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ABSTRACT VOLUME

Displacement in Jharkhand Literature: A Study through Adivasi Voices
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Abstract:

In Jharkhand's literary landscape, displacement emerges not just as a geographic rupture but as a profound fracture in identity, memory, and belonging. The collective voices of Adivasi authors and poets illuminate this crisis through nuanced explorations of trauma, resistance, and cultural continuity. Hansda Sowvendra Shekhar critiques how development erodes tribal traditions, while Jecinta Kerketta uses poetry as a blade of protest- sharp, lyrical, and rooted in survival. Nirmala Putul invokes ancestral grief, transforming mourning into mobilisation. Rashmi's verses trace emotional dislocation, especially among women straddling tradition and modernity. Mahua Maji bridges migration and memory, showing how displacement affects not only bodies but the psychological architecture of belonging.

These voices resist dominant narratives that depict displacement as a necessary by product of progress. Instead, they recast it as a form of systemic violence—one that silences languages, fragments identities, and uproots communities. The literature becomes a site of reclamation: of land, of self, of lost cosmologies. In chronicling cultural erosion and psychic wounds, Jharkhand's Adivasi writers are not simply documenting history—they're reshaping it, forging a literary counter-history against marginalization. Their work affirms that any meaningful discourse on displacement must centre indigenous epistemologies and the emotional truths carried in their stories.

Keywords: Displacement, Adivasi Literature, Cultural Erosion, Indigenous Identity, Migration.



The Compounded Vulnerabilities and Resiliency of Indigenous Women in Migration

AAFIA SHEREEN, Research Scholar, Amity Institute of English Studies and Research, Amity University, India & DR SHANTANU GHOSH, Professor & Head of Department, Amity Institute of English Studies and Research, Amity University, India

Abstract:

This research examines the severe disadvantages and remarkable endurance of Indigenous women who migrate, a group often overlooked in both academic and policy discussions. Their journeys are frequently characterized by a convergence of societal injustices, including economic exploitation, gender-based discrimination, and the loss of communal support systems. Rather than simply detailing cultural erosion, this study posits that the act of migration itself intensifies pre-existing vulnerabilities for Indigenous women, placing them in highly precarious situations where their rights are routinely violated. Employing a multi-faceted analytical lens, this paper integrates insights from critical race theory, decolonial thought, and human rights frameworks to dissect the systemic forces that marginalize these women. Through an analysis of existing literature, policy documents, and compelling individual testimonies, this investigation uncovers how migrant Indigenous women are disproportionately subjected to wage theft, unsafe working conditions, and significant psychological distress stemming from cultural alienation. Furthermore, this study critiques the limitations of mainstream feminist and migration discourses, arguing that they often fail to adequately represent the unique struggles and perspectives of Indigenous women. These frameworks, despite their intentions, can inadvertently perpetuate epistemic violence by silencing or misinterpreting Indigenous experiences. This paper advocates for a radical shift towards an Indigenous-centered feminist methodology that not only foregrounds the voices of migrant Indigenous women but also actively deconstructs the colonial and patriarchal structures that underpin their oppression. By recognizing these women not as passive victims but as active protagonists in their own liberation, this research reimagines pathways towards genuine social justice, authentic recognition, and self-determination. Ultimately, it contends that transformative policy interventions and legally enforceable protections, rooted in Indigenous epistemologies and self-determination principles, are essential to address these multifaceted challenges.

Keywords: Migrant Indigenous Women, Intersectionality, Indigenous Feminism, Structural Inequality, Cultural Resilience.

Bridging East and West: Decoding Identity and Cultural Displacement in the Fiction of Chitra Banerjee Divakaruni

SAPNA SHERAWAT, Student, IILM University & Dr POOJA GUPTA, IILM University, India

Abstract:

This paper examines the ways in which Chitra Banerjee Divakaruni's fiction engages with the complexities of identity, cultural displacement, and the diasporic negotiation between Eastern heritage and Western modernity. Through a comparative literature lens, this study analyses selected works—*Arranged Marriage* (1995), *The Mistress of Spices* (1997), *The Palace of Illusions* (2008), and *Oleander Girl* (2013)—to highlight how Divakaruni navigates the tensions of hybridity, alienation, and belonging. The research situates her narratives within the broader discourse of East–West comparative studies, drawing from postcolonial theory, feminist criticism, and diaspora studies. Employing Homi Bhabha's concept of the 'Third Space' and Avtar Brah's theorization of the diaspora, this study demonstrates how



Divakaruni's characters oscillate between inherited cultural traditions and the realities of life in a globalised world. The paper argues that Divakaruni not only narrates the struggles of immigrant women but also redefines identity as a fluid, negotiated, and hybrid construct.

Keywords: Diaspora, Identity, Hybridity, Comparative Literature, Postcolonial Feminism, Cultural Displacement.

Identity of Invention or Resistance: Gujar and Bakarwal Communities of Jammu and Kashmir

NAZRAH ALTAF, Research Scholar, Department of Political Science, JAMIA MILLIA ISLAMIA, India

Abstract:

The region of Jammu and Kashmir, having undergone prolonged periods of foreign domination and internal political upheavals, has witnessed the emergence and consolidation of multiple forms of identity. While much scholarly attention has focused on the articulation of Muslim identity in the region, there has also been a significant evolution of tribal consciousness, particularly among the Gujar and Bakarwal communities. These groups have not only sought recognition as distinct cultural and social entities but have also increasingly demanded adequate political representation. Historically marginalized and subjected to systemic neglect, their engagement with the political system—exemplified by their responses to the recent reservation policies in Jammu and Kashmir—reflects both adaptation and assertion.

The life-worlds of these communities have been shaped by a continuum of resistance against historical injustices, influenced by both internal socio-economic structures and external political pressures. The emergence of their collective identity is rooted in past experiences but is also oriented toward shaping their future trajectories. Despite continued marginalization, the intensifying socio-political mobilization and national political discourse have further catalyzed the construction of a collective tribal identity. Whether this evolving identity should be classified as a 'reactive identity'- formed in opposition to exclusion- or an 'invented identity'- strategically constructed for political visibility- warrants critical and nuanced analysis.

Keywords: Identity, Ethnicity, Autonomy, Resources, Tribal Consciousness.

From Voices to Codes: Observing Oral Traditions Through the Lens of Artificial Intelligence

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Abstract:

In the digital age, where machine learning and artificial intelligence (AI) increasingly shape the way knowledge is preserved and transmitted, indigenous oral traditions stand at a critical crossroads. This paper explores how AI technologies are being applied to record, analyze, and even simulate indigenous oral narratives, raising fundamental questions about memory, authenticity, and agency. Focusing on the intersection between tradition and technology, the study investigates whether AI can act as a tool of preservation or risks becoming a force of cultural flattening and decontextualization. Through a critical examination of recent AI-driven projects aimed at revival, voice synthesis, and oral archive digitization, the paper discusses both the possibilities and ethical dilemmas of encoding oral traditions into digital forms, further raising the question of loss in transformation. Case references will include Assam's folklores and folktales being restructured using AI. The analysis is framed by posthumanist thought, indigenous epistemologies, and critical digital humanities, seeking to understand what is lost



or transformed when living traditions are rendered into data. Rather than seeing AI as a neutral technology, this paper argues for a culturally sensitive approach that centers indigenous consent, co-authorship, and narrative integrity. By reimagining AI not as a replacement but as a potential partner in preservation, the paper calls for an interdisciplinary ethics of future-making, one that honours the voice, cadence, and community of oral cultures in their transition from breath to binary.

Keywords: Oral Traditions, Artificial Intelligence, Indigenous Knowledge, Digital Humanities, Technological Mediation.

Illness Memoirs: The Health Humanities Approach to Bridging Medical and Literary Worlds

PUNNYA K, Research Scholar, Department of English, St. Joseph's College (Autonomous), Kerala, India

Abstract:

Illness memoirs have emerged as significant tools in the interdisciplinary field of health humanities, bridging clinical medicine with literary interpretation. These narratives serve dual roles as vehicles of subjective insight and as cultural artifacts that challenge reductive biomedical paradigms. While their epistemological reliability remains debated, their affective power to shape empathy, narrative competence, and ethical reflection is widely acknowledged. Memoirs of chronic illness and disability often reveal ambiguities and uncertainties in both diagnosis and experience, functioning not only as testimonies of suffering but also as acts of narrative resistance. By situating illness within broader social, cultural, and emotional frameworks, these memoirs serve educators, clinicians, and patients alike in creating spaces for healing, dialogue, and understanding.

Keywords: Illness Memoirs, Health Humanities, Narrative Medicine, Interdisciplinary Studies, Empathy.

Climate Change: A Dystopian Outlook on the Future in Select Short Fiction

TWINKLE KUMAR, Research Scholar, Department of English & Foreign Language, Guru Ghasidas Vishwavidyalaya, Bilaspur, India

Abstract:

Our nature and resources are in severe crisis due to overpopulation, pollution, waste, and carbon emissions, and we have done bare minimum to mitigate this disaster. The damage may have been undone at one point, but we are late. One possible explanation for this could be that while economic and technical advancements have received more emphasis, nature has been overlooked in the process. Climate activists are making every effort but it pales in comparison to the enormous mountain of issues that lie ahead. There exists a limited number of literary works that envision an optimistic future; however, a substantial body of literature illustrates a trajectory toward a dystopian reality—a world that deviates significantly from an ideal state. These narratives typically depict either a post-apocalyptic scenario or a society on the brink of catastrophe. However, since these works are fictional, we still have opportunity to reflect and make wise choices. This essay aims to conduct a thorough analysis of the following fictional works: Seanan McGuire's "The Myth of Rain," Margaret Atwood's "Time Capsule Found on the Dead Planet" and A.C. Wise's "A Catalogue of Sunlight at the End of the World." These short stories are included in two speculative and eco-centered anthologies Loosed Upon the



World and Sunvault: Stories of Solarpunk and Eco-Speculation and delve into themes like a final effort to save our planet, loss, immoral advancement, and people's ignorant behaviour toward the dire situation. This study seeks to analyse: How do these stories portray environmental catastrophe? What implications do these portrayals have for understanding the resilience of Earth's ecosystems? How do they explore themes of loss, hope and optimism within environmentalism? How is the interconnectedness between humans and nature is depicted, and what philosophical or ethical implications does this have for understanding humanity's relationship with the environment?

Keywords: Anthology, Climate Fiction, Future, Short Stories, Speculative Fiction.

Myth, Memory, and Climate Justice in Indian Cli-Fi Graphic Novels

DISHA GANGULY, Independent Researcher

Abstract:

The study explores the issues of climate crisis through Indian graphic novels. The Indian cli-fi graphic novels use indigenous ecological wisdom, mythology and speculative storytelling to reframe climate change and environmental justice. This research will focus on *River of Stories* by Orijit Sen, *Aranyaka* by Amruta Patil & Devdutt Pattanaik, and *All Quiet in Vikaspuri* by Sarnath Banerjee to explore how these works eventually rooted responses to environmental degradation, water scarcity and the politics of development. While western cli-fi often depicts climate catastrophe through apocalyptic or high-tech dystopias, these Indian texts use folk traditions, mythology and socio-political critique to present the climate crisis as both a material and moral rupture.

Through visual-text analysis, panel composition, narrative voice and symbolism, this research foregrounds how nature is not a background but a living presence tied to memory and resistance. The study also gives voice to the marginalized communities, women and non-human entities and how they articulate a counter-narrative to the main-stream narratives. It will also consider the role of the graphic novel as a post-modern art form in shaping the accessibility and impact of climate discourse in the Indian context. By integrating ecocriticism, visual theory and postcolonial studies, this research reveals how Indian cli-fi graphic novels carve out a distinct, decolonial form of climate storytelling that speaks to both local environmental realities and global ecological concerns.

Keywords: Climate fiction, Graphic Novels, Mythology, Coloniality, Environmental Justice.

Future Shores through Past Visions: Rethinking J.M.W. Turner's Coastal Resort Paintings in the Anthropocene Age

SAMARA REHMAN, Research Scholar, English Department, University of Delhi, India

Abstract:

In the age of the Anthropocene, marked by the innumerable changes brought about by human activities and the consequently-accelerating climate crisis, cultural narratives and historical artworks urgently need to be reconsidered to offer critical insights into how the past has shaped our current epoch and how it can be mined to inform our own ecological crises. This paper investigates the British Romantic painter J.M.W. Turner's (1775-1851) watercolours of three coastal resort towns, namely Margate, Brighton, and Dover, created for a print publication coinciding with the early-nineteenth century boom in steam-powered seaside tourism. The

paper argues that these seemingly ‘picturesque’ compositions, which partake in the concept of ‘tourist gaze’ (John Urry’s concept), were disseminated to a proliferating middle-class populace and thus became cultural artefacts which enabled the ‘commodification’ of the shoreline through leisure and social mobility. In exploring the intersectionality between art, industrial modernity, and tourism, this paper posits that Turner’s visual narratives recast the seas as not just ‘consumable,’ but also potentially ‘conquerable.’ Understanding the moment when coastal resort towns became a fashionable location for tourism helps us situate our current challenges of coastal overdevelopment and environmental degradation in the broader framework of the transforming relationship between mankind and nature. In dialogue with Ghosh’s argument of imperial colonists reversing historical patterns of shoreline architecture and settlement in cities like Mumbai and Singapore for administrative purposes in *The Great Derangement*, this paper highlights similar rearrangement on the British shores, albeit for leisure purposes, which destabilised and eroded fragile coastlines and ecosystems through resource-extraction and sea-mining for infrastructural development. Revisiting Turner’s historical narratives can enable us to understand the material realities of the sea and its shores, through the lens of ecological responsibility and justice for coastal communities, thereby helping us imagine new coastal futures– sustainably and ethically.

Keywords: Turner, Resorts, Tourist Gaze, Coastal Degradation, Sustainable Future.

Narratives of Knowledge in the AI Era: Why Epistemic Instability May Save Us

**Dr FEDOUA MANSOURI, Associate Professor, Abbes Laghrour University,
Khenchela, Algeria**

Abstract:

The emergence of artificial intelligence has intensified an epistemic crisis already destabilizing global societies. Authorship, truth, and expertise, once pillars of knowledge, are increasingly unsettled by algorithmic production and proliferating automated narratives: the erosion of academic integrity, the collapse of what once counted as shared facts, and a growing disorientation around authority. Yet as Donna Haraway reminds us, “it matters what stories make worlds.” We might ask: “To imagine more just and sustainable futures, is it too late to reclaim the epistemic narratives AI is already shaping?”

Before AI forced this societal conversation, my doctoral research demonstrated that students’ epistemological beliefs could be intentionally developed through controlled exposure to the failure of traditional knowledge sources. Two semesters of epistemic disruption, confronting the constructed nature of knowledge, helped students rethink its sources and justification. Most of them learned to embrace uncertainty as generative rather than threatening.

This pre-AI research reveals a crucial insight: the epistemic crisis we face is not caused by AI but revealed by it. What once required deliberate pedagogical design now occurs spontaneously as millions encounter AI generated content that unsettles their assumptions about knowledge. The paradox is profound: instability has always been constitutive of human knowing; AI simply makes it visible.

This paper proposes an integrative framework of epistemic renewal that turns this recognition into opportunity. Drawing on educational innovations and public discourse, I argue that the future of learning cannot be secured through surveillance or restriction, but through cultivating epistemic literacy – the capacity to interrogate how knowledge is produced, legitimized, and contested. Paradoxically, beyond its role as a disruptor, AI can also act as a

partner in dialogue: unsettling inherited conceptions, shaking our confidence in authority, and pushing communities to wrestle, sometimes uneasily, with the instability of meaning.

Keywords: Epistemological Beliefs, Artificial Intelligence, Epistemic Literacy, Educational Innovation, Social Change.

Embodying Academia: An Unhackneyed Paradigm in Pedagogy through Rarefied Lens

BIDISHA CHAKRABORTY, Assistant Teacher Indian Council for Secondary Education, India

Abstract:

“There are more things in heaven and earth, Horatio, than are dreamt of your philosophy”, *Hamlet*, Act 1, Sc 5. The dialogue of Hamlet turns out to be mysterious rather metaphorical as the play unfolds. Similarly, in the present circumference of Artificial Intelligence the concept of consciousness of human mind is incomprehensible. The following paper explores the hypothesis and unfathomable academic edges interlinked with spiritual studies that aligns academic perspectives to renew and remould pedagogy and curriculum’s lens. How spirituality can be embodied academically as a technical tool in the crossroads for future narratives in reimagining education. As a reference scholarly and intellectual ideas from Italian and Indian spiritual scholars and literary evidences being experimented to concretize the orientation of spiritual studies in academic discipline. The main aim of this research is to highlight education and academic platform from the standpoint of spirituality and how the role of human consciousness concretizes curriculum being inclusive in the midst of anthropocentric chaos. The research explores themes of anthroposophy, Quantum spirituality, philosophy, aspects of educational psychology that will aid the following paper to concretize arguments with respect to the above research question.

Keywords: Spirituality, Academia, Theory and Praxis, Pedagogy and Italian Synthesis.

Children as Combatants: Reintegrating Child Soldiers and Upholding Their Rights

SHEETAL VARMA, Student Thakur Ramnarayan College of Law, Mumbai University, India

Abstract:

Children who are displaced or estranged from their closed ones and their communities are more vulnerable and they are easily exposed to the recruitment by armed forces and groups. Concurrently, these same children are also highly susceptible to becoming displaced as refugees. The connections between the displacement and exploitation of children as soldiers have been inadequately explored, thereby seriously hindering attempts to address the needs of these affected children. Furthermore, the complex interplay between the protective paradigms and reintegration efforts for child combatants have mostly focused on criminal justice-centric approach emphasizing the apprehension and prosecution of individuals implicated in the recruitment and re-enlistment of children who have previously engaged in armed conflict. This strategy is underpinned by legalistic intervention and upon critical examination, it appears to be a mere symbolic than actually bringing change in the situation to stop the future recruitment of children’s.

The paper delves into the intricacies of safeguarding the fundamental and human rights of these children as well as how international law protects children from becoming combatants.



It further focuses on thwarting recruitment, demobilization, reintegration of these children with their families and the psychological issues they face. Furthermore, this paper recommends for effective long-term programs which analyse the real root cause of the problem, the circumstances, conditions which surround such recruitment, the behaviour of the families and communities regarding the same.

Keywords: Child Soldier, Demobilisation, Psychosocial, International Humanitarian Law, Reintegration.

Reimagining Epics: Emotional Intelligence and Justice in Cillapatikram

Dr KOMAL YADAV, Assistant Professor, Zakir Husain Delhi College, University of Delhi, India

Abstract:

This paper contributes to broader interdisciplinary conversations on how classical narratives can be mobilized to envision more equitable and emotionally intelligent futures. It invites us to see the epic not as a static cultural relic, but as a dynamic site of justice, imagination, and resistance, offering tools to rethink our present crises through culturally grounded, transformative frameworks.

Cilappatikaram, the iconic Tamil epic, has long celebrated Kannagi as the embodiment of chastity and ideal womanhood. Traditional readings often emphasize her passive virtue and conformity to patriarchal ideals. This paper offers a critical re-reading of Kannagi's character through the lens of emotional intelligence and indigenous ethical philosophy, challenging reductive interpretations and revealing the epic's radical potential.

