practices and ideologies were transmitted and reproduced changed. This shift became detached from the idea of a "natural order," leading to the need for more consideration and theoretical understanding of this process. As the role of ideology became clearer from a theoretical perspective, there was also a trend towards automating the functioning of ideology. This automation likely refers to the institutionalization and standardization of ideologies and cultural practices in modern societies. The role of ideology was becoming clearer in theory, the concept of "natural" or "organic" memory started to pose challenges. This suggests that the traditional ways of preserving and transmitting cultural practices and ideologies were being disrupted or questioned during this period, leading to a complex interplay between memory, ideology, and cultural practices in present society. This study discusses memory in the context of ideology, cultural practices, and modernity, emphasizing its evolving nature. Overall, the passage explores the intricate relationship between memory, ideology, and cultural practices

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within the context of modernity. Memory ideology and cultural practices are intertwined aspects of how societies remember and transmit their history, values, and traditions. These two elements, memory ideology and cultural practices, are dynamic and evolve over time. They are essential for understanding how societies remember and transmit their cultural heritage and shape their collective identities. In summary, the study of memory ideology and cultural practices is essential for comprehending the complex interplay between history, culture, and society. It has practical implications for conflict resolution, identity formation, and the preservation of cultural heritage, making it a valuable field of inquiry in the social sciences and humanities. The aim of this article is to situate archaeological approaches to modern conflicts within a framework of conflict memory and commemoration. On the basis of this critique I argue that a study in this area offers a unique and powerful forum for socially engaged interdisciplinary research

Keywords: Memory, Collective memory, Ideology, Culture.

Bio-note:

Dr. Chitrita Prusty is a faculty of Agricultural Sciences, Siksha 'O' Anusandhan, Deemed to be University, Bhubaneswar.

Crisis and Gender: Feminist perspectives in literature and Culture in the work of Githa Hariharan *Thousand Faces of Night*

Anuradha Kumari

Abstract:

Feminist perspectives in literature and culture often provide valuable insights into the crisis surrounding gender issues. Feminist perspectives in literature and culture contribute to a deeper understanding of the gender crisis by analyzing and critiquing the ways in which it is represented, perpetuated, and resisted within these spheres. These perspectives also play a vital role in advocating for change and promoting gender equality through creative expression and critical analysis. "*Thousand Faces of Night*" delves into various themes, including the role of women in a patriarchal society, the complexities of personal and cultural identity, and the

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struggle for self-discovery and empowerment. The novel is often associated with feminist literature, as it explores the challenges faced by women in a society that often restricts their autonomy and opportunities. It delves into questions of self-determination and the desire for personal fulfillment. "Thousand Faces of Night" is considered a significant work in contemporary Indian literature and feminist literature. It offers a thought-provoking exploration of gender, identity, and societal expectations through the experiences of its protagonist. Githa Hariharan is an Indian novelist who has published the book "Thousand Faces of Night." Since its first release in 1992, the book has garnered praise for its examination of a variety of topics, including gender, identity, and social standards in the context of modern India. Themes like female inequity, the limitations of marriage and family, and the search for individual freedom and self-expression are all explored by Githa Hariharan throughout the book. The story offers a profound and introspective glimpse into the protagonist's inner existence as she negotiates the complexity of her environment.

Keywords: Crisis, Culture, Feminism, Identity, Genders.

Bio-note:

Anuradha Kumari is a research scholar, at Department of English, Patliputra University, Patna. Her research focus on Postmodern theories. She is also interested in Feminist literature, Gothic and Children literature. As a literature student she has to trained to take class in different schools and institute. She worked as a language trainer in an institute. Her dedication is to give the best. She finished her primary school, belonged to top five students of middle and high school class. She is also passionate about writing poetry and short stories.

The Depiction of Kinship in the Short Stories of Manoj Das: A Critical Study

Kaminikanta Mohanty & Krishna Pratap Singh

Abstract:

Kinship is known as the familial bonding. It refers to the relation among the members of a family and the emotional connection shared among them. Kinship fosters feelings of love, devotion, duty, and other virtues. It demonstrates one's duty to one's parents, a parent's worry for their children, and a person's concern for his or her siblings. Family is a scaled-down version of society. One of the important elements of a family is kinship. A life without kinship is of no

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value. Manoj Das is a renowned Indo-Anglian short story writer. His short stories are remarkable for a number of attributes in them and depiction of kinship is one of them. This paper aims to highlight the relationship among the members of a family and the familial bonding among them. Through literature review, it is discovered that this dimension in the short stories of Manoj Das has not been examined in the previous studies. This perspective of research is undertaken with a view to creating awareness in people about the value of kinship.

Keywords: Family, Kinship, Relation, Short Stories, Society.