Drawing on the Bhagavad Gita's discourse on emotional regulation, detached action, and moral agency, the paper frames Kannagi's transformation from a grieving wife to a righteous avenger and eventually a deified moral force as a journey of inner awareness, ethical clarity, and emotional resilience. Her act of resistance is not driven by vengeance alone, but emerges from a higher sense of justice rooted in Aram (righteousness) and Neethi (justice), foundational concepts in Tamil ethical thought.

By situating Kannagi's agency within Tamil cultural paradigms of sexuality and virtue, this study repositions Cilappatikaram as a profound narrative of ethical empowerment. Kannagi's story becomes not merely a tale of chastity, but a meditation on how emotional insight and moral courage can confront systemic injustice when institutions fail.

Keywords: Emotional intelligence, Justice, Virtue, Righteousness, Detached Action.

Performance and Childhood Trauma: The Theatre of Compulsion and the Repetition of Forced Roles in Contemporary Fiction

RIDHISHA SINGH, Research Scholar, Department of English, University of Rajasthan, India & Dr. POOJA JOSHI, Assistant professor, Department of English, University of Rajasthan, India

Abstract:

This study examines *The Firebird* by Saikat Majumdar and *Beasts of No Nation* by Uzodinma Iweala using the metaphor of theatre, positing that childhood trauma manifests not merely within the body or mind but is actively performed. Ori and Agu, two young boys who are stuck in violent, ethically complicated situations, are forced into roles they never wanted. They not

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only become victims and witnesses, but they also become perpetrators. They are unable to distinguish the performance and the self.

This paper builds on Judith Butler's idea that gender is something we perform rather than something we are born with. It looks at how trauma can also become a kind of performance, especially when it comes to identity. Adult expectations, social conventions, and organisations that uphold roles centred on violence, morality, and masculinity all influence Ori and Agu. Every setting, whether it be the family home, the theatre, or the battlefield, turns into a sort of performance arena where these boys must repeatedly act.

The theatre metaphor is used in these books as a means of telling the story, not merely as a setting. It is both decorative and structural. Like a play with no final act, trauma keeps happening. While Agu imitates the violent actions of those around him in order to survive, Ori attempts to exert control by putting on emotional manipulation. Identity turns into a sort of mask in both situations; it is brittle, dynamic, and profoundly influenced by performance and internalised scripts.

By asking how failed or forced roles fracture the psyche, this paper proposes a reading of childhood trauma as a staged struggle for control and recognition in the theatre of compulsion, and hence, not as a passive experience.

Keywords: Childhood Trauma, Theatre of Compulsion, Forced Roles, Performativity.

Speculating Mental Health: Three Psychological Responses to Machine Dominance in the Sci-fi Drama 'OK Computer'

Dr RAHUL JAIN, Assistant Professor, Government Polytechnic for Women, India

Abstract:

This paper explores the psychological trajectories of three central characters in the sci-fi web series OK Computer, set in a near-future society dominated by robotic technology. Against the backdrop of a legal-moral dilemma—a humanoid robot, Ajeeb, being tried for a hit-and-run homicide—the narrative opens questions of agency, ethics, and identity in a posthuman world. Interestingly, Ajeeb, who also performs stand-up comedy, suffers from what can be read as algorithmic depression, blurring the boundaries between affect and artificiality.

The study conducts a comparative analysis of Saajan Kundu, Laxmi Suri, and Monalisa Paul to reveal how humans adapt or resist within a technocultural order. Saajan embodies techno-cynicism, his existential anxiety reflecting a fear of human obsolescence amid the rise of superintelligent systems. In contrast, Laxmi champions a techno-utopian stance, advocating robot rights while critiquing human culpability in ethical failures. Monalisa, through her roboticized gestures and speech patterns, illustrates cultural mimicry, symbolizing the hegemonic influence of machines over human identity.

By reading these responses through the lens of psychoanalysis and posthumanist ethics, the paper argues that the series dramatizes a spectrum of mental health negotiations in an era of machine dominance. It also reflects on the psychopathology of criminality, extending beyond humans to interrogate the moral accountability of non-human agents.

Keywords: Posthumanism, Technoculture, Human-Robot Relations, Psychological Adaptation, Technological Anxiety.

Narratives for Future: Climate Action, Migration and Global Futures in Kim Stanley Robinson's *The Ministry For The Future*

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Abstract:

Climate change is one of the defining challenges of the 21st century which has become a central topic in contemporary world literature. Writers across the globe are using fiction not just to tell stories, but to warn, inspire and imagine possible futures. Kim Stanley Robinson, a renowned American author addresses this pressing issue in his 2020 novel *The Ministry For The Future*. The book centers on the themes of climate disasters, global governance, ethical responsibility and the interconnected crises of human and animal migration. This paper examines the novel as both a call to climate action and a vision of societies shaped by environmental transformation. It explores how Robinson uses narrative to show that climate change is not only an environmental issue but also a human one-driving forced migrations, displacements and even mass extinctions of animal species. The story begins with a deadly heat wave in India that claims millions of lives, showing how extreme weather can destroy communities overnight. The novel then follows Mary Murphy and the Ministry for the Future, a global agency created to speak for future generations. This paper argues that *The Ministry For The Future* can be used as a tool to raise awareness about climate-induced migrations and extinction. It suggests that fiction has the power to influence policy, shape cultural attitudes and inspire collective action. By presenting narratives for tomorrow, Robinson's work becomes a guide for building a better and safer future for the planet.

Keywords: Climate change, Migration, Extinction, Climate action, Global Governance.

The Muslim Rule, Historical Amnesia, and the Role of Historical Fiction in India: A Foucauldian Reading

SUMALYA ADHIKARI, Research Scholar, Adamas University, Kolkata, India

Abstract:

There has been a recent tendency to engage in the vilification of the Muslim rule in Indian history. Through the questionable revision of school textbooks and the rapid production of historical cinemas with biased views, Muslim rule is being associated with temple destruction, tyranny, and cultural decline. The administrative, architectural, literary, and most importantly, pluralistic contributions of the Islamic rulers are being omitted or trivialized by the Hindu nationalists. Such a tendency reflects historical amnesia, a phenomenon that leads to a weakened awareness and understanding of the past through collective forgetting. A deliberate suppression and distortion of historical events can encourage a reconstruction of socio-political reality, shaping public perception to a great extent. Muslim rulers such as Aurangzeb are being demonized, while figures like Akbar, who promoted a composite culture in India, are being portrayed in a bad light. The genre of historical novel portrays fictional events in historical settings. This research aims to examine the role of contemporary Indian historical fictions in challenging the dominant discourse of historical amnesia. They can question the distortion and oversimplification of history by highlighting the omissions, silences, and erasures in the historical narratives being circulated. This specific genre dealing with nuances of the past can serve as a counter-discursive tool by providing alternative 'truths' characterized by intricacy, diversity, and inclusion. Historical fiction can be used as a warning against the perils of collective forgetting of history, showing how authoritarian persecution and communal violence erupt from such historical distortions. This research revisits Foucauldian ideas to explore how historical fiction can effectively critique the crisis of historical amnesia.



Keywords: Muslim rule, historical amnesia, historical fiction, Foucauldian ideas.

Awakening the Public Mind: Consciousness Studies as a Catalyst for Future-Oriented Public Humanities

RAKESH KUMAR, Research Scholar, Shri Mata Vaishno Devi University, Katra, India

Abstract: This paper explores the pivotal role of consciousness studies within the broader framework of the public humanities, focusing on their capacity to shape future intellectual and societal trajectories. In an era defined by rapid technological change and complex ethical challenges, the study of consciousness offers a unique bridge between scientific inquiry, philosophical reflection, and cultural discourse. Drawing on interdisciplinary perspectives, the paper argues that consciousness research is not merely an academic pursuit but a public responsibility—capable of fostering critical self-awareness, ethical reasoning, and cross-cultural understanding. By engaging with diverse traditions of thought and making scholarly insights accessible to wider audiences, academia can expand the public relevance of consciousness studies, influencing education, policy, and the collective imagination. The discussion emphasizes that shaping futures requires a conscious engagement with what it means to be aware, reflective, and interconnected in a globalized world.

Keywords: Consciousness Studies, Public Humanities, Interdisciplinary Research, Ethical Awareness, Future Discourses.

Race, Rights, and Absurdity in Paul Beatty's *The Sellout* (2015)

Dr. KAVITA DHILLON, Assistant Professor, Chandigarh Group of Colleges, India

Abstract:

Paul Beatty's *The Sellout* (2015) is a darkly comic novel that holds up a funhouse mirror to America's racial politics, forcing readers to laugh—and then wince—at the absurdities of systemic racism. The story follows an unnamed Black protagonist who, in a twisted attempt to restore his crumbling hometown, tries to bring back segregation and even “own” a Black man. On the surface, the premise is outrageous, but Beatty's satire cuts deep, exposing how little progress the U.S. has truly made in securing equality and human rights for Black Americans.

Through biting humor and surreal scenarios—like a Supreme Court case over the legality of segregation—Beatty dismantles the myth of a post-racial society. The novel asks uncomfortable questions: Have civil rights laws really changed anything, or just repackaged racism in more polite terms? Can justice exist in a system built on slavery? By pushing racial logic to its most absurd extremes, *The Sellout* reveals how racism still shapes education, policing, and everyday life, even when it's dressed up in progressive language.

More than just a satire, the novel is a fierce critique of America's refusal to confront its racist foundations. Beatty doesn't offer easy answers but forces readers to sit with the contradictions: the gap between legal rights and real freedom, between performative allyship and actual justice. *The Sellout* isn't just a book about race—it's a challenge to rethink what equality even means in a country that has never fully granted it.

Keywords: Racism, Justice, Human Rights, African Americans, Freedom.

‘Dyslexia’; “Its Nature and Significance”: A Stigma For The Student in Classroom Learning

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Abstract:

Dyslexia is a difficult concept to understand and comprehend as it occurs across a wide range of intellectual abilities. “Learning disability” is the term universally agreed upon by Educationist and Paramedical scholars in this genre of study to describe a handicap that interferes with someone’s ability to store, process or produce information. Such disabilities affect both children and adults. A concerted effort is presented in this article by the author to bring to light such individual’s to align them with the mainstream rather than to isolate or give them a separate identity, labeling or rather classify them into an ensemble under the banner titled ‘Dyslexic’. Educationists and Teacher Educators should bear in mind that Dyslexia should not and need not be a barrier towards achievement and learning for a student across all levels of education. People with dyslexia are just as talented, intelligent and capable as anyone else, and with the right kind of support they can do just as well across a wide range of professions. We need to understand with a sympathetic heart that this impairment can be quiet subtle and may go unnoticed throughout the productive lifespan of a student, who forms the focus of study in this paper. It is indeed a widely accepted notion and belief that learning disabilities do create a gap between a person’s true capacity and his or her day-to-day productivity and intellectual performance. It is in such a kind of scenario that professionals in the field of education need to understand and come up with viable tools to help them especially students in under realm of Education to overcome this aspect rather than unceremoniously tagging them as dull and under achievers. In the past it has observed and researched that there has been a tendency to use a single poorly defined term for these problems. But in today’s context recently “DYSLEXIA”, minimal “brain dysfunction” and “hyperactivity” have been some of the more familiar terms used and commonly agreed upon by scholars and professionals in the arena of education.

Keywords: Diagnostic, Assimilation, Squinting, Etiologies, Syndromes, Rehabilitating, Reiterate, Enhancement, Provoking, Scenario, Hampering.

A Life Re-Authored: Understanding Narrative Therapy and Narrative Analysis in Jeannette Walls’ *Memoir, The Glass Castle*

NIDHI JAISWAL, Assistant Professor GLA University, India

Abstract:

In literature, both narration and narrative are powerful tools that can be employed to anchor one’s experiences and make meaning out of life. Re-framing the stories often helps empower the author and change the trauma-induced identity into one that tells about resilience and hope. Jeannette Walls’ memoir, *The Glass Castle*, is one such narrative where, in the very process of narrating the story, Walls changes a poverty and problem-saturated tale to one where the hardships aren’t the defining markers but something surmountable. This paper shall study Michael White and David Epston’s theory of narrative therapy and Riessman’s approach of narrative analysis to understand the writing of Walls’ memoir. The paper shall aim to understand the implications of narrative therapy techniques of externalizing, reauthoring, and empowering in a memoir, and how it helps in fostering healing. The Riessman’s model of narrative analysis shall be used as a reference to study the process of meaning-making through narration of experiences. The paper shall also engage in Walls’ ways of creating a memory montage through the interweaving of trauma with flashes of hope and ambition, leading to readers’ engagement in the act of storytelling, changing Walls’ identity from a victim to a survivor.

Keywords: Narrative, Reframing, Healing, Memory, Therapy.



Not a Homo Sacer: Space, Memory, and Resistance in Edward Bond's *Chair* (2000)

**RIT CHATTAPADHYAY, Assistant Professor, Dept. of English, Chandidas
Mahavidyalaya, India**

Abstract:

Edward Bond's *Chair* (2000) presents the crisis of humanity and humanness in a dystopian, totalitarian state (set in 2077) where citizens are constantly under surveillance and state control to the point where every movement of the state's subjects are controlled and monitored by the state. The state dictates that subjects should always remain within their apartments, and their apartments are also chosen by the state with subjects having no agency about their residential choices. It is in such a site where one act of human kindness—of taking a chair down on the street to a soldier—breaks open the impositions of state ideology.

This paper will explore how Edward Bond uses space, memory, and trauma to create an anarchist and postanarchist form of resistance that is deeply linked to the imagination's power of fostering humanness. This paper will argue that Edward Bond charts a unique blueprint of resistance and agency through kindness and humanness in his play *Chair*. This paper will employ theories of plasticity, anarchism and postanarchism, urban critical theory, and theories of space and memory in theatre studies to uncover a form of resistance that topples the state's interpellation of the individual as a subject of the state.

Keywords: Edward Bond, Dystopian, Space, Memory, Theatre Studies.

Unraveling The Fabric of Society: Violence, Race, and Social Critique in Margaret Atwood's *Oryx and Crake*

AARIF AFZAL DAR, Research Scholar, Cluster University Srinagar, India

Abstract:

This paper examines how Margaret Atwood's *Oryx and Crake* employs speculative fiction to critique race, social stratification, and societal norms. The novel challenges readers to confront uncomfortable truths about human nature, the ethical implications of technological progress, and the enduring impact of social inequality. Through a dystopian narrative, Atwood reveals the pervasive nature of violence as an intrinsic aspect of human behaviour, highlighting the destructive consequences of technological advancement and corporate greed. By focusing on the intersection of race, social hierarchy, and systemic oppression, this analysis draws connections between Margaret Atwood's narrative strategies and broader socio-political implications. The findings emphasize the importance of speculative fiction in fostering critical reflection on social injustices, inspiring change, and promoting empathy.

Keywords: Speculative Fiction, Race, Societal Critique, Violence, Dystopia, *Oryx and Crake*.

Characters in the Time of Crisis: An Existentialist's Perspective of Waiting for Godot

**Dr. SURYA PRAKASH VERMA, Assistant Professor, Baiswara Degree College,
Lalganj, India**

Abstract:

Samuel Beckett's tragicomedy *Waiting for Godot* (1953) is a prominent intervention in the Theatre of the Absurd for depicting a state of persistent crisis of the characters who are incapable of doing anything. Henceforth comes the global notoriety of visible elements in the



play that correspond to a state where nothing happens. The present article takes upon the task to explore the intricacies of the existential temporality of the characters imprisoned in liminality. Furthermore, I intend to outline the identical, and dissimilar aspects of the philosophy of Existentialism, and the philosophy of the Absurd. The article will offer a critique of the existential crisis portrayed throughout the play. The postmodern turn of the world is clearly visible in the play as we live in the world with lost metanarratives where no way out is possible. Our only remedy seems to be to stand and wait for the arrival of 'Godot'—an impossibility. The correlation between postmodernism and existentialism will be explored in the course of this article. The liminality of the characters in which they are unable to perform will be critically analysed in the context to the philosophy of time and temporality. Camus' *The Myth of Sisyphus* (1942), Lyotard's *The Postmodern Condition: A Report on Knowledge* (1979), Martin Esslin's *The Theatre of the Absurd* (1960), Heidegger's *Being and Time* (1927), and Sartre's *Being and Nothingness* (1943) will work as philosophical and theoretical framework of the article. The plays from the Theatre of the Absurd, like Ionesco's *The Rhinoceros*, Becket's *Not I* (1972), *Happy Days* (1961), *Endgame* (1957) will be taken as reference points to compare and contrast the main proposition of the article.

Keywords: Absurdity, Crisis Literature, Existentialism, Metanarratives, Liminality.

Caught Between Subalternity and Resistance: Remapping the Margins in Kunal Basu's *The Opium Clerk*

OASEA KHATUN, Research Scholar, Indian Institute of Engineering Science and Technology, Shibpur, India

Abstract:

Subalternity refers to the condition of being marginalized, oppressed, or existing outside the dominant power structures of society. It was further developed in postcolonial theory, especially by Dipesh Chakrabarty, Gayatri Spivak, and Partha Chatterjee, who advocate for recovering the voices of marginalized communities such as peasants, workers, women, and indigenous populations in the history of South Asia. They emphasized how colonial history often silenced these voices. Resistance is the act of opposing, challenging, or defying dominant power, authority, or oppression. The paradoxical concepts of subalternity and resistance are intertwined, as the voices of subalterns—historically marginalized and silenced by colonial and hegemonic structures—strive to reclaim agency through acts of defiance, narrative reclamation, and cultural reimagining. This struggle, however, gives rise to the sense of ambivalence, which refers to the simultaneous coexistence of contradictory emotions, attitudes, or thoughts towards a person, object, situation, or idea. Homi. K. Bhabha denotes it as a postcolonial concept in *The Location of Culture*, arguing that the colonized people imitate the colonial culture while inherently negating the colonial power dynamics that ostracize them. Kunal Basu's *The Opium Clerk* sheds light on the British opium trade in 19th-century colonial India and the struggle of the individuals who constantly revolt against their inner and outer selves. This paper attempts to demonstrate the ambivalence experienced by the characters as they navigate their subaltern position, torn between entanglement with British allegiance and resistance against the unlawful oppression perpetrated by the British.

Keywords: Marginalization, Migration, Colonizer-colonized Ambivalence, Colonial India.

Reimagining the De Facto Borderland as a Space of Health Crisis: Insights from a Border Village in Kupwara District, Jammu and Kashmir, India

NITIN RAWAT, Research Scholar, National Institute of Advanced Studies, India

Abstract:

Scholarship on de facto borderlands has largely framed these spaces through a strategy-centric lens, emphasising their role as arenas of geopolitical contestation between rival political entities. While such perspectives capture their strategic relevance, they often obscure the lived realities and agency of residents in borderlands. Drawing on non-participant observation in a border community in Kupwara district, Jammu and Kashmir, this paper argues that de facto borderlands must also be conceptualised as zones of chronic health vulnerability. In these peripheral settings, institutional fragility undermines the capacity of health systems and magnifies the impact of health-related emergencies. By foregrounding the intersection of spatial marginality, governance deficits, and everyday survival, the study reframes de facto borderlands not solely as strategic faultlines but as critical sites of health crisis. This reconceptualisation expands the analytical scope of borderland literature, integrating public health considerations into the discourse on security and governance in contested spaces.

Keywords: Borderland, Health, Crisis, Governance.

Crisis Trained: How American AI Is Learning from Science Fiction

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Abstract:

As artificial intelligence increasingly mediates the way societies anticipate and respond to crisis, it becomes essential to interrogate the narratives that shape these systems. This paper examines how American cultural imaginaries, particularly those rooted in science fiction, influence the design, deployment, and ethical orientation of AI systems under conditions of uncertainty.

Contemporary AI models do not operate in a vacuum. While trained on massive datasets, their development is deeply intertwined with techno-political narratives, often drawn from speculative fiction. These imaginaries provide more than entertainment; they function as algorithmic blueprints for how AI is expected to act in moments of systemic breakdown, whether pandemics, civil unrest, ecological collapse, or extraterrestrial encounters. From predictive policing software echoing dystopian surveillance tropes, to military AI guided by threat models inspired by science fiction war games, American AI increasingly performs crisis as cultural performance.

Drawing on case studies such as large language models simulating post-apocalyptic scenarios, the gamification of AI alignment research, and public discourse around "rogue AI" shaped by decades of media tropes, this paper explores how science fiction functions as an informal training layer for both algorithms and their creators. In doing so, it raises urgent ethical questions: What futures are we implicitly coding into our machines? Whose crises are being centered, and whose are omitted? Can speculative narratives be reclaimed not only as mirrors of fear, but as ethical sandboxes for designing more pluralistic and humane AI futures?

Positioned at the intersection of American Studies, science fiction analysis, and AI ethics, this paper proposes a critical framework for understanding algorithmic imagination in times of transformation. It argues that to navigate 21st-century crises, we must reckon not just with what our technologies do but with what they've been taught to expect.



Keywords: Artificial Intelligence, Science Fiction, Crisis Narratives, Ethics and Technology, American Cultural Imaginaries.

Sacred Innovations and Mythic Power: Technological Artifacts as tools of Feminist Empowerment in Pandava Quintet

MONIKA RATHI, Research Scholar, Gurukul Kangri (Deemed To Be University), India

Abstract:

This paper examines the ways in which Aru Shah's quests with magical artifacts, AI protectors and mythic weapons represent ancient power and modern innovation blended. By analyzing Aru's feminist agency- her gender norms subversions to conform to traditional gender roles and diasporic identity navigation- the research demonstrates the ways how technology becomes both a metaphor and remaking patriarchal myths. In Roshani Chokshi's *The Pandava Quintet*, the mythic hero's journey reimagined in the fusion of technological artifacts with mythological characters, situating her protagonist Aru Shah as a feminist heroine who subverts patriarchal and colonial myth structures. This paper examines how the writer use of techno-mythic devices which signifies contemporary fears about power, control and identity and charts a new feminine landscape in ancient Indian mythology. Hyperreality is when "simulated experience, media, or representations become so powerful that they feel more real, exciting, or believable than actual reality." A reproduction of reality is offered so convincingly that individuals utilize it as more real than the original. Hyperreality is a postmodern term, most fully elaborated by the philosopher Jean Baudrillard, which describes a state in which the difference between reality and simulation disappears, and the simulated reality is more real or prevalent than the real world. Ancient myths such as the Pandava Quintet are "reworked" in relation to contemporary culture, and thus become hyperreal to contemporary, globalized readers. Here, Chokshi turns conventions of gender roles on their heads by having her female protagonist utilize sacred and technological objects- not as passive recipients of heroism by the male but as change agents in their right. Her novels employ postcolonial feminist reworking of myth, similar to authors like Chitra Banerjee Divakaruni and Namita Gokhale, but in a special consideration of the digital age and hybrid artifacts.

Keywords: Technology, Feminist Empowerment, Myth, Postmodern Innovations.

Coding Ancestral Wounds: Racial Memory and Bioengineered Futures in Octavia E. Butler and Margaret Atwood's Speculative Realms

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Abstract:

This paper critically explores how Octavia E. Butler's *Kindred* and *Parable of the Sower* and Margaret Atwood's *Madd Addam* trilogy re-imagine trauma and racial memory in speculative futures shaped by biotechnology and ecological collapse. How do these authors confront the ethical question of remembering in a future where history risks erasure? Drawing on Marianne Hirsch's (2012) concept of post memory, Christina Sharpe's (2016) theory of "the wake," and Saidiya Hartman's (2008) notion of "the afterlife of slavery," this study examines how inherited trauma becomes a narrative and biological code that both authors deploy with different stakes. Butler's protagonists, Dana and Lauren, navigate worlds where the memory of slavery and systemic violence is not metaphorical, but materially inscribed on the body and environment. Critics such as Gregory Jerome Hampton (2010) argue that Butler's speculative



realism exposes “the unhealed lacerations of Black subjectivity,” turning memory into a radical epistemological tool. In contrast, Atwood’s genetically engineered Crakers, as Sherryl Vint (2005) suggests, illustrate a neoliberal desire to “rewrite human nature” through selective forgetting and sanitized origin myths. This paper questions whether Atwood’s erasure of racial specificity constitutes a critique or an aesthetic complicity in colonial amnesia. Can future-oriented narratives imagine post human life without effacing historical accountability? Can trauma be genetically transcended without ethical consequence? Ultimately, the paper argues that while both authors grapple with memory’s volatile presence in the future, Butler centers trauma as a generative force of resistance, whereas Atwood’s speculative vision risks perpetuating the very silences it seeks to overcome.

Keywords: Post Memory, Post Humanism, Afro-Futurism, Memory Politics, Biotechnology.

Two Tales of the Antichrist: Soloviev, Nietzsche and Posthumanism

GIULIO ARDENGHI, Student, University of Italian Switzerland, Faculty of Theology, Italy

Abstract:

Vladimir Sergeevic Soloviev (1853-1900) is widely considered the greatest philosopher in Russian history. His thought, which attempts to synthesize the various currents of the Western philosophical tradition with Christian theology and with the natural sciences, finds its highest point in the concept of Divine Humanity (Bogochelovechestvo). In the final decade of his life, when the works of Nietzsche start gaining popularity in the Russian Empire, Soloviev has the opportunity to confront the German philosopher’s theories on the Superman with his own view of human self-transcendence. My paper shall argue that Soloviev’s reading of Nietzsche may be a valid starting point in order to evaluate our theories concerning the future of mankind, and of human self-perception. This will take into account the recent rise in popularity of the so called Posthuman philosophies, such as transhumanism, critical posthumanism, and metahumanism. These philosophies are in general strongly indebted to Nietzsche’s view of the Superman, which is often a point of departure to challenge the anthropocentrism that is still present at every level of human discourse. However, Soloviev argues that Nietzsche’s *Übermensch* is not different from what the Antichrist represents in Christian theology, namely a symbol of false transcendence that ends up lowering human dignity and preventing any real self-overcoming. If we take into account Soloviev’s view, we will discover that it is possible to construct a philosophy of human self transcendence that is more receptive to the Christian religious tradition than what Nietzsche’s explicitly anti-Christian theory has to offer.

Keywords: Soloviev, Nietzsche, Antichrist, Religion, Posthumanism.

From Architectural Control to Algorithmic Capitalism: The Evolution of the Panopticon in the Digital Surveillance Era

Dr. AISWARYA R. RAO, Assistant Professor Christ Academy Institute for Advanced Studies, Bangalore, India

Abstract:

This paper examines how Jeremy Bentham’s 18th-century panopticon has evolved from an architectural prison design into the foundational logic underlying contemporary digital surveillance capitalism. Through analysis of major tech platforms—Google, Facebook, and Amazon—this study demonstrates how these corporations have created a distributed digital panopticon that transforms personal data into commodified behavioral prediction products. Unlike Bentham’s centralized surveillance apparatus, contemporary digital platforms operate through invisible algorithmic monitoring that extends far beyond traditional disciplinary

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control into what Shoshana Zuboff terms “surveillance capitalism.” This research employs Michel Foucault’s genealogical analysis of power relations alongside contemporary surveillance capitalism theory to reveal how digital platforms have fundamentally transformed the purposes and mechanisms of panoptic control. The study concludes that digital surveillance represents a shift from disciplinary power aimed at behavioural correction to extractive power designed for profit maximization through behavioural prediction, creating unprecedented threats to democratic governance and human autonomy.

Keywords: panopticon, surveillance capitalism, digital surveillance, power relations, data commodification, algorithmic control.

Sattva, Rajas, Tamas in the Bhagavad Gita: A Guiding Light to Mental Health and Environmental Balance

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Nalanda University, Rajgir, India**

Abstract:

The Bhagavad Gita, one of the most significant texts in Indian philosophy, has continuously shaped ethical discourse, political thought, and spiritual practices. In the context of this conference theme, “Legacies Through Time: Rethinking the Past, Confronting the Present, Shaping the Future,” this paper specifically examines the legacy of the Gita as a critical tool for understanding the ethical dilemmas of modernity and how its teachings on duty (dharma), action, and resistance continue to resonate with contemporary issues of justice, social inequalities, and ecological challenges.

The Bhagavad Gita is fundamentally a dialogue between Arjuna and Lord Krishna on the battlefield, where Arjuna is confronted with the moral dilemma of fighting in a war that he believes contradicts his ethical duties. Krishna’s counsel, which spans the concepts of dharma (duty), karma (action), and detachment, offers a framework for addressing individual and collective moral crises. The Gita teaches that one’s duties, however difficult or morally complex, must be performed without attachment to the results, a principle that provides both personal guidance and a social ethics model. The legacy of this moral framework has influenced diverse fields, from political philosophy to environmental ethics.

This paper will try to specifically address, what is the relevance of the Gita’s concept of Sattva (purity) in the modern era, particularly in relation to environmental and mental well-being? This will explore how the Gita’s teachings on the three Gunas (Sattva, Rajas, and Tamas) can provide a framework for understanding mental and ecological health today. What can the Gita offer as we face challenges related to mental health and environmental degradation? By addressing these specific questions, the paper will offer a precise, focused analysis of how the Bhagavad Gita’s legacy extends beyond its historical context and continues to shape ethical and philosophical thought today. It will show that, rather than being a static text confined to the past, the Gita provides a dynamic and evolving legacy that offers practical insights for navigating the complex ethical challenges of the modern world.

Keywords: Sattva, Rajas, Tamas, Bhagavad Gita, Mental Health, Environmental Balance, Ethical Action, Spiritual Philosophy, Ecological Sustainability.

Between Gilead and Green City: Tracing Elements of Critical Feminist Dystopia in Margaret Atwood's *The Testaments* (2019) and Bina Shah's *Before She Sleeps* (2020)

SACHIN KUMAR, Research Scholar, Dr BR Ambedkar NIT Jalandhar, India

Abstract:

In the first half of the 20th century, dystopian novels usually involved a hero fighting against authoritarian governments throughout the text. However, they were giving up by the novel's end, leaving no space for optimism for the reader. In the late twentieth century, around the 1970s, alarmingly prophetic female science fiction authors in the United States concentrated increasingly on the dystopian "here" (the United States). They penned feminist utopias that predicted the full-blooded critical dystopias of the 1990s. In the 21st century, we saw a significant shift in the dystopian genre, which came up with protagonists suffering throughout the text to find loopholes within the system, escape from the scene, and find shelter somewhere else where such authoritarian rules do not apply. This paper examines two 21st-century dystopian novels, Margaret Atwood's *The Testaments* (2019) and Bina Shah's *Before She Sleeps* (2020), from a critical feminist dystopian perspective. The author also does a comparative reading of both texts, only to find that while characters like Aunt Lydia, who represent Western society, wish to overthrow the authoritarian government and establish a new secular order, on the other hand, Lin, who represents Asian society, has no such plans, and wants to resist, survive, and escape to a better place. Both novel constructs alternate futuristic societies where gender discrimination has reached another level, and women endure extreme hardships, yet leave space for hope for a better future. The paper contends that although characters suffer greatly in these societies, they eventually escape and befuddle the system, leaving a trace for others to follow.

Keywords: Critical Feminist Dystopia, Dystopia, Margaret Atwood, Bina Shah, Future.

Documenting India: Gendered and Regional Visions of Environmental Change

SARA FARAZ, Research Scholar, Aligarh Muslim University, India

Abstract:

This Paper explores the intersection of Environment with Justice and Gender through an analysis of five Indian Documentaries: *Agar Wo Desh Banati* (2018), *Thengapali* (2020), *The Forgotten Women in India's Climate Plans* (2014), *An Uncertain Winter* (2020), and *The Last Rhododendron* (2023). Drawing the idea of Ecofeminism and rising climatic migration with visual of Ecocriticism, examines how these films portray Women lived ecological unrest, resilience and activism. The documentaries highlight women's labour, cultural and traditional essence and the ecological vulnerability within the environmental discourse of climatic change. Through Qualitative method utilizing the critical discourse analysis to explore the cultural context. It will study the ways environmental degradations impact the women agency. The analysis takes the lens of eco-critical and feminist perspective. This would touch the gendered and regional ways of looking at ecological changes with cinematic representation not only documenting crisis but also envisioning Justice, Sustainability and collective futures.

Keywords: Eco-Cinema, Environmental imagination, Climate Change, Women's agency, Cultural Resilience.



Speaking The Unspeakable: Exploring The Invisible Social Reality and Struggle For Dignity in A. Revathi's *The Truth About Me: A Hijra Life Story*

POOJA KALIA, Assistant Professor, Khalsa College Amritsar, India

Abstract:

This manuscript offers a critical reading of the generally invisible social dynamics and continual quest for dignity of the transgender population in India, with a specific focus on A. Revathi's *The Truth About Me: A Hijra Life Story*. Even after the milestone 2014 Supreme Court ruling that identifies transgender people as a third legal gender and enforces positive action, the very practice of such rights remains largely cosmetic. Transgender people continue to face systematic exclusion, including susceptibility to violence, economic marginalisation, and deeply entrenched stigmatisations in society. Drawing upon a close textual reading of Revathi's autobiography, this research investigates how hijra identity is both constructed and contested within the heteronormative and patriarchal socio-cultural context. In addition to recording the pain associated with marginalisation, the text also strongly articulates an urge for recognition, respect, and autonomy. Through the emphasis on lived experience and personal testimony, this research highlights the insufficiency of legal reforms to bring about social change. It underscores the urgent imperative for inclusive policy, re-education at a cultural level, and compassionate engagement. Finally, it argues that the struggle of hijra people goes beyond one of survival to one of demanding visibility, parity, and the right to determine their own gender identity.

Keywords: Economic Marginalisation, Violence, Stigmatisation, Heteronormative, Autonomy, Legal Reforms, Gender Identity.

Language and Power in Political Discourse: A Post-Truth Perspective

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Abstract:

This paper discusses the intricate relationship between language, power, and persuasion in political discourse, with a particular focus on the dynamics of communication in the post-truth era. It analyzes how political leaders employ linguistic strategies not only to convey information but also to shape perceptions, mobilize emotions, and legitimize authority. The article looks at how post-truth politics privileges sentiment and ideology over verifiable facts, thereby redefining the role of language as an instrument of manipulation and influence. The paper presents a theoretical framework for examining political texts and highlights the importance of discourse in shaping political realities. The study reports on selected examples of political speeches and media texts, highlighting how rhetoric, framing, and repetition function as persuasive devices. It also describes the ways in which translation mediates political discourse across languages, sometimes reinforcing and at other times altering the intended power relations embedded in the original text. By focusing on political discourse, the paper provides insights into the challenges posed by emotionally charged language, persuasive strategies, and ideological framing. Furthermore, this article analyzes the impact of social media and digital communication as accelerators of post-truth politics, where misinformation and emotional appeals often dominate public debate. It also focuses on the implications for translation studies, emphasizing the role of translators as active participants in shaping political narratives and the ethical responsibility they carry in contexts where accuracy and neutrality are contested. This research presents a critical exploration of how language functions as both a



tool of empowerment and a means of manipulation in the post-truth era. It provides a nuanced understanding of the power of discourse in politics and suggests avenues for further study in translation and cross-cultural communication.

Keywords: Language and Power, Political Discourse, Post-Truth, Critical Discourse Analysis, Translation.

From the *Mahābhārata* to Modern Conflicts: Ethics of Crisis Narration and Temporalities of War and Trauma

KOPAL KUMARI, Independent Researcher Institution: Non-Collegiate Women's Education Board, University of Delhi, India

Abstract:

The geopolitics of the 2020s has unfolded through cascading crises, and halfway into the decade, humanity faces the specter of global war. This paper argues that the contemporary crisis of war, political volatility, and shifting social values is as much temporal as it is moral and investigates the temporalities of war and trauma by situating the *Mahābhārata* as a crisis narrative. Alongside other narrators in the epic, the paper focuses on the figure of Sañjaya, who narrates the Kurukṣetra war in real time to the blind king Dhṛtarāṣṭra, and situates his narration alongside contemporary war reporting and testimony emerging from conflicts in Ukraine and Gaza. In both ancient and modern contexts, crisis narration raises pressing questions: How does one ethically narrate suffering when caught between urgency and incomprehensibility? How does narration itself become a form of survival, resistance, or mourning? By bridging epic literature with contemporary conflicts, I argue that classical epic narratives of war are not merely historical or moral stories but philosophical reflections on time and temporality. *Mahābhārata*, when read alongside modern war narratives, reveals how crisis literature compresses and stretches time, binding the immediacy of battle to the slow persistence of grief and loss. Ultimately, the paper demonstrates how epic literature can enrich contemporary understandings of global conflict and open new perspectives on the intersections of narrative, ethics, and temporality in times of crisis.

Keywords: *Mahābhārata*, War and Trauma, Narrative and Conflict, Time and Temporality, Crisis Narration.

Women with Disability during COVID-19 Pandemic: A Tripartite Estrangement

Dr SURVI SINHA, Assistant Professor, Ranchi Agriculture College, Birsa Agricultural University, India

Abstract:

The pandemic of COVID-19 has affected all sections of the society, irrespective of gender, wealth, race, geographic demography, etc. However, women with disability have been disproportionately impacted during this period. The Social Model of Disability has helped in recognizing the long-standing issues of discrimination in resource allocation, reduced access to healthcare facilities, increase in domestic violence, and other such oppressions suffered by women with disability. Women with Intellectual disability need care givers and during the pandemic their isolation abuse heightened. The pandemic also exposed a lack of inclusive workplace structure and how the traditional mode was replaced by work from home but could not be modified earlier for persons with disability who face difficulties in commuting to the

workplace. Access to online mode of education was also limiting for female students with disability.

Keywords: Disability, COVID-19, Healthcare challenges, Marginalization, Intellectual Disability.

Ruptured Temporalities: Narrating Postpartum Depression and Motherhood in Women's Writing

HUMA DATT, Research Scholar, Indira Gandhi National Open University Delhi, India

Abstract:

Postpartum Depression is a mood disorder which affects nearly fifteen percent of the world's women after childbirth. However, its presence remains unacknowledged in medical and literary contexts. Motherhood has traditionally been associated with a state of joy and happiness. Indian women's writings debunk this notion by portraying maternal struggles, crisis of identity, and temporal disruptions. This paper opines that Postpartum Depression is not only an emotional and psychological condition but also a temporal dislocation that challenges the traditional role of mothers as being nurturers and caregivers. The research paper shall conduct a literary analysis of Shashi Deshpande's *The Binding Vine*, Anita Desai's *Cry, the Peacock*, and Manju Kapoor's *Custody*, alongside insights from Charlotte Perkins Gilman's *The Yellow Wallpaper*, in order to show how literature acts as a testimony to postpartum temporality through maternal silences, repetitions and fragmented timelines. Drawing on Julia Kristeva's concepts of cyclical and monumental time, Cathy Caruth's trauma theory of suspended temporality and feminist health studies that locate depression at the intersection of culture and politics. Comprehensively, these perspectives display how postpartum depression modifies consciousness of time in three ways: it traps mothers in repetitive presents, prolongs the duration of days and nights and fractures narrative consistency. This paper thus highlights how postpartum depression when studied in collaboration with ideas of time, helps literature give voice to the silent struggles of new mothers, thus helping one to imagine a better and hopeful perspective about motherhood.