Bio-note:

Kaminikanta Mohanty is working as the lecturer in English at Subarnarekha Mahavidyalaya, Baliapal, Balasore Odisha since 2016 by cracking SSB (State Selection Board). His educational qualification is M.A., M.Phil. in English. He is pursuing PhD in English at Sri Sri University, Cuttack, Odisha under the direct supervision of Dr K.P. Singh, Associate Prof. in English, Sri Sri University. The title of his PhD thesis he is working on is “Ethical and Social Dimensions in the Short Stories of Manoj Das”. In addition to it, he is the author of a number of books in English. The mission of his life is to build the careers of the students.

The Role of Literature in Shaping Environmental Consciousness:

A Study of Rachel Carson's *Silent Spring*

Kamaldeep Kaur

Abstract:

There are a few texts more important than Rachel Carson's *Silent Spring* (1962) that shaped environmental consciousness and started a new movement to save nature. Carson played a significant role in bringing forth the dangerous effects of fertilisers and pesticides on the environment. The movement by Carson highlighted and informed the public about how these pesticides harm the living organisms. Although she faced several challenges and threats from the chemical industries and faced the controversies, yet she kept fighting the preservation until the excessive use of fertilisers was banned. It is through her book *Silent Spring* that Carson accomplished it all. In the genre, the book combines field study and literary writing. The present paper explores the role of literature in raising people's awareness about the environment; the

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issue that is of utmost importance today. From being an environmentalist to a storyteller, Carson's writing style influenced people to work for the preservation of environment and still doing the same. The paper discusses how the book which was penned down in the twentieth century inspires readers in the present times as well.

Keywords: Literature, Environment, Pollution, Future.

Bio-note:

Kamaldeep Kaur is a research scholar pursuing PhD in the Department of English, Punjabi University, Patiala, Punjab (147002).

Cultural Narratives of North-East India: Examining the Lamentations of Zo People as Recalled in Their Oral Tradition

Dr. Nunchawii Hatlei

Abstract:

Oral culture, as defined by Walter J. Ong, is "a culture with no knowledge whatsoever of writing and even of the possibility of writing". Due to the absence of writing, an individual's verbal memory is a "valued asset" in those cultures. In the present day, the narratives, songs, speeches, riddles, tenets, etc., that had been passed on in the verbal form, became the carriers of a community's cultural development and progress. Stories have come to be shaped by their social conditions, and it is in this way that an intertwined relationship exists between oral art forms and the society that produced them.

Not much was known about the tribes of North-East India. They reside in the geographical region known as "Zomia", as termed by Willem van Schendel. The paper is a study on the cultural narratives of the Zo ethnic group of North-East India who were historically isolated from the rest of the country. The narratives of the people speak of their origin and history through the oral means, which also gave a sense of continuity in the midst of change while providing insight into the people and the region. They reflect the hardships and resilience of the people and also demonstrate the role of the community in their lives. The aim of this

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research paper is to examine the various aspects of ZO cultural narratives in general with a special emphasis on the themes of grief and lamentation.

Keywords: Zo, Mizo, Cultural Narratives, Memory Studies, Oral Tradition.

Bio-note:

Dr. Nunchawii Hatlei obtained her doctorate degree from the Department of English Literature, The English and Foreign Languages University, Shillong Campus. Her thesis is titled *"Identifying the 'Folk' through their 'Lore': A Study of Vaiphei Oral Culture"*. Her areas of interest include, among other things, the oral literature of North-East Indian communities. She teaches in the Department of English, North Eastern Hill University, Shillong, as a Guest Faculty. She has contributed book chapters and papers on different fields of research, the most recent being on the literatures of North-East India.

Multiculturalism Policies Currently Endure in the Modern Indian Culture, A Sociological Perspectives

Dr. Sameena Z. Mir

Abstract:

Multiculturalism policies continue to hold a central place in contemporary Indian culture, reflecting the nation's rich tapestry of diversity in religion, language, ethnicity, and regional identities. Rooted in India's historical and cultural pluralism, these policies have evolved over time to address the challenges posed by its heterogeneous society. India's multicultural ethos finds expression in its Constitution, which enshrines principles of secularism, equality, and religious freedom. Affirmative action measures, such as reservations in education and government jobs, have been implemented to rectify historical disparities and promote social inclusion. Cultural and educational initiatives further endorse the preservation and celebration of India's diverse heritage. However, these policies also face complex sociological challenges, including identity politics, debates on cultural appropriation, and occasional religious tensions. Overall, multiculturalism policies remain crucial in shaping the sociological landscape of modern India, facilitating both unity in diversity and social equity. Multiculturalism policies in