Keywords: Postpartum Depression, Temporality, Trauma Theory, Women's Writing, Futurity.

Subverted Ethics in an Automated Future: Dystopian Crisis of Human Agency and Familial Disintegration in *The Veldt* and *Ten with a Flag*

USHITA BANERJEE, Assistant Professor, Manav Rachna University, India

Abstract:

Speculative fiction gets its name from imagining a future shaped by technological progress. However, instead of assisting humanity, technology has often led to authoritarian rule and moral decay. This paper analyses Ray Bradbury's *The Veldt* (1950) and Joseph Paul Haines's *Ten with a Flag* (2006) to delve deeper into how automation can subvert socially accepted ethical and moral standards. Both stories undermine a dystopian crisis where technology becomes a living entity by itself, gradually eroding individual autonomy and reconfiguring the family and social order.

In *The Veldt*, Bradbury examines moral collapse through the disintegration of family values, where domestic automation renders adults helpless and empowers children through technological excess. Haines's 'Ten with a Flag' extrapolates technological advancement into a near-future where the state's algorithmic social ranking reduces humans to statistical data. It presents a scenario legitimised by implementing eugenic regulation and control in the name of national quality control. These stories together highlight a continuous thread of concerns about

overpowering technological advancement, where the human race involuntarily transfers the reins of moral and ethical codes of society into the hands of technology.

The paper argues that these dystopian visions not only explore contemporary debates on artificial intelligence, surveillance, and bioethics but also highlight the dangers of entrusting moral judgment to mechanical systems that lack human empathy. By placing these texts within the contexts of dystopian literary criticism, the paper demonstrates how speculative fiction issues a warning not only about future possibilities but also about how the seeds are being sown in the present. Ultimately, the analysis underscores how the dystopian genre, combined with some hard-hitting speculative fiction, serves as a warning of the worst possible scenarios for testing the fragile boundary between human agency and machine governance, urging us to reinstate ethical responsibility in an era of accelerating automation.

Keywords: Speculative Fiction, Dystopia, Automation, Technology, Authoritarian, Ethical, Moral.

Environmental Consensus in *Abhijnanshakuntalam*

AKSHAT PANDEY, Student, Department of English, Satyawati College, University of Delhi, India

Abstract:

Anything at any point is open to any kind of interpretation, but some great writers have a vision which lasts till last. This year especially in North India we experienced an iron melting heat. Temperatures were as high as Himalayas and state of the art cooling technology was trash. This compels us to think why and how? The answer always lies the past for a better future. So, the answer lies in small incidents as portrayed by Mahakavi Kalidasa. Another feature for existence of human beings is LOVE for its existence, but love cannot dwell in extreme temperatures for our brains and bodies would be unable to function properly. The selection by Kalidasa to entertain all sorts of lovable acts in the, lap of mother nature is beyond imagination. In guiled world love is also fabricated but nature demolishes everything which is fake and Genuity is served for existence. The royal forces which were on their way to kill stopped mere at a normal plea from the ascetics everything belonged to the hermitage. This is very similar to today's National Parks and Wildlife Sanctuaries made as an animal corridor. The poet does not portray towns as a threat to nature but they have maintained in respect to balance of forests which are protected by the royal lineages themselves. So let's see in detail the poet's application of engendering nature consensus in the minds of the readers secretly.

Keywords: Hermitage, Lineage, Love, Existence, Lineage.

From Fiction to Warning: Gendered Oppression in *The Handmaid's Tale*

SUMOULI SARKAR, Independent Researcher

Abstract:

Margaret Atwood's *The Handmaid's Tale* (1985) is recognised as a feminist dystopian novel. It has its relevance even more in the twenty-first century. By dramatizing a theocratic regime where women's bodies are reduced to instruments of reproduction, the novel points out the alarming possibility with which rights can be snatched away under the guise of morality, tradition and security. This paper argues that Atwood's imaginative fiction transcends the borders of Gilead and resonates with the Indian context. This parallel can be made because in India, reproductive rights remain an ongoing site of negotiation and contestation. Although India has made significant progression in the areas of women's reproductive health and their bodily autonomy, access is still uneven. This access is often mediated by stigma, cultural taboos, and systemic inequalities. Women's autonomy is frequently undermined by familial expectations, social scrutiny, and institutional gatekeeping. This creates a gap between rights granted in principle and rights realised in practicality. In such a situation, Atwood's portrayal of "Aunts" who enforce oppression in name of discipline and with the rhetoric of protection mirrors the real-world mechanisms of normalised patriarchal control. This paper situates *The Handmaid's Tale* within global feminist discourse and emphasises its resonance in India. As in



India, reproductive freedom is both legally safeguarded and socially constrained. By engaging with Atwood's dystopia alongside contemporary debates on bodily autonomy, the essay puts forth the way how speculative fiction can present the present struggles. This novel warns us that erosion of rights does not occur in a single day through authoritarian regime. Rather, it emerges gradually through cultural silencing, structural inequalities, and the internalisation of control. Ultimately, this paper argues that this novel should be read not merely as an imagined dystopia but as a critical lens for interrogating the precariousness of reproductive freedom in democratic societies.

Keywords: Patriarchy, Resistance, Feminist Critique, Gendered Oppression, Warning Narrative.

Dystopia, Utopia, and Environmental Imagination in Contemporary Indian Literature: A Study of Roy and Rushdie

APURVA BHISE, Research Scholar SNDT Women's University, India

Abstract:

In an era, which is defined by climate emergencies, rapid technological change, political volatility, and shifting social values, literature plays a vital role in helping us imagining the dystopian crises and utopian possibilities. This paper examines Arundhati Roy's *The Ministry of Utmost Happiness* (2017) and Salman Rushdie's *The Ground Beneath Her Feet* (1999) to understand how Indian writers focus on how these texts engage with dystopian realities and simultaneously propose alternative options for living and imagining the future. While examines Arundhati Roy's *The Ministry of Utmost Happiness* how human conflict, urbanization, and political violence affect both people and their environments highlighting the ethical responsibility of human beings toward the environment, emphasizing that creating equitable and inclusive futures depends on acknowledging the mutual dependence of society and the environment. In *The Ground Beneath Her Feet*, Salman Rushdie's portrayal of nature is more metaphorical and related with the urban, industrial, and globalized environments. Nature is often portrayed in tension with ambitious nature of human, technology, and industrialization, highlighting ecological imbalance and environmental fragility. Combining and studying the two novels together shows that Indian literature has the have depicted the environment and crisis helping us imagine futures that are equitable, welcoming, and meaningful. The novels study dystopian elements as disclosing the consequences of a culture driven by social divides, political volatility, and environmental dilemmas, while utopian elements help portray possibilities for hope and solidarity as sites of creativity. Through an emphasis on marginalized communities, troublesome ethical decisions, and capacious acts of imagination, Roy and Rushdie give literary shape to the considerations of the world the future can offer, while affirming the ethical obligations to each other and the natural world. This paper has sought to argue that *The Ministry of Utmost Happiness* and *The Ground Beneath Her Feet* represent the possibilities of storytelling as a way to confront contemporary crises. By weaving dystopian critique with portrayals of utopia, Roy and Rushdie help to extend the study of Indian literature into a realm of fictive possibility that invites ethical contemplation, fosters social inclusion, and fosters alternate modes of being. In this way, literature does not serve merely to reflect the present but to imagine and create the world in times of uncertainty and difficulty.

Keywords: Indian literature, Dystopia, Utopia, Environmental imagination, Social justice, Marginalised communities, Ethics, Contemporary crises, and Narrative and Imagination.

Sips of Time: Identity, Memory, and Emotional Migration in Toshikazu Kawaguchi's "Before the Coffee Gets Cold" Series

SOMOSHRI PALADHI, Independent Researcher Kolkata, India

Abstract:

In today's digital world, we find ourselves more disconnected and shaped by loss than ever before. While in our search for emotional closure in a continuously disintegrating world, memory becomes the sole companion to hold onto. Toshikazu Kawaguchi in his bestselling novel series "Before the Coffee Gets Cold," portrays an emotionally profound meditation on time, memory, and healing in times of crises. Set in a small Tokyo café, the novel serves as a poignant metaphorical space, allowing for emotional migration – where visitors can travel back in time, not to change the past but to revisit their shattered selves. But how does the concept of 'home' and identity get redefined? – this study will explore how Kawaguchi's work intimately engages with personal and collective crises, encountering unresolved emotional outbreaks. Thus, by relying on a thematic and affective literary study, this paper will analyse how the "Before the Coffee Gets Cold" series, offers an emotional sanctuary – a literary response to grief, memory, and crises of identity.

Keywords: Memory, Identity, Emotional Migration, Japanese Popular Fiction, Literature of Crisis And Healing.

Negotiating Asexuality and Male Gaze in Rahman Abbas's 'Asexual'

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Abstract: This paper deploys Laura Mulvey's 'Visual Pleasure and Narrative Cinema' and Anthony F Bogaert's Understanding Asexuality in relation to Rahman Abbas's story Asexual. The paper argues that Asexual substantiates Mulvey's theory of the male gaze and has elements of scopophilia and objectification. Both Shahid and Tasneem, the protagonists of Asexual, are trapped in their immanent position as bearers of the gaze. The male gaze constricts Tasneem's self-realization and prevents her from gaining a fuller subjectivity. Her asexuality is a decisive force in her self-understanding.

Keywords: Male gaze, Seeing, Asexuality, Laura Mulvey, Bogaert, Sexual attraction.

A Future That Questions Memory: Re-Reading Dystopia, Climate and Power in The Selected Narratives of Atwood and Orwell

SHRUTI DUGAR, Independent Researcher

Abstract:

Michel Foucault in Discipline and Punish, in the process of understanding power systems, re-worked on Bentham's idea of Panopticon, which undeniably paved an easier path in decoding the political regimes established in Gilead and Oceania. However, what though, a critical reader, amidst the emerging trends of environmental humanities, will remain dubious of will be the blurring intersection of the two different concepts, that appear not only inter-related but equally inter-dependent. Herein lies the aim and soul of this paper – to understand and navigate along the roads that converge at the junction of environment, capitalism, and totalitarian regimes. The selected narratives of Atwood and Orwell, The Handmaid's Tale, and 1984, which have been a recurring text chosen by relevant literary scholars across various disciplines



to study multiple perspectives, now will be re-read to understand who environmental degradation and unchecked power stand parallel to each other, only if at all, converges is at the fatal end of human reason and soul. What appears more intriguing in these selected narratives is the question it posits to individual and collective memory that evinces this intersection. The section of 'Historical Notes' in *The Handmaid's Tale*, challenges the authenticity of a recorded voice with a gendered approach; in 1984, Winston is instructed to alter the written word. Therefore, memory plays a significant role, but what appears more significant is the neglecting of climate justice by future generations, 'forgetting' what unchecked power might bring on the face of our green ecosystem, only to emerge with a yet another eco-dystopia.

Keywords: Climate, Language, Memory, Panopticon, Totalitarian.

Integrating Tribal Cosmologies into the Education System: Gond and Santhal Environmental Ethics for Sustainable Living

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Abstract:

The transmission of knowledge in India has historically evolved from oral storytelling to learning in gurukuls and eventually into the institutionalized modern schooling system. However, in this shift, indigenous Indian Knowledge system especially those of tribal communities has often been marginalized or excluded. This research paper explores the ecological knowledge systems of the Gond and Santhal communities, emphasizing the need to integrate their knowledge and wisdom into present education through the lens of Indian Knowledge System.

The study examines the environmental ethics, forest knowledge, traditional astronomical practices and analyses their relevance in present holistic sustainable living. The study also traces how these communities conceive of the forest not as a mere resource, but as a sentiment and sacred entity, thereby incorporating environmental responsibility into their rituals, festivals, art, and seasonal practices.

The paper also throws light on the National Education Policy (NEP) 2020's emphasis on revitalizing the Indian Knowledge System. This study contends that tribal knowledge must be viewed not as peripheral but as central to sustainable education. It identifies significant challenges to integrating this knowledge with mainstream education and provides practical remedies to overcome these obstacles.

While earlier studies have often documented the ecological or cultural practices of these communities separately, there is still a significant gap in bringing together their complete worldview. The aim of the paper is to deepen our understanding of how crucial indigenous knowledge is for building a more sustainable future. This study is an effort to recognize and include the wisdom of tribal communities not just to protect the environment but also to preserve the rich cultural traditions of India for generations to come.

Keywords: Indigenous Knowledge system, Tribal Cosmologies, Environmental ethics, Sustainable Living, New Education Policy.

Environmental Degradation and Destabilization in Amitav Ghosh's The Hungry Tide

Dr DEEPA RANI, Assistant Professor, Guru Nanak Khalsa College Yamunanagar, India

Abstract:

Abstract: Environmental degradation has been alarmingly increasing over the years and to preserve the flora and fauna preserving the ecology through creating a balance between man and nature is highly a need of modern times. The narrative of The Hungry Tide convolutes individual and society's struggle focusing on the abstruse relationship between fragile ecosystems and local communities. Through eco-criticism, this narrative scrutinises human perspectives, and the significance of environmental ethics to prevent nature's deterioration. The protagonist's journey speculates the socio-political intricacy and displacement of refugees, advocating for bias-free perspective for ecological discourse. Literature is a conclave of society where readers are called to take the moral responsibility to protect the marginalized even when the environmental crisis arrives. This paper is an attempt to comprehend ecological narratives to ensure environmental justice. Books like The Over Story by Richard Powers (2018), Migrations by Charlotte Mc Conaghy (2020), and Flight Behaviour by Barbara Kingsolver (2012), talk about how nature is compromised by anthropogenic activities impacting the biodiversity to the point of extinction of some exotic species. Ghosh through the metaphor of Sundarbans explains how individuals and society areco-related in away that if one is impacted the other suffers too. The Consequences of ignoring wildlife and the marginalized can be dangerous for the overall biome of the region. This paper will bring out how ecological imbalance amplifies environmental degradation.

Keywords: Ecology, conservation, degradation, justice, eco-criticism.

Craft Ecology: Traditional Ironworking in the Chotanagpur Plateau and The Impact of Industrial Mining and Environmental Change

RUPSA KARMAKAR, Research Scholar, School of Humanities, National Institute of Advanced Studies, India & SHARADA SRINIVASAN Professor, School of Humanities, National Institute of Advanced Studies, India

Abstract:

This paper examines the impact of environmental change on traditional ironworking societies in the Chotanagpur Plateau, in Central and Eastern India, particularly in areas such as Purulia (West Bengal) and Hazaribagh and Chatra (Jharkhand). Although these areas are now regarded as part of the Iron Belt due to the rich mineral resources, traditionally these regions were home to communities of indigenous iron smelters such as the Asur, Lohra, Karmakar, and Karmali. These skills have now greatly declined due to a combination of factors, including past forest laws, deforestation, industrial mining activities, changing climatic patterns, and technological change. Using ethnographic fieldwork and documentation of oral histories amongst these four communities undertaken by the researchers, the paper explicates the impact of these environmental instabilities on the ecological sustainability of traditional ironworking, ritual practices, and the displacement of artisanal knowledge systems. Unchecked tourist developments and unplanned technological interventions have contributed to the loss of traditional skills, cultural identity, and their ritual context. This paper highlights the need for the timely measures of ecological sustainability for preserving heritage, such as community-centred recording and eco-craft projects, and their incorporation into education to ensure the sustainability of such declining knowledge systems as living cultural heritage.

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Keywords: Traditional ironworking, Environmental change, Craft ecology, Cultural heritage, Iron smelting communities, Ethnoarchaeology.

Defoe's *Robinson Crusoe* and the Capitalocene: From Colonial Ecology to Futures Beyond Crisis

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Abstract:

Daniel Defoe's *Robinson Crusoe* (1719) is often regarded as a tale of survival, self-reliance, and the birth of modern individualism. Yet, read through the lens of the Capitalocene, the novel also reveals itself as an allegory of capitalist modernity and ecological change. Unlike the Anthropocene, which attributes environmental crisis to "humanity as a whole," the Capitalocene (Moore, 2016) links it to the forces of capitalist expansion, colonial extraction, and plantation slavery. Crusoe's island becomes a miniature capitalist world-ecology—a system where capital, power, and nature are inseparable: he fences land, domesticates animals, keeps strict accounts, and disciplines both his own labor and that of others. His role in the slave trade and his subordination of Friday further reveal how human exploitation and ecological appropriation were intertwined in the making of capitalist modernity. This paper draws on Jason W. Moore's theorization of the Capitalocene to frame Crusoe's practices of commodification; Dipesh Chakrabarty's reflections on planetary history to connect local acts of extraction to global crises; and Rob Nixon's concept of "slow violence" to highlight how the novel anticipates gradual, long-term ecological harm. By reading Defoe's novel as an early narrative of extraction rather than mere survival, the paper situates literature as both archive and diagnosis of capitalism's ecological violence. At the same time, it shows how literature can help us imagine futures beyond crisis—futures that move away from accumulation and domination, and instead cultivate reciprocity, care, and more sustainable relations between land, labor, and human communities.

Keywords: Capitalocene, Colonial Ecology, Ecocriticism, Environmental Humanities, Slow Violence.

Reframing Conflict: A Critical Analysis of Human-Wildlife Interactions in the Shikar Narratives of Kenneth Anderson

VIVEKANANDA S, Assistant Professor, Garden City University, Bengaluru, India

Abstract:

Boasting a population of over a billion, four times more than what existed 150 years ago, Indian landscape and ecological diversity is as diverse as its cultural divergence. India, says Mahesh Rangarajan, a noted historian, presents itself as a land of paradoxes. Despite witnessing hunting big-game on an unprecedented scale by royals, Brits and even the middle-class Indians vying to get their names in the record books and the developmental pressure of economy, homes almost a thousand bird species and over 45,000 arrays of flora and also stands as a final refuge for big mammals like elephants, tigers and Asiatic lions. (Rangarajan, 2006) Living in a developing country, many Indians share their living spaces with wildlife, brewing conflict of interest between conservation and maintaining livelihood. Kenneth Anderson, a hunter-turned-conservationist, recorded numerous conflicts in 20th-century Southern India at the frontier of civilization and wilderness. Man-eating tigers and panthers are an anomaly. They are mostly created by human interference claims Kenneth Anderson in his works. (Anderson, 1954) With growing tensions between humans and wildlife in recent years, revisiting Kenneth Anderson's

shikar works might help us understand animal behaviour better and possibly offer a new perspective to the present human-wildlife conflict.

Keywords: Shikar literature, Human-Wildlife Conflict, Animal Behaviour.

Kashmir's Musical Storytelling: Exploring The Pedagogic Role of Ladishah and Kashmiri Rap Songs

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Abstract:

Ladishah, a centuries-old Kashmiri oral folk tradition of satirical storytelling, was historically performed in public spaces such as marketplaces and rural gatherings. It emerged as a site of social critique, moral reflection, and collective memory. Meanwhile, Kashmiri rap songs, which began to make an appearance in the early 2000s and gained significant momentum in the post-2010 era, combine the aesthetics of global hip-hop with Kashmiri idioms and narratives to emerge as a continuation of Kashmir's folk traditions. This paper examines the pedagogic and representational potential of Ladishah and contemporary Kashmiri rap songs as culturally rooted counter-textual pedagogies of critical engagement in a region marked by a protracted and complex political crisis. The paper proposes to posit these two apparently disparate genres of musical storytelling as alternative modes of reading and writing Kashmir.

Drawing on critical pedagogy, decolonial cultural studies and performance theory, this paper investigates how both forms can serve as interdisciplinary pedagogic tools of dialogic learning and linguistic revitalization enabling an extensive and eclectic pedagogical framework based on orality, performance, and cultural distinctiveness. Through close readings of selected performances and lyrics, the paper explores Ladishah and contemporary Kashmiri rap as tools which can help formulate critical literacies that would contribute to global conversations on the politics of representation. Additionally, this paper argues that artistic expressions situated in a vernacular pedagogy could provide an alternative to understanding crisis solely through frameworks of loss--an alternative pivoted upon agency, imagination, solidarity, intergenerational dialogue, and cultural continuity amid rupture. In offering interdisciplinary channels to rethink humanity and education in times of crisis and uncertainty, Ladishah and Kashmiri rap songs generate new configuration of learning, healing and future-making.

Keywords: Ladishah, Kashmiri rap, Pedagogy, Critical literacy, Alternative methodes.

Colonial Legacies: Unearthing Narratives of Global Climatic Catastrophes in Amitava Ghosh's *The Nutmeg's Curse*

SHREYA CHAKRABARTI DAS, Assistant Professor, Techno India, India & SOURAV DAS, Assistant Professor, Brainware University, India

Abstract:

This paper aims to deconstruct established narratives on the global climate crisis through the lens of Amitava Ghosh's *The Nutmeg's Curse*. The book serves as an oblique yet profound documentary on anecdotes of climate crisis and colonial histories, and how the two predominant motifs are direct evolutionary counterparts. The European imperial mission, alongside reshaping global ecologies, silently introduced structures of inequality and damage into the global ecosystem. This paper explores how the writer reinstates the phenomena of the ongoing climate crisis and other global catastrophes as an extended aftermath of extractive



capitalist ventures and a colonial mindset. More importantly, the text locates the so-called “natural” calamities- pandemics, rising sea levels, and other environmental hazards, not as isolated occurrences, but rather, within a historical trajectory of imperialist agendas and commodification. Ghosh particularly critiques the quintessentially euro-centric epistemic narrative that projects global climatic catastrophes as merely non-human, ecological disasters and, in the process, propounds a decolonial lens that foregrounds violent political and economic origins and systemic inequities. In doing so, the writer urges readers to reconsider planetary futures beyond colonial legacies.

Keywords: Colonial, Global, Climate crisis, Capitalist, Imperialist, Decolonial, Planetary futures.

Envisioning Posthuman India: New Paradigms of Power and Ecological Crisis in Samit Basu’s *Turbulence*

Dr PRAGTI SOBTI, Associate Professor, Department of English, Maharaja Ganga Singh University, Bikaner, India

Abstract:

The posthumanistic concept of power, with its ability to ‘hack the space,’ presents a unique definition and philosophy towards the scientific projection of human life and meaning. This concept, while pioneering, has also been a source of crisis across various dimensions of human existence, challenging both subjective and objective empirical realities. Power, in its essence, can precipitate chaotic situations where the core values and essence of human life seem to be at risk, especially when human ideology and psyche are influenced or dominated by a belief in super-mindedness and super-heroism, fostered by a techno-centric global environment.

From another perspective, the phrase ‘hacking the space’ symbolically articulates a practical zeal for world control and transformation, threatening ecological balance and potentially leading to crises. This scenario sets the stage for a survival of the fittest, highlighting themes of good vs. evil, changes in human psyche, and super-heroism from a posthumanist viewpoint. The paper will attempt to explore these themes as explored within the context of the novel *Turbulence* (2012) by Samit Basu.

The paper aims to critically examine posthumanist perspectives on new paradigms of power, distinct from traditional views, and to understand how posthumanist ethos contributes to a renewed sense of ecological fecundity. The focus will be on elucidating how these posthumanist thoughts and themes are manifested and expanded upon in Basu’s *Turbulence*, offering insights into the novel’s portrayal of a world undergoing profound transformations influenced by posthumanistic ideologies.

Keywords: Posthuman, Power, Ecological Crisis, Human Psyche.

A Prehistoric Model for a Sustainable Future and Human Development

JEET BARMAN, Independent Researcher

Abstract:

The prehistoric past of humankind offers us far more than a distant memory of survival; it provides a roadmap for building a sustainable and meaningful future. By bringing together the lessons of rock art, stone tools, and settlement patterns, we can better understand the delicate

balance between culture, technology, and the environment—three elements that remain central to human development today.

Rock art, often seen as humanity's earliest canvas of communication, was more than simple drawings on stone. It captured emotions, spiritual beliefs, and social values, allowing communities to share their worldview. In many ways, we are returning to this visual-first form of communication through emojis, digital symbols, virtual reality, and AI-generated art. By studying rock art, we not only uncover how symbolic systems evolve but also learn how to design new universal languages that can connect people beyond cultural or linguistic barriers.

Stone tools, on the other hand, represent adaptability and resilience. Crafted with care to meet survival needs, they teach us the value of simplicity and multifunctionality. As the modern world grapples with climate change and dwindling resources, this philosophy becomes more relevant than ever. Prehistoric tool-making can inspire today's pursuit of sustainable technologies, biodegradable materials, and eco-friendly innovations that focus on durability rather than disposability.

Settlement patterns also offer crucial lessons. Ancient communities built their lives around water, fertile soils, and safety, aligning human needs with ecological balance. In contrast, modern cities are burdened with overpopulation, resource stress, and vulnerability to climate change. By learning from the past, we can design eco-resilient, decentralized, and community-driven habitats that harmonize with nature.

Thus, the wisdom of our ancestors—engraved in rocks, shaped in tools, and planned in settlements—remains a guiding light for shaping a sustainable future.

Keywords: Rock Art, Stonetool, Settlement Pattern, Sustainable future, Human Development.

Queerness, Feminism, and Mbiti: Rethinking Futurity Beyond Normative Temporality

PROBAL GANGULY, Student, MA English (Final Semester), Department of English, University of Calcutta, West Bengal, India.

Abstract:

The paper challenges the temporal premise of mainstream imaginaries of futurity by contextualizing the theorization of time by the African philosopher John Mbiti, in which African societies do not conceive of time as a linear movement toward an abstract future, but as the accretion of lived experiences. By focusing on the theorization of chrononormativity by Elizabeth Freeman, queer futurity by Jose Esteban Muñoz, queer time by Judith Halberstam, feminist analyses of time regimes by Barbara Adam, queer temporal touch by Carolyn Dinshaw, and non-linear relationality by Sara Ahmed, I contend a reconfiguration of futurity that challenges the hegemonic teleologies of white capitalist cis-heteropatriarchy. Non-white feminist and queer activists propose alternative timelines that are not reproductive futurism, capitalist acceleration, and disciplinary productivity but rather coalition, care, and counter-institutional experimentation. Transnational feminist theory can help explain how feminist and queer movements in the Global South are using cyclical, event-based, and relational notions of time to disrupt the futurisms of neoliberal globalization, whereas queer theory foregrounds improvisation, affective world-making, and utopian fragments as forms of survival and resistance. When Mbiti is read in dialogue with these feminist and queer theories, a theorization of futures as embodied practices of reorientation, collective endurance, and transformative possibility can be realized beyond the abstract horizon of futures-as-deferred. This temporal reimagining renders perceptible political practices that extend beyond the colonial-modern



logic of progress, to futures that are experienced, composed, and maintained in the present. The paper argues that the futures of non-white feminisms and queer futures are produced when linear time is refused and when insurgent temporalities are developed that emphasize care, solidarity, and radical relationality as practices of world-making.

Keywords: Queertemporality, Feminist futurity, Non-linear time, Imagined futures, Alternative epistemologies.

Beyond Binaries: Gender, Desire, and Queer Futurity in *Lihaaf* and *Me Hijra, Me Laxmi*

HARSHITA SHARMA, Research Scholar, University Department of English, Ranchi University, India

Abstract:

This article examines feminist and queer futures at the intersection of Ismat Chughtai's *Lihaaf* (1942) and Laxmi Narayan Tripathi's autobiography, *Me Hijra, Me Laxmi* (2015). In considering these works, I use literary contexts to examine how each work takes on gender, resistance, and transformation by way of narrative frameworks that obscure and illuminate repressed desire. *Lihaaf* employs allegory and subtext to suggest female intimacy, within the context of repressed mid-20th century Urdu literature; *Me Hijra, Me Laxmi* asserts hijra identity with bold self-assertion, using autobiography as activism. Based on Judith Butler's conception of gender performativity, Gayatri Chakravorty Spivak's subaltern subject, and José Esteban Muñoz's queer futurity, the works read together imply that resistance is both survival and world-making. Through this conversation between Chughtai and Laxmi, this article proposes a study of transmuting histories into feminist and queer narratives of plural, intersectional futures.

Keywords: Feminism, Queer Futures, Gender Performativity, Resistance, Transformation.

“Digital Memory Archives: A Reimagining of Citizenship and Collective Remembrances”

MALAR. R. M, Assistant Professor Women's Christian College, Chennai, Tamil Nadu, India

Abstract:

Drawing on Pramod K. Nayar's concept of memory citizenship, this essay argues that digital memory projects re-conceptualize who can access, claim, and shape collective memory. Through a theoretical reading of the Indian Memory Project and Mass Observation Online, the article maintains how digital archives enable ordinary people to become “archivists” of their own lives, and redefine the idea of “citizenship” by not only belonging to a nation, but to a shared digital memory-space. This shared digital memory space enables the archivist to make their memories at once, local, and global. By becoming global citizens, they reshape collective remembrance by adding on memories that are absent from official histories. The essay concludes by suggesting futuristic possibilities and limitations of a shared digital memory-space that extends the meaning of citizenship.

Keywords: Memory, Citizenship, Archives, Digital, History.

Interrogating a Relational world of Tianxia: A Chinese Worldview in a Changing World

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Abstract:

Power knowledge nexus is paramount in international relations. Britain justified colonial occupation as a civilizing mission during the pinnacle of its power. Likewise, the concept of free world and human rights empowered US to exhibit its hegemony since the second half of the twentieth century. However, as new centres of power emerging, the world order developed after Cold War is changing. These power centres are exerting substantial influence which inhibit unilateral dominance of US in global politics ushering the transition of world order from unipolar to multipolar. China is one of the significant powers in this shifting global power dynamics. To rationalize its agential endeavours globally, both economic and ideological, development of a Chinese worldview is inevitable. Embolden by evolving circumstance, this study attempts to explore a concept of Tianxia. It is a concept originated in ancient China and institutionalised as a system by the Zhou dynasty around 1046 B.C. The system lasted for centuries until the advent of Qin dynasty which replaced Tianxia. Notwithstanding the end of Tianxia system with Zhou dynasty, its ideas and principles profoundly influenced Chinese political philosophy and practices. Analysing the intricacies of a concept through discourse analysis, the study aims to outline prospect of Tianxia for developing a Chinese outlook about the global politics. In so doing, relies completely on secondary data. Moreover, the study examines practicability of ancient idea in today's evolving world order.

Keywords: World order, Hegemony, Worldview, Tianxia, Praxis.

Trans-Corporeality and Posthumanist Ecological Desire in Han Kang's *The Vegetarian*

Dr PRIYANKA THAKUR, Assistant Professor, Govt. Degree College, India

Abstract:

This research paper explores environmental imagination in Han Kang's *The Vegetarian* (2007) by focusing on the elements of trans-corporeality and posthumanist ecological desire present in the novel. The novel lays bare Yeong-hye's refusal to eat meat after having recurrent dreams about animal slaughter, her disconnection from familial and social norms, and her deeply embedded aspiration to become plant-like or a tree. Her journey is an insight into the permeable entanglement of the human and the non-human, emphasizing that the body is never self-contained but constantly permeated by food, dreams, medicine, and ecological violence. Yeong-hye's body becomes a site of radical rejection of anthropocentric norms, nurturing a desire to transcend human bodily constraints and merge with the natural world. This longing for transformation suggests a vision of interconnectedness that challenges human-centered exceptionalism. The paper further examines how the novel reconfigures ecological desire, not as an extension of human exceptionalism or regulation, but as a precarious openness to permeability, vulnerability, and interdependence. By foregrounding bodily revulsion and resistance and the posthumanist desire of becoming-plant, the novel ruptures the assumptions of anthropocentrism and interrogates patriarchal regimes of power. Yeong-hye's dissent emerges as a radical ecological vision that resists disciplinary containment and unsettles anthropocentric hierarchies by shifting focus to the inter-corporeal and interspecies terms. The novel consequently advocates the case of environmental imagination through Yeong-hye's desire for rooted ecological existence that blurs the boundary between the human self and the natural world.



Keywords: The Vegetarian, Trans-corporeality, Posthumanism, Ecological desire, Anthropocentrism.

Ecologies of Suffering: Climate Change and Marginalized Lives

in Nila Madhab Panda's *Kadvi Hawa*

Dr GAURAV SOOD, Assistant Professor, Govt. Degree College, Nirmand, India

Abstract:

This paper offers an eco-cinematic reading of Nila Madhab Panda's film *Kadvi Hawa* (2017), a film that foregrounds the disproportionate burdens of climate change on agrarian communities at the margins of the Indian society. By focusing on the intertwined lives of poor farmers and displaced migrants, the film dramatizes how environmental crisis functions as structural inequality, reinforcing existing systems of social and economic marginalization. Unlike mainstream dystopian cinema, which privileges spectacle and sudden catastrophe, *Kadvi Hawa* situates ecological suffering within the prosaic realities of debt, drought, displacement, and suicide. Its sparse dialogue, barren landscapes, and slowed temporality align with Rob Nixon's concept of "slow violence," which defines environmental devastation as incremental, often invisible, and most acutely experienced by the poor whose suffering rarely commands global visibility.

Through the figure of Heddu, a blind farmer struggling in drought-stricken Bundelkhand, and Gunu, a debt recovery agent displaced by cyclones in coastal Odisha, the film portrays climate change not as an abstract planetary discourse but as a material force that exacerbates rural poverty, intensifies psychological trauma, and perpetuates intergenerational vulnerability. The film further underscores how communities at the bottom of the socio-economic hierarchy disproportionately endure not only the ecological consequences of climate change but also the burdens imposed by policies ostensibly designed to mitigate its effects. Visually and thematically, *Kadvi Hawa* cultivates a cinematic language of austerity and absence, producing what may be read as a dystopian present that foreshadows a more catastrophic ecological future. In its evocation of everyday ecologies of suffering and its refusal of redemptive closure, the film emerges as a vital eco-cinematic intervention. It compels viewers to confront climate change as both an ongoing attritional violence and a harbinger of dystopian futures shaped by the entanglement of environmental degradation, social inequality, and human disposability.

Keywords: Eco-cinema, Dystopia, Marginalization, Environment, Climate Change.

Environmental Resistance and Ecological Preservation through Myths: A Study of Rajasthani Folklore, Rituals and Practices

RITU SONI, Research Scholar, Central University of Gujarat, India & Prof SURESH KUMAR AGRAWAL, Professor and Vice Chancellor, MDS University, Ajmer, Rajasthan, India

Abstract:

Rajasthan's harsh and fragile desert ecology has generated a rich repertoire of myths and tales in which trees, animals, and water resources are woven into the fabric of cultural survival and guiding principles for a community, which is chiefly based on the environment for its survival. Through oral traditions, folk songs, ballads, narratives, and ritual practices, these myths not only celebrate the resilience of the people but also continue to transmit ecological values across generations, binding ecological guardianship with cultural identity. The sacrifice of Amrita



Devi for the sacred Khejri tree, the building of the Bishnoi community for environmental protection, the worship of folk deities like Tejaji and Gogoji as serpent-linked protector of agricultural life, the heroic tales of Pabuji safeguarding cattle against raiders and spirits, tales of water and desert spirits like Bhomiyaji, as well as protecting the sacred trees and animals upon which the survival of the communities depends, all illustrate how myth operates as a vehicle for environment ethics. Through metaphors of scarcity, drought, and renewal, folklores often conveys the ethics of conservation- teaching restraint, respect for natural resources, and sustainable living practices. Importantly, women emerge as a central figure in these narratives whether as martyrs, singers, or ritual practitioners demonstrating the intertwined struggles of gender and ecology.

Re-reading these glocal myths and folklores through ecofeminist and cultural memory frameworks reveals them as narratives of resistance against ecological exploitation, offering alternative models for the contemporary environmental ethics and sustainability rooted in local cosmologies. In the context of contemporary climate crisis, these narratives are not antiquated superstitions but vital cultural resources that preserve ecological consciousness and inspire community-led conservation.

Keywords: Myths, Ecological Preservation, Folklore, Climate Crisis, Rajasthani Culture, Ritual Practices.

Human Creativity vs. AI Innovation: Legal and Ethical Pathways to Safeguard Intellectual Property Rights

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Abstract:

Creativity is often recognized as a driver of progress, yet it simultaneously raises critical concerns regarding ownership and the fair distribution of resources. From both legal and ethical perspectives, questions of creativity, justice, and sustainability are essential in shaping a society that not only values innovation but also upholds fairness and moral responsibility. Human creativity has long been the cornerstone of Intellectual Property laws, which are designed to safeguard original works of authorship and balance individual rights with collective interests. However, the rapid proliferation of Artificial Intelligence (AI) within the creative domains has sparked profound debates over the preservation of human dignity, authorship, and IP rights. AI technologies generate art, literature, music, and scientific innovations, presenting unprecedented challenges for traditional legal frameworks in recognizing, protecting, and enforcing human creativity. In this context, a central dilemma concerns how existing intellectual property regimes conceptualize authorship, ownership, creativity, and moral rights in relation to works autonomously generated by Artificial Intelligence (AI). The key question is whether AI-generated outputs that meet the formal criteria of originality and expression should qualify for legal protection, or whether the absence of human intent fundamentally excludes them from the ambit of IP law. This development challenges the traditional assumption that creativity is an exclusively human trait and highlights the urgency of reassessing the applicability of existing intellectual property (IP) laws to AI-generated works. This paper examines the legal and ethical pathways necessary to safeguard human creativity while accommodating the growing influence of AI innovation. Through a comparative analysis of international intellectual property frameworks and emerging AI regulations, this study identifies key legal frameworks, ethical considerations, and potential reforms. The analysis further demonstrates that safeguarding human dignity and authorship requires amending existing IP laws to clarify ownership criteria, attribution, moral rights, and ethical use of AI-generated works.

Keywords: Human Creativity, Artificial Intelligence (AI), Intellectual Property Rights (IPR), Legal Frameworks, Ethical Considerations.

Romeo Pimping, Trauma, and Vulnerability in Gangubai Kathiawadi: Rethinking Sex Trafficking in Cinema

**SUCHETA MUKHERJEE, Research Scholar, IIT(ISM) Dhanba, India & SANATAN
MANDAL Assistant Professor, IIT(ISM) Dhanbad, India**

Abstract:

This paper examines the representation of sex trafficking in Sanjay Leela Bhansali's *Gangubai Kathiawadi* (2022), with particular attention to the underexplored phenomenon of "Romeo pimping". It is a practice in which traffickers manipulate affective bonds, luring young women into the sex trade under the guise of romantic love, marriage, and security. By foregrounding emotional manipulation as a central mechanism of trafficking, this paper interrogates the narrative of Gangubai's unfortunate entry into prostitution through the betrayal of her lover and the subsequent generation of trauma that aggravate her vulnerability as a woman. Methodologically, the paper employs theoretical frameworks of trauma studies to analyze the corporeal and psychological residues of betrayal and Judith Butler's notion of vulnerability to interrogate how human lives stay in a consistent exposure to harm. At the same time, the framework of sex trafficking studies illuminates how Romeo pimping complicates conventional binaries of victim/perpetrator by exposing the manipulative tactics of intimate betrayal. The aim of this paper is to rethink cinematic representations of sex trafficking by analyzing how *Gangubai Kathiawadi* reframes trauma and vulnerability within the larger socio-historical context of Indian sex work. Thus, the paper contributes to broader debates in trauma studies, vulnerability studies, and film studies, offering a framework to critically rethink how cinema can ethically represent sex trafficking in Indian setting.