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contemporary Indian culture represent a complex and multifaceted sociological phenomenon. On the one hand, these policies are a testament to India's commitment to embracing its profound diversity and ensuring social inclusion for marginalized communities. They have played a vital role in promoting the coexistence of different religions, languages, and cultures within the nation. However, a critical analysis also reveals several significant challenges and areas of contention within the framework of multiculturalism in India. One of the central issues pertains to the effectiveness and implementation of affirmative action policies, particularly reservations based on caste. While these policies were introduced with the noble intention of addressing historical inequalities and promoting social mobility among disadvantaged groups, they have also been criticized for perpetuating caste-based identities and divisions. Sociological studies have shown that, in some cases, reservations have not translated into meaningful improvements in the lives of the intended beneficiaries, and they have occasionally led to tensions and conflicts between different caste groups. Furthermore, the politicization of multiculturalism and identity-based politics in India has created a complex socio-political landscape. The emphasis on caste, religion, and ethnicity in politics has at times hindered the pursuit of a more inclusive and harmonious society. Identity politics can lead to fragmentation, with different groups vying for their share of power and resources, sometimes at the expense of social cohesion.

Keywords: Multiculturalism, Ethnicity, Cultural Perspectives, Contemporary Issues, Social Inclusion, Diversity.

Bio-note:

Dr. Sameena Mir is an assistant professor (Sociology), Ajeenkya DY Patil University.

The Crisis of Human Identity in Jayanta Mahapatra's 'Hunger'

Dr. Ankita Swetaparna

Abstract

The cancerous growth of sexual abuse and domestic violence against women in India have become a part of the ugly phenomenon of human identity urging thinkers and sensitive people

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around the country to take it up on their sleeves with all sincerity and search for a possible explanation for its existence. Jayanta Mahapatra, a leading Indian poet writing in English, who recently breathed his last on the 27th August, 2023, tries to explore different facets of the multiplicity of human experience through his poetry that appears complex and mystical, but never far-fetched. ‘*Hunger*’ is one of the most dexterously written poems of Jayanta Mahapatra where he not only uses ‘*hunger*’ ironically – the hunger of the belly and the hunger for the fulfillment of sexual desire – but also tries to convey that poverty kills the body and the mind as well. It is poverty that strangulates filial affiliations of a father and reduces the child into an entity devoid of any identity. This paper is a humble attempt to critically analyze Jayanta Mahapatra’s ‘*Hunger*’ from an existential perspective in order to show that human identity is still at the cross-roads in the modern society.

Keywords: Sexual Abuse, Hunger, Poverty, Identity, Cross-Roads.

Bio-note:

Dr. Ankita Swetaparna is currently working as an Assistant Professor of English at Vellore Institute of Technology, Andhra Pradesh. She did her M.A. at the University of Hyderabad. She also completed her M.Phil at the same university in Applied Linguistics. After her Ph.D. in English, she has been regularly contributing articles to different journals of repute.

Weaving Stories about Dying Out: Why Literary Texts on the Anthropocene Extinction Crisis are Important?

Dr. Abhra Paul

Abstract:

Humans are the most numerous big animals on Earth, deciding the fate of other species. As the massive geological force in the current epoch, the Anthropocene (Paul Crutzen 2002), human-driven alterations of the Earth’s environment take the form of a few dangerous trends: climate disruptions, species extinction, pollution of air, land, and sea, and growth of the human population. Unlike the previous geological epochs, the Anthropocene impacts the coextinctions of interacting species globally. Biologists, scientists, and extinction studies scholars warn that humans have been heading toward the sixth mass extinction since the beginning of life on Earth (Barnosky et al. 2011; Kingsford et al. 2009; Myers and Knoll 2001). In *Fiction and the Sixth*

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Mass Extinction (2020), Jonathan Elmore stresses the importance of narratives exploring the issue of mass extinction: ‘The stories humans tell about their own involvement with extinction are critical for understanding the extinction event currently happening all around the globe’ (5). Therefore, tales and narratives capture the ‘horror’ and ‘excitement of what is learnt’ (Kolbert 2014, 3) and also re-weave new possibilities that offer hope and scopes of sustainable co-existence.

Following this line of thought, this paper examines why exploring literary texts on species extinction is important. Do natural/social science arguments and facts represented through literary storytelling influence/affect readers to *change*? Do literary texts have any positive impact on the public/readers and urge them to control their actions? The paper reads the selected fictional and nonfictional works of Amitav Ghosh and Stephen Alter as representative environmental writings/narratives that foreground the current “Anthropocene extinction” (Earl Saxon 2008) crisis and focuses on the *storytelling mode* of the texts. This study also presents the texts as new narratives presenting the affirmative visions of a sustainable future and the coexistence of human-nonhuman species.

Keywords: The Anthropocene, Species Extinction Crisis, Ecocriticism, Human-Nature Connection, Storytelling.

Bio-note:

Dr. Abhra Paul is a Postdoctoral Fellow in the School of Humanities and Social Sciences at the National Institute of Science Education and Research, Bhubaneswar, An OCC of HBNI. She has done her Ph.D. from the Indian Institute of Technology, Jodhpur. She is pursuing her research in South Asian Literature and Environmental Humanities. Her research areas are English Literature, American Literature, South Asian Literature, Culture Studies, Blue Humanities, the Anthropocene, and Environmental Humanities.