Keywords: Indian Cinema, Romeo Pimping, Sex Trafficking, Trauma, Vulnerability.

Exploring Inequality and Agricultural Distress: A Critical Analysis of P. Sainath's *Nero's Guests*

**Dr SHILPA SUNIL SARODE, Assistant Professor, L.A.D. & Smt. R. P. College for
Women, Nagpur, India**

Abstract:

P.B. Sainath's documentary *Nero's Guests* (2009) directed by Deepa Bhatia unveils the tragedy of rural India through the lens of investigative journalism. The documentary investigates the reasons for the high rates of farmers' suicide in the Yavatmal district of Vidarbha region of Maharashtra. It covers reasons behind agricultural distress and sheds light on the social inequality in rural India. Plight of farmers grappling with debt, crop failures and systematic neglect leading to high rates of farmers' suicides is highlighted through compelling visuals and poignant storytelling. The title 'Nero's Guests' refers to the Roman Emperor Nero's Guests who used to watch common human beings burned for the entertainment. Sainath uses this powerful metaphor for the indifference of Indian elites and media towards the plight of the rural folks of India.

The present paper is an attempt to point out impact of green revolution, globalization and apathy of policy makers towards rural communities through the analysis of the documentary. It highlights the urgent need for reforms in agricultural policies and emphasizes the importance of fair pricing, access to resources and sustainable agricultural practices as the



solutions to the challenges faced by the farmers. It also discusses the role of government policies in reducing agricultural distress. It examines how interest of corporate is prioritized and welfare of small farmers is neglected by the policy makers. The documentary is an eye opener for the city dwellers that are indifferent like Nero's Guests towards the plight of rural India.

This analysis highlights the need for the reforms in agricultural practices and stresses on the responsibility of society as a whole to address the inequalities faced by farmers by creating awareness and advocating for reforms in agricultural policies which can lead towards alleviating the farmers' distress of our country.

Keywords: Farmers suicide, Government Policies, Green revolution, Rural distress, Sustainable agriculture.

Subaltern Ecologies and Indigenous Futurisms: Rethinking Environmental Justice in the Sundarbans

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(Autonomous), West Bengal, India**

Abstract:

The Sundarbans, the world's largest mangrove delta, is a critical site to analyze the points of convergence of climate vulnerability, postcolonial displacement, and indigenous knowledge systems. As outlined in Parimal Bhattacharya's *Field Notes from a Waterborne Land* (2021), the recurring cyclones, tidal surges, and coerced displacements cannot be read as "natural" vulnerabilities; instead, they are the product of long-standing systemic disproportions. This study places the delta on the environmental justice map, where conservation measures, developmental projects, and securitization policies reassert what David Harvey (2005) calls "accumulation by dispossession" and what Rob Nixon (2011) refers to as "slow violence," displacing marginalized groups in the name of ecological conservation.

Besides these structural inequities, the Sundarbans also nourishes epistemic resilience and visionary futurism. Ritualistic practices, such as the cult of Bonbibi, and performative practices, such as Jhumur, are instantiations of Indigenous futurisms in the space plotted by Kyle Powys Whyte (2018): they are articulations of survival temporalities and kin temporalities that reject extractive modernities. If we read them alongside Amitav Ghosh's (2016) vision of the climate crisis as a "crisis of culture" and Dipesh Chakrabarty's (2009) contention that human histories have to be placed in planetary horizons, these practices have futures that refuse colonial-capitalist erasures. Donna Haraway's (2016) call to "stay with the trouble" also enables us to see them as world-making practices with decolonial potentialities.

Through the imagining of the Sundarbans as a climate crisis frontline and site of indigenous futurist thought, this article builds a justice-based ecological politics founded on indigenous epistemologies and decolonial futures.

Keywords: Archival Disembedding, Epistemic Disobedience, Oral Traditions, Pluriversal Ethics, Socio-Environmental Resilience.

Sustainability in the Age of the Posthuman: Ethical and Cinematic Negotiations with A.I.

Dr AIBHI BISWAS, Assistant Professor, Sri Aurobindo College, University of Delhi, India

Abstract:

Artificial Intelligence or A.I is no longer confined to laboratories or speculative fictional narratives; it has become a pervasive presence that reshapes human lives, relationships, cultures, and ethical frameworks. The dualistic nature of AI both empowers and manipulates humans, offering us unprecedented possibilities while destabilizing human autonomy, morality, and ecological balance. Indian cinema has increasingly engaged with these concerns, presenting post humanist narratives where the lines between the human & the machine, the environmental & the spiritual blur. Unlike Western portrayals of A.I which are generally technological, Indian cinema often integrates A.I with religion, mythology, and ethics, creating unique cultural articulations of posthuman futures.

Films like CRLT (2023), Kalki 2898 AD (2024), Carbon (2017), Cargo (2019) and OK Computer (web series) (2021) reflect diverse anxieties about A. I's impact on society. CRLT depicts a near-future dominated by A.I driven surveillance and governance, raising concerns about authoritarian control and the erosion of democratic values. OK Computer, a dark comedy, critiques techno-utopian fantasies and exposes the moral void in relying on machines within flawed systems. Carbon, set in a dystopian India plagued by pollution and oxygen & water scarcity, showcases the ecological consequences of a techno-civilization unchecked by ethics and morals. Cargo reimagines Hindu concepts of life, death, and reincarnation in a post humanist, futuristic world, merging spirituality with scientific rationality. Earlier works like Robot (2010), its sequel, and the Krrish franchise expand the discourse into transhumanism, often embedding A.I narratives within Hindu mythological imagery.

These cinematic narratives demonstrate that A.I is not just a technological development but a profound cultural and ethical challenge. They highlight how A.I futures risk identity erasure, corporate manipulation, and ecological degradation. Yet they also draw on Indian spirituality and ecological worldviews that emphasize interconnectedness, suggesting alternate ways of imagining sustainable post humanist futures. This paper proposes that Indian cinema negotiates the dual crises of post humanism and post-truth, urging audiences to resist hollow technological futures and envision ethically grounded, ecologically balanced cultures.

Keywords: Artificial Intelligence, Posthumanism, Consumerism, Surveillance, Religion, Ethics, Sustainability, Indian Cinema, Environment, Culture.

Climate Crisis and Resilience: Exploring Anthropocene in Bijal Vachharajani's *A Cloud Called Bhura: Climate Champions to the Rescue*

SUVADEEP SHAW, Research Scholar, IIT(ISM), Dhanbad & SANATAN MANDAL, Assistant Professor, IIT(ISM), Dhanbad, India

Abstract:

In today's time, there is an indubitable consensus that the climate is warming and human activities are the dominant cause of it. Since the Industrial Revolution (1760), human activities like combustion of fossil fuels, deforestation, industrialisation and agriculture have released a vast quantity of greenhouse gases that have altered Earth's energy balance. A response to the anthropogenic climate crisis requires a dual approach that combines resilience with the



transformative force of environmental activism. While resilience focuses on the socio-ecological system to adapt and recover from climate impacts, environmental activism is required to bring the systematic and behavioural changes required for the mitigation of the climate crisis. Bijal Vachharajani's *A Cloud Called Bhura: Climate Champions to the Rescue* (2019) is a story about the cloud Bhura, which formed because of anthropogenic activities leading to a severe climate crisis, harming people's health and livelihood. The novel showcases the resilience shown by the protagonist in combating the Bhura cloud and the activism to fight against the injustice of the power holders and to eliminate the cloud. This article purports to investigate these issues through the understanding of Anthropocene, resilience and eco-activism to show the human-induced climate crisis and the resilience against it.

Keywords: Anthropogenic Era, Climate Crisis, Eco-activism, Resilience.

Memory and Trauma in the Future Oriented Narratives

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Abstract:

Each and everybody sail their life through the ocean of memories. Sometimes memories bring traumas along with it, because memory has a vise-versa category of pleasant and worse things. Trauma is a deep psychological fact and it creates a vivid turn through literature. It's an interdisciplinary term in literary narratives which comes from memory. Memory can spread its wings from daily life or from past. A very common and high aspect of memory and trauma studies are the partition memory, but besides that memory and trauma also lead from love, betrayal, abuse. Future oriented narratives are those through which narrative characters give a roar of rising over the traumas. It focuses on how someone defeat traumatic memories and fight back against that through their establishment or some other way. Famous author Dharamvir Bharati in his novel *Gunahon Ka Devta* sketches a heart touching love story which leads both memory and trauma through the hand of love. In the booker prize winning book "Heart Lamp" Banu Mushtaq represents abusive, depressed memories through short stories of South Indian Females, which are filled with traumas and uprising steps for future beyond their trauma. In those stories some female protagonists are rise their voice against their fate silently but firmly after abusive memories, some are raising questions on patriarchy after being tortured for long. "Divided by Partition United by Resilience" by Mallika Ahluwalia is a triumphant short story collection of many important figures of India who survived the partition but lead their life with great names beyond traumatic memories of brutality of partition. Their stories show future oriented narration in traumatic situations, among whom are Manmohan Singh, Gulzar, Milkha Singh, L.K. Advani etc.

Keywords: Memory, Trauma, Future oriented narratives, Partition, Abusive memories.

The Speculative Palate: Culinary Memory and Diasporic Histories in Fictional Futures

AISHWARYA MEHTA, Research Scholar, Guru Ghasidas Vishwavidyalaya, India

Abstract:

This paper proposes to explore how speculative fiction places food as something greater than nourishment, working instead as a mnemonic tool, historiographical repository, and cultural archive that stores memory by way of moments of ecological and social disjuncture. It examines how diasporic food narratives within speculative traditions protect the knowledge of the forebears, record displacement, and imagine continuity amidst uncertain futures.

The study will be based on Margaret Atwood's *The Year of the Flood* (2009), Octavia E. Butler's *Parable of the Sower* (1993), and Ursula K. Le Guin's *Always Coming Home* (1985), three foundational novels wherein food symbolizes and carries narrative significance. In Atwood's work, communal eating and foraging rites transform into ecological memory and cultural identity rituals. Butler emphasizes seeds and farm work as the bearers of diasporic memory, making food creation an act of resistance and a way of rebuilding broken communities. Le Guin, however, places food in the realm of ritual and storytelling, where food practices become living histories bridging ancestral past with future visions.

By placing food at the centre of discursive historiography, this paper contends that speculative fiction turns recipes, meals, and rituals into mnemonic codes of identity, inscribing histories of migration, ecological transformation, and social adaptation. These edible narratives resist cultural forgetting and express an ethics of care and sustainability. In conclusion, the theorized research will illustrate how speculative food narratives feed not merely bodies but also social imaginaries, forging futures grounded in remembrance, continuity, and hope.

Keywords: Diaspora, Culinary Memory, Speculative Fiction, Historiography, Cultural Continuity.

Patchy Anthropocene in Space: Reading the Ecological Chronotope in Rivers Solomon's *An Unkindness of Ghosts*

**SRIJITA SARKAR, Research Scholar, National Institute of Technology Sikkim, India,
& Dr. DHANANJAY TRIPATHI, Associate Professor, National Institute of Technology Sikkim, India**

Abstract:

As Donna Haraway puts it, there is a tendency of understanding the Anthropocene as a “species act”. In an attempt to defy this unwarranted inclusivity, contemporary African-American and Black American writers resort to writing within the science-fictional eco-dystopian genre in order to imagine futures that critique the radical simplification of ecologies and the intense forms of racialised labour slavery associated with it. Rivers Solomon's ‘*An Unkindness of Ghosts*’ (2017) stages its narrative in an interstellar ship called “Matilda” that is carrying the last remnants of humanity to a “Promised Land” after the Earth's collapse. Employing the overarching concept of the Plantationocene – as it has been widely discussed by precursors Donna Haraway and Anna Tsing – this paper aims to study the race-based settlements in the alphabetically layered decks of the ship as “patches” of the Anthropocene, and how it directly parallels antebellum plantations. The key argument of this paper revolves around Katherine McKittrick's idea of “plantation futures” as it focuses on the collapse of the linearity of time at a multi-species level. The Field Decks represented in the text are established as “ecological chronotope” that integrate the plantation memories of the labourers' “ancestral ghosts”, their enslaved present, and a post-apocalyptic future. The paper explores decolonial resistance at a grassroots level that comes from studying infrastructures that are directly responsible for creating a patchy Anthropocene.

Keywords: Plantationocene, Patchy Anthropocene, Ecological Chronotope, Plantation Futures, Decolonial Resistance.

An Identity of Waste: The Unimagined Dalit in the Indian State's Contemporary Ecological Narratives

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Abstract:

Induction of neoliberalism in India has paved ways for expansionist development to become a part of Statist imagination. What Vandana Shiva (1993) called a narrow patriarchal project, now consolidated a larger periphery with several intersectionalities in precarity. In the Indian caste-society, however, the pressure of this reductionist form of development grappled Dalit communities. A historical observation of 'environmental casteism' exposes naturalisation of caste systems as a prelude to environmental subjugation in varying times and spaces. The significant portions of land-ownership by caste communities like Brahmins, Kurmis, Thakurs, Jaats, et al, as compared to other lower castes, and their liberty to exploit provided lands, serve as a testament to the aforementioned statement.

Contradictory to its development stance, the State, however, has also appropriated several superficial and populist conservation paradigms. A concoction of Several vedic narratives, they suggest blatant 'Dalit-blindness'. This results from a lack of understanding of a specific dalit position in ecological politics, as argued by Prof. Mukul Sharma in *Dalits and Indian Environmental Politics* (2012). Historical Perspectives of Dalit resistance in environmental solidarity have been erased and movements, like one organized by the Dalit Panthers on 15 August, 1973, remain embedded in obscurity. Furthermore, this invisibility is induced through normalisation of hazardous Dalit labour. The practice of manual scavenging is an exclusive example of the same, studies citing 77% of India's 38,000 sewer and septic workers belonging to Dalit communities. This insinuates how Dalit identities are reduced to waste-bodies by the Biopolitics, as Dalits eternally exist in a death-world, if analysed through Mbembe's *Necropolitics* (2011).

Taking development perspectives, as well as Statist ideas of Environmentalism, this paper evaluates the Politics of Erasure, to overcome it and create an inclusive ideal of both the aforementioned. Alongside, it also would analyse the ecological position of Dalits, through narratives of resistance and marginalisation.

Keywords: Expansionist development, Environmental casteism, Dalit-blindness, Ecological politics, Politics of erasure.

Shared Wounds, Shared Futures: Intersection of Feminist and Queer Resistance in Roy's *The Ministry of Utmost Happiness*

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Abstract:

Arundhati Roy's *The Ministry of Utmost Happiness* (2017) has been read by many readers as a story about fighting against authoritarianism, communalism, and state violence. Its feminist critique of patriarchal oppression or its portrayal of queer identities has been criticised by readers, primarily through the figure of Anjum, a hijra who challenges traditional gender norms. However, studies seldom examine how the novel's feminist and queer struggles open up collective possibilities for solidarity and change. Roy has attempted to unite the wounded



women and gay characters into a shared politics of resistance that extends beyond individual identities.

The characters, such as Anjum, Tilottama, and Revathy, manoeuvre through marginalisation within patriarchal, nationalist, and militarised frameworks by utilising Kimberlé Crenshaw's theory of intersectionality and queer feminist discourse. Anjum's graveyard, which transforms into a heterotopic sanctuary of shelter, healing, and alternative kinship, reveals that their lives, characterised by dispossession and violence, intersect in this location. Roy envisions a future not based on assimilation but on the remaking of community and belonging by putting feminist and queer voices at the centre of multivocal resistance.

In this paper, The Ministry of Utmost Happiness contests linear narratives of development and nationalism by presenting a paradigm of feminist-queer solidarity that encapsulates care, survival, and collective optimism. Roy attempts to convey that unity and cooperation among different groups are more important than their individual identities. This reading adds to debates in postcolonial, feminist, and queer studies by demonstrating how understanding conflicts that are perceived as separate can lead to change.

Keywords: Arundhati Roy, Queer Futures, Feminist Resistance, Intersectionality, Postcolonial.

Between Absence and Affection: The Vulnerable Father in Shoojit Sircar's *I Want to Talk*

**TULSI SHARMA, Research Scholar, Department of Humanities and Social Sciences,
Indian Institute of Technology Roorkee, Uttarakhand, India**

Abstract:

Shoojit Sircar's (2024) film *I Want to Talk* is an Indian Hindi-language film featuring Abhishek Bachchan, based on the true story of Arjun Sen, a marketing executive and now a cancer survivor and motivational speaker. The film explores the emotional journey of Arjun Sen, who is suffering from terminal cancer. At the core of the film is a father-daughter relationship strained by parents' divorce, distance and emotional suppression. The film showcases the shifting notions of traditional masculinity and caregiving roles in contemporary society. This paper examines the emotional and psychological portrayal of the father-daughter bond through the intertwined frameworks of vulnerability and R.W. Connell's concept of hegemonic masculinity as a socially constructed identity. The paper showcases how Sircar situates vulnerability not merely as weakness but as a shared human condition that demands recognition, responsiveness, and care. The film reframes masculinity not as a mode of power and authority but as a fragile identity that demands emotional attachment. Judith Butler's view on precarity further highlights how the child bears the uneven burden of social and family crisis. This interdisciplinary approach emphasises how vulnerability, illness, and efforts make a way for emotional restoration within fractured familial bonds. Through close reading of the film's language, character development, and narrative structure, the paper shows that *I Want to Talk* redefines fatherhood in Indian cinema by presenting vulnerability as a source of strength and connection, and masculinity not as dominance, but as the capacity for care and emotional availability.

Keywords: Vulnerability, Fatherhood, Masculinity, Emotional attachment, Silence.

Beyond The Margins: Intersectional Oppression of Refugee Women With Disabilities in Humanitarian Narratives

ARPITA ROY, Research Scholar, Department of English, Sikkim University, India

Abstract:

Women refugees with disabilities hold one of the most marginalised positions in global displacement scenarios; nonetheless, their unique experiences are inadequately portrayed in both academic discourse and humanitarian practice. The study analyses how humanitarian narratives generated by international agencies, non-governmental groups, and global media create, reduce complexity, or obscure the intricate realities of these individuals. Utilizing Kimberlé Crenshaw's intersectionality theory, disability justice frameworks, and postcolonial feminist critiques, the study examines how the identities of "refugee," "woman," and "people with disabilities" are frequently considered in isolation, leading to policy and advocacy deficiencies that sustain institutional marginalization.

The study utilises qualitative discourse analysis of chosen UNHCR reports, NGO initiatives, and media representations over the past decade, in conjunction with firsthand accounts from refugee women with disabilities gathered through memoirs, blogs, and interviews. Case studies examine Syrian refugees in Lebanon and Jordan, Rohingya refugees in Bangladesh, and Congolese refugees in urban settlements in Africa, providing an overview across locations.

Research indicates a persistent humanitarian inclination to depict refugee women with disabilities as passive beneficiaries of assistance rather than as empowered individuals with political agency and autonomy. Such representations frequently perpetuate ableist and gendered assumptions, so compromising policy inclusion and the accurate depiction of lived experiences. The article promotes an intersectional, culturally informed approach to humanitarian communication and refugee policy by emphasising narratives created by refugee women with disabilities.

This work contributes to refugee studies, disability studies, and feminist theory by challenging the selective empathy prevalent in contemporary humanitarianism and advocating for a re-evaluation of advocacy frameworks to ensure that individuals at the intersections of displacement, gender, and disability are not merely represented, but actively heard.

Keywords: Women Refugees, Women with Disabilities, Intersectionality, Humanitarian Communication, Representation & Reality.

Temporal Rupture and the Alienated Self: Trauma and Dislocation in Joe Haldeman's *The Forever War*

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Abstract:

This paper examines the temporal dimensions of trauma, dislocation, and alienation, using Joe Haldeman's *The Forever War* as a textual framework, and situates the novel within both trauma theory and the lived experiences of real-life soldiers. William Mandella, the protagonist of the novel, is a student of physics who is conscripted into the military to fight in a war between humankind and the alien species known as the Taurans. The paper substantiates the novel's central concern—the effects of relativistic temporal experience on the human psyche—a phenomenon that literalizes the real-life dislocation, alienation, and traumas faced by soldiers due to temporal-rupture, wherein traumatic events fracture the coherence and distinctions between past and present experience. For Mandella, combat months translate into decades or centuries because of the relativistic speed of interstellar travel, rendering each homecoming a strange and disorienting encounter. The paper grounds its argument in an interdisciplinary theoretical framework. Drawing on Judith Lewis Herman's *Trauma and Recovery* (1992), Uzi Ben-Shalom, Zeev Lehrer, and Eyal Ben-Ari's *Cohesion during Military Operations* (2005), Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* (1996) concept of belatedness, and Dominick LaCapra's *Writing History, Writing Trauma* (2001) notion of



“acting out,” the paper relates Mandella’s dislocated self in *The Forever War* to real-life veterans’ “homecoming shock,” demonstrating how incompatible temporalities become one of the primary sources of returning soldiers’ alienation.

Keywords: Temporal Dislocation, Trauma, Alienation, Speculative Fiction, Forever War.

Bridging Science and Policy: Kim Stanley Robinson’s *The Ministry for the Futur*’ as Speculative Climate Governance

Dr HARI KUMAR T, Assistant Professor, Agurchand Manmull Jain College, India

Abstract:

This study examines Kim Stanley Robinson’s 2020 climate fiction novel “The Ministry for the Future” to understand how speculative fiction can connect scientific accuracy with policy imagination in addressing climate change challenges. The study investigates the novel’s approach to combining hard science fiction elements with utopian and climate fiction genres to envision practical result for global climate governance. The analysis employs literary criticism and genre theory to examine the novel’s narrative structure, character development, and thematic elements. The study focuses on Robinson’s integration of real world climate science, economic theory, and political frameworks, particularly the Paris Agreement subsidiary body concept and carbon quantitative easing mechanisms. Multiple narrative perspectives and non-fiction interludes are analyzed for their contribution to the novel’s pedagogical and speculative functions. The novel successfully shows how climate fiction can serve as a vehicle for serious policy speculation, grounding futuristic scenarios in existing institutions and technologies. Robinson’s approach differs from traditional climate fiction by focusing on the transitional period rather than post apocalyptic outcomes. The carbon coin idea and geo engineering projects illustrate how speculative economics and technology can be realistically integrated into climate solutions. The dual character structure (Mary Murphy and Frank May) effectively balances institutional and personal viewpoint on climate trauma and response. “The Ministry for the Future” stands for a significant contribution to climate fiction by demonstrating how literary speculation can inform real world climate policy discussions. The novel’s importance on economic mechanisms, international cooperation, and technological innovation provides a blueprint for imagining positive climate futures beyond catastrophic scenarios.

Keywords: Climate fiction, cli-fi, hard science fiction, climate policy, carbon economics, geoengineering, Paris Agreement, speculative fiction, Kim Stanley Robinson, environmental literature.

Laila Lalami and Her Voice as a Moroccan-American

JAYITA BASAK, SACT, Chandernagore College, Chandernagore, West Bengal, India

Abstract:

Lalami is one of the best known and most-acclaimed North American authors of her generation. Her first book, a collection of short stories called “Hope and other Dangerous Pursuits”, is about a group of immigrants attempting to escape Morocco for a better life in Europe. Her first novel “Secret Son” is about a shy young man living in a slam in Casablanca who discovers that his father is a wealthy businessman. Her second novel, ‘The Moor’s Account’, imagines the life of the first black explorer of America, a Moroccan slave called Estebanico, who joins a doomed Spanish expedition to Florida. The book also gives the point of view of a character who hates immigrants. Her spare elegant prose often confronts questions of race, displacement



and national identity. She is never in a hurry to finish writing a book. She is a very disciplined author. She takes months, sometime years for developing a crafted narrative very carefully. She is finding also joy in the company of the characters occupying her immigration. Using popular practices, Moroccan women, like local herbalists, rejected the racist epistemology of the French even as they selected parts of western medicine. These practices surface in Lalami's text and include women's magic that is outside of the mosque and textual reading of the Quran. Spiritual associations with food, such as preparations for religious holidays, work as a form of empowerment.

Keywords: Laila Lalami, Estebanico, Female Protagonist, Immigration, Black.

From Myth to Metafiction: Reading Samit Basu's *The Simoqin Prophecies* as a Postmodern Fantasy

Dr. STUTI KHARE, Assistant Professor, Isabella Thoburn College, Lucknow, India

Abstract:

Samit Basu's *The Simoqin Prophecies* (2003), the first novel of the Game-World trilogy, marks a significant moment in Indian English speculative fiction. Blending myth, fantasy, and postmodern parody, the novel revisits epic traditions while simultaneously subverting them through intertextual play, satire, and ironic reworking of global fantasy tropes. By reimagining figures such as sorcerers, rakshasas, and mechanical beings alongside dragons and intertextual borrowings from global fantasy traditions, Basu creates a hybrid world where identity is constantly in flux. This paper examines how Basu constructs a hybrid narrative that fuses Indian mythological motifs with Western fantasy conventions, creating a unique postcolonial fantasy landscape. By analyzing its deployment of parody, pastiche, and metafictional strategies, the study argues that *The Simoqin Prophecies* challenges the cultural hegemony of Eurocentric fantasy and asserts an alternative imaginative space rooted in South Asian sensibilities. Further, the paper explores how the text negotiates questions of identity, genre boundaries, and cultural hybridity, positioning Basu's work as an important contribution to the emerging discourse of Indian speculative fiction and postmodern fantasy.

Keywords: Myth, Fantasy, Postmodern, Pastiche, Metafiction.

Digital Wounds: Understanding the Psychological Impact of Online Scams

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Abstract:

The development of a contemporary society and the emergence of the Internet and digital media have altered how we view and engage with reality, blurring the lines between the virtual and the real and altering our preconceived notions of authenticity and truth. As the digital landscape expands, so does the prevalence of online scams, affecting millions worldwide. This paper aims to shed light on the psychological toll inflicted upon scam victims, transcending the immediate financial loss. It investigates the multifaceted psychological consequences of cyber victimization, and how the intersection of technology and human relationship creates a vulnerable landscape for fraud and manipulation by drawing insight from the web series "Wedding.com". The commodification of relationships and the fetishization of technology enable fraudster to prey on victims' desires and anxieties. Victims, seeking connection and intimacy, become entangled in these virtual webs, only to find themselves trapped in a cycle of deceit and betrayal. In the virtual world, fraudster exploits the anonymity and fluidity of

online identities, creating simulated relationship. This hyperreality of online interaction creates a sense of disembodiment, disorienting victims and eroding their ability to distinguish truth from fiction. By connecting technology, media, and psychology, this multidisciplinary approach improves empathy, raises awareness, and helps create a safer online environment while reducing the widespread consequences of online deceit and exploitation. The findings will suggest that digital frauds perpetuate a form of “virtual violence” that exacts a profound psychological toll on victim and will contribute to a deeper understanding of the psychological impact of digital frauds and the need for a critical re-evaluation of online lives.

Keywords: Digital frauds, Cybercrime, Wedding.con, Matrimonial Fraud, Digital Society, Virtual Violence.

Staging the Unspeakable: Caruth, Trauma, and the Collapse of Language in *Rhinocéros*

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Abstract:

Eugene Ionesco's play *Rhinoceros* (1959) is a groundbreaking work in the realm of the theatre of the absurd. It stages the idea of trauma of mass conformity and violence due to political instability during post war Europe by presenting an aesthetic that depicts the collapse of the language and privileges silence. Frequently read by people as an allegory of fascism, its significance lies in how it dramatizes the unspeakability aspect of trauma, a notion central to theorization of it by Cathy Caruth, depicting it as a fragmented experience that resists direct representation. This paper argues that the notion of silence in *Rhinoceros* is not merely absence but it is used as a performative device by which trauma is resisted and conveyed. By using a qualitative methodology and textual analysis, the study aims to analyze recurring silences and fragmented dialogue, interpreting these elements through Caruth's theorization of trauma as an experience that comes back indirectly in repetition and gaps, instead of a coherent speech. The analysis sheds light on the way characters fall into silence as language fades under collective metamorphosis and how Berenger's decision at last to not capitulate marks his isolation and acts as a final form of resistance. Attention is also brought to how silence unsettles the audience, showcasing unspeakability and pushing them to confront trauma beyond the limits of language. Ultimately, this paper contends that Ionesco's depiction of trauma is shown not just by narrating it but also by staging its inexpressibility, representing how silence becomes an aspect of showing destruction and a weak form of resistance to ideological conformity.

Keywords: Theatre of The Absurd, Collective Conformity, Metamorphosis, Language.

Bhura's Storm: Exploring Climate Change and Eco- activism in Bijal Vachharajani's *A Cloud Called Bhura*

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Abstract:

This young adult fiction revolves around four friends- Amni, Mithil, Tammy, and Andrew; who team up to save their city- 'Mumbai' from the devastating effects of a massive brown poisonous cloud. It proves fatal for human beings- suffocating and choking everyone and proving detrimental to flora and fauna alike. As ordinary citizens struggle to cope with the crisis, the power structures and the market are trying their best to make monetary gain out of it. Debates around 'Bhura' is not just limited to the scientific community, but the whole



economy seems to be centered around it; right from astute politicians to shrewd spiritual leaders. The four friends turn champions protesting against radical change in climate and its causative agents.

This paper aims to look at how through the young characters the author calls for crusading against the greatest havoc we are going through. It will also inculcate collective action for attaining a sustainable future. The paper will decipher the humour, and symbolism inherent in the text.

Keywords: Climate Change, Climate Refugee, Bhura.

Forbidden Desires and Killer Sex Robots: Exploring the Limits of Posthuman Counter-heteronormative Possibilities in Eloghosa Osunde's *Vagabonds!* (2022)

ASHMITA BISWAS, Research Scholar, St. Xavier's College (Autonomous), Kolkata, India

Abstract:

Over the decades, the ever-expanding discourse on posthumanism and its striking potentiality in interrogating the inelastic binaries embodied by humanism has fostered emerging dialogues on the complicated relationship between the human and the non-human. In the age of a proliferation of 'posts', posthumanism stands out as a beacon of stupefying multiplicities, overcoming Braidotti's nature-culture binary (3) and also what Pramod K. Nayar has called humanity's exclusionist and speciesist politics. The proposed paper will trace the parallelisms that underscore the exclusionary politics of humanism and heteronormativity while simultaneously exploring the limits of posthuman counter-heteronormative possibilities via a critical reading of a story in Eloghosa Osunde's novel-in-stories *Vagabonds!* (2022). Osunde's narrative seems to provide an unpalatable answer to Braidotti's question, "where does the posthuman condition leave humanity?" (3). The choice for the paper's analytical study will shed light on what Braidotti has called the "inhuman(e) moments" of the posthuman predicament (9). The paper will reveal how Osunde's portrayal of a closeted gay man's ill-fated sexual intimacy with sex robots who have supposedly been imposed with the moniker of cis-male gay lovers provides an unsettling take on the posthuman fallout.

Keywords: Posthuman, Counter-Heteronormative, Binary, Homosexuality, Sex Robots.

Representation of The Climate Fiction in Contemporary Indian Literature **RAJU RAY, Research Scholar, Indian Institute of Engineering Science and Technology, India**

Abstract:

The climate crisis has emerged as one of the most urgent global concerns of the twenty-first century, with profound impacts on people, animals, and the natural world. In recent decades, Indian English literature has increasingly responded to this ecological emergency, situating environmental anxieties within the nation's complex cultural, socio-political, and economic frameworks. Writers such as Amitav Ghosh, Kiran Desai, Arundhati Roy, Manu Joseph, and Samit Basu weave narratives that foreground environmental degradation, displacement, industrialization, rapid urbanization, exploitation of resources, extreme weather events, and the fragile human-nature relationship. Novels like *The Inheritance of Loss* (Desai), *Gun Island* (Ghosh), and *The Ministry of Utmost Happiness* (Roy) exemplify how contemporary Indian fiction engages with ecological disruption while simultaneously addressing issues of identity, migration, and social justice. These works often blend realism with myth, history with dystopian imagination, and folklore with speculative modes, creating a unique literary ecology that illuminates both immediate and long-term consequences of climate change. By integrating

eco-critical perspectives with narrative experimentation, these authors challenge conventional storytelling forms and foreground climate change as not merely an environmental concern but a deeply human one. This paper examines how Indian writers import climate concerns into fiction, and how their imaginative responses reflect and reshape cultural understandings of planetary precarity and collective futures.

Keywords: Climate Crisis, Indian English Literature, Eco-criticism, Displacement, Anthropocene.

Rage as a feminist force of transformation and empowerment in Sarah J. Maas's *A Court of Silver Flames*

NIMESHA AGASTAM, Research Scholar, Shri Mata Vaishno Devi University, Katra, J&K, India & DR. MANPREET SHARMA, Assistant Professor, Shri Mata Vaishno Devi University, Katra, J&K, India

Abstract:

Women have often been expected to uphold certain standards of behaviour, distinctive traits that define their femininity, such as being self-sacrificial and nurturing, even at the expense of themselves. These ideals were also reflected in the realm of speculative fantasy fiction, but in recent years, there has been a shift in the narrative. This paper examines how Nesta Archeron from 'A Court of Silver Flames' by Sarah J. Maas refuses to uphold the performative nature of femininity that is pleasing to the world. Her blatant refusal to conform to likeable traits of femininity propagated by patriarchal gender norms and embrace the bitter and ugly aspects of herself serves to subvert the pressure of expectations that regressive ideals place on women and draw parallels with gender performativity proposed by Judith Butler.

This paper further examines how Maas, through Nesta, reclaims rage as a transformative tool rather than an inherent character flaw. This reclamation helps erase the negative connotations associated with rage, especially when it relates to women, as Nesta's rage becomes a transformative force of physical and emotional healing, whilst her camaraderie with Emerie and Gwyn establishes the importance of community and how that perpetuates an environment of empowerment for other women around them. Nesta's journey of inner healing, by getting in touch with her emotions, however negative, and transforming herself through them, bridges the gap between her inner femininity and masculinity, which draws parallels with the concept of the Heroine's journey proposed by Maureen Murdock.

This paper thus argues that Maas uses Nesta's journey from isolation to empowerment to explore the importance of rage and community in terms of inner healing, while simultaneously subverting the gendered expectation of 'niceness' expected from women in fantasy fiction.

Keywords: Speculative Fiction, Feminine Rage, Heroine's Journey, Inner Healing, Gendered Expectations.

Myth, Ecology and Literary Representation: Ecocriticism and Cultural Survival in Easterine Kire's Fictions

JAHIRA HOSSAIN, Assistant Professor, Surendranath College, India

Abstract:

Situating folk narratives in written literary forms calls for an understanding of the comprehensive communicability of the cultural heritage that evolves from the distinct account of myth and folk culture. In the post-colonial scenario, the revival of the traditional oral culture

becomes imperative for the writers from North East India as the cultural roots of the indigenous communities are ingrained within their folk traditions. Situated in this context, the present paper proposes to look into the specificities of folk narratives of the Angami Naga tribe of Nagaland that has been re-inscribed as ecological archives by Easterine Kire in her novellas *When the River Sleeps* (2014) and *Don't Run, My Love!* (2017). In the novella, *When the River Sleeps*, Kire manifests the myth of the sleeping river as the defining metaphor to shape the journey of Vilie, the protagonist, in search of the magical heart-stone that lies within the embrace of the sleeping river. The myth of the sleeping river becomes the connecting factor with the numerous ethno-religious beliefs and folk practices such as the weretigers, forest spirits, spirit songs, the sleeping river, the heart stone, the screaming stone, the Kirhumpfumia or the other-kin women and numerous other beliefs and practices. Through the analytical lens of ecocriticism, such representation can be read as "environmental texts" (Buell 8) where nature is not the backdrop but the agent of meaning making and survival. In the novella *Don't Run, My Love!* the weretiger is a mythic presence that intrudes into the domestic space of the mother and daughter who live on the edge of the forest. In the novella the weretiger operates as both ecological warning and cultural symbol of the porous boundaries between humans and animals that reiterates Greg Garrad's proposition that myth destabilises the human-non human boundary (Gaard 5).

The Kirhumpfumia or the other-kin women in *When the River Sleeps* and the complex relationship of the woman with the weretiger in *Don't Run, My Love* can also be read through the lens of ecofeminism that foregrounds the vulnerabilities of women and nature in the patriarchal society. The paper will make an attempt to study how Kire shoulders the responsibility to relive the mythical values attached to the symbiosis of the world of humans, nature and the supernatural that in turn enriches the ecocritical discourse of preservation and sustenance.

Keywords: Angami Naga, Folk Narratives, Identity, Indigeneity, Ecocriticism.

Beyond the Great Derangement: Quantum Entanglement and Global Crisis in Contemporary Indian Fiction

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Abstract:

This paper explores how Ashwin Sanghi uses quantum physics as a powerful metaphor for understanding global crises and human interconnectedness in *Keepers of the Kalachakra*. The novel's protagonist, Vijay, researches "Quantum Behaviour Beyond the Quantum", investigating whether quantum mechanical principles can apply to larger objects like planets and humans. This scientific concept becomes a lens for examining how crises spread across globe through invisible connections. The novel demonstrates quantum entanglement through multiple storylines: mysterious deaths of world leaders across different countries and a secret society coordinating global events. These parallel narratives mirror how quantum particles remain connected regardless of distance; when one changes, the other responds instantly. Ashwin Sanghi bridges ancient Indian philosophy with modern physics, drawing on Vedantic concepts like Vasudhaiva Kutumbakam (the world is one family) to suggest that separation is an illusion. The novel's monk character, Brahmananda, teaches that "distinctions and separations are false," echoing quantum physics discoveries about universal interconnectedness. This approach offers fresh perspectives on contemporary global challenges such as climate change and technological disruption by illustrating how events in one location can have immediate and far-reaching impacts on distant populations. The novel suggests that understanding our quantum-like entanglement could help humanity respond more effectively



to planetary crises. By combining science with philosophical wisdom, Sanghi creates a narrative framework that reimagines how literature can address the “crisis of imagination” identified by Amitav Ghosh in climate discourse. The novel demonstrates how speculative fiction can help readers visualise invisible global connections and inspire more collaborative approaches to shared challenges, making quantum entanglement not just a scientific concept principle but a call for worldwide responsibility and ethical action.