Story, Game, and the Lived Experience: The Crisis of Defining New Media Forms Between Popular Culture and Academia

A Qualitative Study

Prakhar Srivastava

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Abstract:

In the rapidly transforming world shaped by technology and its many extensions into the spaces of culture, art, literature, and other related areas, the inevitable transformation of the nomenclature and the well-known concepts such as story, cinema, etc. is in a constant flux as well. With the emergence of little-known areas such as Ergodic Literature and game studies, the attention of academic discourse has also shifted to newly emerging forms of texts and media that continue to change the way stories and other forms of entertainment are perceived and consumed.

In this scenario, equally inevitable is the steady transformation of the very nomenclature and the popular understanding of these terms. With the recent popularization of interactive cinema and video games that incorporate elaborate and contrived narrative structures while carrying an immersive visual experience, the very distinction between story, game, and experience - as well as the associated concepts such as cinema - stand at risk of being eventually invalidated or forgotten. This crisis of the conceptual extinction of concepts that continue to define a large part of how stories are created and consumed in the twenty-first century is not merely a shift in the way these concepts and terms are seen in the popular dialogue but how their usage in the academic study of texts incorporated in these areas is potentially approached.

This study looks into the academic nomenclature rooted in the study of the relatively new domains such as ludology and Ergodic Literature, how the definitions of these concepts contradict with instances of convoluted narrative structures and mediums pervading the popular culture. The focus of this study is to demonstrate by the means of autoethnography and in-depth content analysis how the dubious agency of the viewer as a participant in unravelling a text may essentially transform the way said text can be accurately defined in a theoretical framework.

Keywords: Game Studies, Story, Game, Cybertext, Cinema.

Bio-Note:

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Prakhar Srivastava is a research scholar at the Central University of Rajasthan, working in the areas of cinema studies, digital humanities, and popular culture. His focal areas of interest include Hollywood and English language cinema, with special emphasis on the newly emerging narrative media forms such as video games, transmedia franchises, and interactive fiction in various media. He displays keen interest in science fiction and other speculative genres alongside fiction with contemporary social relevance that blend in well with the several crises of human experience and behaviour and their many fine intricacies.

The Silent Messengers: Examining Animal Symbolism and Resilience in

Christy Lefteri's *The Beekeepers Of Aleppo*

Madhavi Krishna. S & Dr. L. Dhowmya

Abstract:

Animal symbolism in literature has a rich tradition, dating back to ancient fables and myths. This research paper delves into the rich tapestry of animal symbols in the Christy Lefteri's novel "The Beekeeper of Aleppo," showcasing how they amplify the novel's exploration of trauma, resilience, and the enduring human connection to the natural world. The paper throws light on to how animals take the role of "silent messengers" and become more than just literary devices as they act as profound conduits for understanding the characters journey and their landscapes. Through the lens of animal theory, the paper uncovers the profound insights and emotional resonance that these symbols bring to the narrative. It also emphasizes the significance of the animal-human bond in the face of adversity.

Keywords: Animal Symbolism, Animal Theory, Animal-human bond, Refugee, Resilience.

Bio-note:

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Madhavi Krishna. S is a Fulltime Research Scholar, Department of English, Sree Ayyappa College for Women.

Dr. L. Dhowmya, Assistant Professor and Research Guide, Sree Ayyappa College for Women.

Identity Crisis in Selected Works of Chimamanda Ngozi Adichie

Vandana Beniwal

Abstract:

Half of a Yellow Sun (2006) and *Purple Hibiscus* (2003), two of Adichie's books, are the focus of the study's attempt to analyse identity development. The reader response hypothesis served as a guide for the investigation. Every character in both books struggles to build his or her identity, according to a critical interpretation of the texts. Self, social, and national identity were the three facets of identity that were studied. In literary works, every child struggles to define their own identities through contact with the world around them. In *Half of a Yellow Sun*, Chimamanda Adichie also introduces the idea of social identity when the elite convene a meeting in Odenigbo's home to discuss various concepts related to Pan Africanism, tribalism, nationalism, and race. Similar to this, in *Purple Hibiscus*, the family of aunty Ifeoma and father Amadi support Jaja and Kambili in developing their social identities by interacting with them and getting them involved in various activities. In this study, national identity is also examined by using both young and adult characters from the books. Everyone is looking forward to potential ways they may work together to bring peace and harmony to their nation.

Keywords: Half, Self, Nation, Society, Yellow, Sun, Purple, Hibiscus, Identity.

Bio-bote:

Vandana Beniwal is a Research Scholar, Dept of English, University of Rajasthan, Jaipur