Keywords: Quantum Entanglement, Global Interconnectedness, Climate Crisis, Speculative Fiction, Interdisciplinary Futures.

Colonizing The Woods: Scientific Forestry and The New Ecological Regime in British India

DR. TAHITI SARKAR, Assistant Professor, University of North Bengal, India

Abstract:

Most of the seminal writings on the Environmental History of Colonial and contemporary India have unfurled the mega and micro narratives of forestry in terms of social conflict or ecological enquiry. Forests have been represented as a contested landscape which exists either in harmony or in conflict with the human world. Forest as a socio-ecological domain has been brought to the forefront by the Indian Environmental historians altogether from a different dimension. Such seminal discourses provide forest a place of prominence in the contemporary environmental debate.

The present work examines the discourse of ‘scientific forestry’ that shaped the forest management in British India during the 1850s. ‘Scientific forestry’ was a colonial narrative intricately linked to imperialist narratives emphasizing progress and Western superiority over the orient. It focused on the preservation and a competent Western management of the colony’s forests; however, it effectively converted the forests into valuable commodities, resulting in their systematic depletion. The process of asserting absolute ownership of forest resources required a highly developed political administrative system and a sound forest bureaucracy. By politically subjugating India and gaining control over her forests, the British were able to exploit India’s virgin forests under the new ecological regime.

Keywords: Forest Policy, Ecology, Orient, Colony, Natural Resources.

Feminist and Queer Future: Meiji’s Journey in Techno-patriarchal Dystopia

TANU AASTHA, Research Scholar, Junior Research Fellow in the Department of English and Foreign Languages, Central University of South Bihar, India & DR. ARPANA JHA, Assistant Professor, Department of English and Foreign Languages, Central University of South Bihar, India

Abstract:

Manjula Padmanabhan’s *Escape* (2008) is set in a future where the female gender is not just oppressed but eradicated. The novel’s central premise is a chilling dystopian society devoid of women, which functions as a radical critique of techno-patriarchy, where scientific advancements such as cloning and sex-selection are weaponized to enforce gendered genocide. There are no feminine names, memories, or cultural markers left. This suggests a future where patriarchal control has reached such heights that even the concept of femininity is considered dangerous or unnecessary. In the future, this could evolve into genetic engineering or cloning



that favors male traits, reinforcing gender imbalance. Meiji, the protagonist and only existing female, amidst all of this, is constructing her identity by refusing the normative narrative. This paper employs Donna Haraway's concept of the cyborg to trace Meiji's navigation of identity in the posthuman world. The paper also elaborates on hybrid resistance by referring to the idea of queer failure, as introduced by Judith Jack Halberstam in her seminal work, "The Queer Art of Failure." The novel's alignment with queer theoretical frameworks valorizes fluidity, multiplicity, and resistance to fixed identity categories. Drawing insights from both these theories, this paper will focus on the feminist and queer future in the techno-patriarchal world, as well as the resistance, resilience, solidarity, and transformation experienced by the oppressed. Meiji's journey is existential, and she seeks a place where she can exist as herself. Her journey reflects struggles for gender identity and autonomy, especially for trans and non-binary individuals in rigid societies in contemporary times, as well as in the future.

Keywords: Resistance, Transformation, Cyborgization, Feminist and Queer future, Techno-patriarchy.

Imagining Futures in Times of War: Comparative Visions of Humanity in the *Mahābhārata*, the Peloponnesian War, and World War Narratives

ADITI BIKASH SARMA, Independent Researcher, Cotton University, Guwahati, Assam - Former University), India

Abstract:

War has always been more than a moment of history; it is a crucible where societies reconstruct their future, a site where they wrestle between existence and annihilation, and where social realities are realigned. This essay explores how different societies, both ancient and modern, have constructed the "future of humanity" in the course of prolonged war, using three key examples to consider: the *Mahābhārata*, the "cause of the Peloponnesian War" recounted by Thucydides, and the contemporary literary reflections on two World Wars in the twentieth century. Each moment is separated by time, space, and cultural tradition, but each account shares a common tension of concern of collective injustice of destruction, vulnerability of the moral order of civil society, and a desire for restoration.

The *Mahābhārata* conceptualizes war as both cosmic duty (*dharma-yuddha*), and catastrophic rupture, prompting questions about moral governance, and the uncertain direction of society after mass destruction. Thucydides, by contrast, builds a realist narrative of the Peloponnesian War's human ambition, fear and decline, questioning the possibility of securing the futures of civilization in an environment of political collapse. The World Wars, and the varying narratives produced from direct experience (trench diaries, memoirs, narratives, creative writing, etc.), elaborate on these same themes, revealing trauma, the violence of technology, and meaning in a mechanized world.

This paper has highlighted many distinctive but usually shared questions, by examining these wars comparatively: Can we learn anything regarding destruction as humanity? How do communities imagine stability, justice, or redemption after extended periods of violence? In comparing these two groups' war experiences, we have shown that violence contributes to shared narratives, not only destruction of futures but also deliberate acts of imagination, dreams of salvation, renewal, and surviving despair emerge.

Keywords: War Narratives, *Mahābhārata*, Thucydides, World Wars, Comparative History.

A Clarion Call for Green Battle: Defending the Mother Nature in Elise Maclay's Young Adult Fiction *The Earth is My Mother*

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Abstract:

Young Adult Literature is actually a relatively recent phenomenon because people did not really start thinking of people between the ages of twelve and eighteen as young adult until the twentieth century. Since 1970, the path-breaking new literary breed-'Young Adult Fiction', started its journey through the skilled hands of S. E. Hinton (*The Outsiders*). The authors started writing more candidly about teen issues like tabooed subjects, racism, severe poverty, drug addiction, crime, oppression, psychological diseases. Since 1990, Young Adult Literature mainly concentrates on environment, ecosystem, global warming, climate and many more. Elise Maclay, a successful author of Young Adult Literature and ardent environmentalist, has written several books including *The Forest has Eyes*, *Approaching Autumn*, and *The Earth is My Mother*. The central theme of the book *The Earth is My Mother* is the defence of Magic Canyon's natural beauty and cultural heritage against commercialisation. Sarah Stewart, the protagonist of the novel and a seventeen-year-old girl, takes her mother's old camera and begins battling to defend Magic Canyon's ecosystem as developers threaten to destroy it. In addition to documenting the canyon's Native American cultural legacy, Sarah utilises her photographs to showcase its exceptional ecosystem. The decision to develop the canyon is eventually overturned thanks to her images, which raise public awareness when legal attempts to safeguard the property fail. My focus is on Sarah Star Stewart's valiant fight against the monstrous assault of the corporate world, which is led and bred by a capitalistic mindset, in an effort to preserve Mother Nature, or more specifically, the ecosystem of California's Magic Canyon.

Keywords: Young Adult Literature, Eco-criticism, capitalism, Environmentalism, Elise Maclay.

The Illusion of Inwardness: Rerouting the Global in Mahanagar and Purba Paschim

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Abstract:

Once the second city of empire, colonial Calcutta was globally connected through imperial networks. Postcolonial readings often see the city as turning inward, shaped by vernacular anxieties and decline. This paper argues instead that Calcutta's inwardness reroutes global aspiration. In Mahanagar (1963), the bourgeoisie reclaims globality via vernacular modernity and gendered nationalism. In Purba Paschim (1989), the city absorbs Partition's traumas, becoming a mnemonic site of displacement. Together, these texts reveal Calcutta as a city that both aspires to and mourns the global—a haunted urban archive of modernity, exclusion, and transnational fracture.

Keywords: Calcutta, Vernacular City, Postcolonialism, Representation, Globalization.

Beyond Privacy: Surveillance, Posthumanism, and the Reconfiguration of Identity

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Abstract:

With the outlines separating human, machine, and network becoming all the more indistinct in the modern world, posthumanist thinking is beckoning us to rethink what it is to be human in technological societies. Braidotti and Haraway write that human identity is never fixed like a predetermined essence, but is an intricate and engaging blend of biological, technological and cultural impacts. In this context, literatures form a significant place of imagining and challenging these changing conditions of being. This paper delves into the ways in which digital futures are projected in *The Circle* (2013) by Dave Eggers and in the *Nexus Trilogy* (2012-2015) by Ramez Naam by discussing the ways in which both dystopian novels critique surveillance, identity, and virtual reality. Although both authors are worried about the moral and political implications of the technological change, they discuss the issue in different perspectives. Eggers provides a bleak prognosis on the effects of unregulated corporate influence, demonstrating how the rhetoric of transparency and openness is turned into an instrument of control that does not allow much discussion or uniqueness. Naam on the other hand imagines a futuristic world with the *Nexus* neural interface, in which the technology is simultaneously frightening and freeing: it can be used to dominate people but it also stands a chance to enhance humanity, societal thinking, and empathy. When put together, these two writings portray the two-sided nature of innovation- its empowerment and its capacity to control. The concepts of Foucault regarding surveillance and biopower can be used to illuminate the disciplinary frameworks in the selected dystopian novels. At the end, it is argued that these pieces point to a fundamental reconsideration of the identity in the era when privacy, autonomy, and even the definition of the human being is shaken by the fast-paced change in technology.

Keywords: Posthumanist, Technology, Identity, Surveillance, Culture.

From Trees to Tides: Exploring Ecological Interconnectedness in *The Overstory*, *Gun Island*, and *The Last Wave*

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Bharatpur, India**

Abstract:

These days, Storytelling has become a powerful mean to create awareness about environment and ecology. Literature in the form of storytelling responds to urgent environmental crises by highlighting the deep interconnections between human lives and the natural world. This paper examines Richard Powers' *The Overstory*, Amitav Ghosh's *Gun Island* and Pankaj Sekhsaria's *The Last Wave* and explores how narratives of forests, migrations and oceans reveal ecological bond across cultures and geographies. *The Overstory* situates trees as agents of survival and memory. *Gun Island* navigates myth and migration to reveal the transnational dimensions of environmental change. *The Last Wave* explores fragile coastal ecosystems and human insecurity in the wake of the tsunami because this novel sets in the Andaman and Nicobar Islands. The study of these novels suggest that ecological consciousness emerges through interconnectedness not in isolation. We have to come together to care for nature and to develop a strong and positive bond between humans and nonhumans, the local and the global, the past and the future. This is a qualitative and comparative study based on close reading of each novel. This paper attempts to examine some important scenes from selected works and study about forest, activism, storm, migration and post-tsunami Island life in them. It explore three following questions; 1. How is nature given a voice or a role by literature? 2. What places and

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times are interconnected? 3. Which narrative choice out of voice, myth, storytelling, form and realism can inspire the reader's sense of awareness and responsibility. Then it compares the findings across the three texts and study existing environmental literature to ensure a reasonable and credible analysis. This paper argues how each narrative reimagines nature as an active participant and highlights the role of literature in fostering environmental awareness and responsibility. The comparative lens also displays how contemporary fiction becomes a miniature of vast ecological world where narrative interconnects different environments, cultures and countries.

Keywords: Eco consciousness, Interconnected Narratives, Climate Crisis, Richard Powers, Amitav Ghosh, Pankaj Sekhsaria, Ecocriticism.

“Our oil tank is nearly empty”: Energy Scarcity, Precarious Lives and the Quest for Sustainable Future in Suzanne Weyn’s *Empty*

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Abstract:

The present geological era, known as the Anthropocene, is marked by the unprecedented crisis of fossil fuels, especially petroleum, due to the dwindling oil reserves around the world. The petro-capitalist America, which cannot sustain its modernity without a huge supply of crude petroleum, has now been engaged in various oil-wars in African, Arabian and Latin American countries for quenching its thirst for fuel. Oil-producing countries like Nigeria, Venezuela, Iran, etc. which once enjoyed the oil boom, thus, are now suffering from American petro-colonial aggression for the control of oil reserves. Suzanne Weyn’s *Empty* (2010) is a poignant expression of the breakdown of American petro-culture due to the scarcity of oil, a non-renewable resource. The novel represents how the American towns—Sage Valley and Marietta—suffer from blackouts, quarantine, food shortage and violence caused by oil crisis after being hit by the super-hurricane OscPearl, an effect of global warming. Michael Watt’s idea of “petro-violence” becomes relevant in this context as throughout the novel we find a journalistic description of the armed conflict between America and Venezuela for the possession of what oil is left beneath the earth’s surface. This paper focuses on the fictional representation of precarious lives and manifold vulnerabilities of the people of America amid energy crisis by reading the novel from the major perspectives of Petrocriticism. It also focuses on how the novel indicates towards the necessary energy transition from fossil fuels to renewable energy resources like biofuels, solar energy and wind power for a sustainable future.

Keywords: Fossil Fuel, Energy Crisis, Petro-Violence, Precarity, Renewable Resources.

Playing God in the Anthropocene: Bioengineering and the Ethics of Creation in Jurassic World

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Abstract:

The Jurassic World franchise offers a critical reflection on the entanglement of bioengineering, capitalism, and the ethics of creation in the Anthropocene. By situating the series within the intersecting discourses of eco-criticism, bioethics, the Anthropocene, and posthumanism, this paper argues that more than being just a spectacle driven science fiction, Jurassic World is a



cautionary tale about the commodification of life, the dangerous pitfalls of unchecked scientific progress, and the moral costs of exploiting nature for capitalist ends, metaphorised by the various genetically mutated dinosaurs created by the company InGen. This paper examines how the franchise dramatizes the ethical dilemmas of “playing God” in an era where technological innovation is inseparable from corporate greed. In depicting the collapse of ecosystems engineered entirely for corporate short-term profit, the franchise raises urgent and pertinent questions about humanity’s role in the current Anthropocene and in shaping futures that may prove to be far too unlivable and collapsible to be sustained. Every act of artificial creation is shown to be entangled in social, political, and ecological complexities while simultaneously leaving undesired consequences. By employing Donna Haraway’s concept of the “cyborg” the fascinating and terrifying acts of creation in the films can be seen not just as Frankenstein-esque endeavours but also as products of an ineludible future. The franchise additionally appears to engage with Rob Nixon’s notion of “slow violence,” illustrating how the biocapitalistic quest for profit slowly disrupts ecosystems and threatens collective existence. Ultimately, Jurassic World compels us to confront the ethical limits of bioengineering and to reconsider our responsibilities toward nonhuman life in an age wrought with severe planetary crisis

Keywords: Bioengineering, Jurassic World, Bioethics, Genetic Engineering, Anthropocene.

Weird Ecologies: Posthuman Futures and the Ethics of Possibility in Jeff Vander Meer’s *Dead Astronauts*

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Abstract:

The current environmental crisis has disrupted not only the ecological balance of the planet but also the geopolitical and socio-economic dynamics of global power, demanding new ways of imagining our relationship with the nonhuman world. While ecocritical discourse often leans toward pragmatic and solution-oriented approaches, its representation in narrative spaces remains vital for critiquing anthropocentric biases and expanding the philosophical foundations of environmental thought. Authors such as Jeff VanderMeer and China Miéville employ the narrative strategies of the New Weird to destabilize human-centered perspectives, foregrounding posthuman realities and unsettling the expectations of realist traditions. As Henry Ivry argues, realism no longer suffices to depict the material, ecological, and affective complexities of crisis, while Kate Marshall observes how speculative tropes have become “a contemporary signal of the nonhuman.”

This paper situates VanderMeer’s *Dead Astronauts* within this emergent discourse, examining how its experimental narrative techniques—linguistic ruptures, typographical innovations, and structural fragmentation—construct ecological space as a dynamic, osmotic network sustained by interspecies interactions. The analysis is organized around three interlinked questions: (1) How does *Dead Astronauts* mobilize the tropes of the New Weird to represent alternative posthuman realities? (2) In what ways does biotechnology critique anthropocentric technological developments and destabilize human-centered notions of selfhood? (3) How do ecological and narrative spaces overlap to produce a shared sense of agency and interdependence?

By addressing these questions, the paper argues that VanderMeer’s work uses the affective and aesthetic registers of the Weird not to privilege monsters, but to reframe landscape and nonhuman entities as unsettling forces that disrupt categorical divisions. In doing so, *Dead Astronauts* demonstrates how speculative fiction can articulate the ethics of possibility,

envisioning ecological futures grounded in relationality, multiplicity, and posthuman solidarity.

Keywords: New Weird, Speculative Fiction, Posthumanism, Ecology, Jeff Vander Meer.

Reflecting upon the Post-Truth Crisis and Its Challenges in the Indian Scenario in Amitava Kumar's *The Time Outside This Time*

PRASHANT KUMAR PANDEY, Research Scholar, Central University of South Bihar, India

Abstract:

"Post-truth" denotes circumstances in which objective facts are too weak to shape public opinions as appeals to personal beliefs overshadow them. This causes promotion of disregard for objective facts, distrust in expertise and institutions, and increasing public polarization. Since, at its rise in the 21st century, it not only affected political events like Brexit but also entangled with all other spheres of human lives. Spheres where information and communication means are vital in maintaining and running all sorts of institutions, the fair use of these means becomes important. Moreover, the role of objective knowledge, belief in institutions and expertise, and providing ample space for individuals to form their opinions must be intact. The overflow of manipulated and fabricated information in this era is one of the biggest challenges, which is still seemingly invisible, promoting post-truth and pushing the world to unforeseen crises. In India, where the rise of social media platforms and other ICTs with easy accessibility of the internet make people and groups able to share and propagate what they think and what they want to. This might lead to a crisis of authenticity and stability and may create a challenge. As we can see, the situation was exacerbated as the COVID-19 pandemic struck India, and for a moment all sources of information started seeming fraudulent as misinformation was being circulated. This post-truth compounded the crisis, and what was earlier limited to the political arena was ultimately weaponised in the public health crisis. These circumstances are leading the world to instability and crisis in several ways. In Amitava Kumar's *The Time Outside This Time*, it is explored how the danger of post-truth affected India and made things difficult then and has the potential to create crises in the sphere of citizens' and individuals' interests further.

Keywords: Post-truth, Pandemic, Covid-19, Information, Mass-media.

Indigenous Cosmologies and Ecological Memory: Negotiations of Postcolonial Ecospirituality in *The Embrace of the Serpent*

Robin Xavier, Assistant Professor, Department of English, St. Joseph's College (Autonomous), India

Abstract:

Postcolonial ecospirituality emerges at the intersection of ecological thought and the spiritual worldviews of formerly colonized societies, challenging Western dualisms of nature and culture. It foregrounds indigenous cosmologies that perceive land, rivers, forests and nonhuman beings as sacred, interconnected, and vital to communal survival, offering a holistic ethic where ecological justice and spiritual reverence converge. By resisting both colonial exploitation of environments and suppression of spiritual traditions, the discourse provides a framework for reimagining planetary survival.

Ciro Guerra's *The Embrace of the Serpent* (2015) offers a powerful cinematic negotiation of indigenous cosmologies, ecological memory, and the legacies of colonialism. Set in the Amazon, the film intertwines the journeys of two European explorers with the shaman Karamakate, juxtaposing Western scientific quests with the ecological and spiritual epistemologies of the forest. Within the framework of postcolonial ecocinema, the narrative foregrounds how ecological memory is embedded in landscapes and preserved through indigenous rituals, myths and spiritual practice. This paper argues that the film embodies postcolonial ecospirituality by situating ecological concerns and spiritual traditions as modes of resistance to colonial modernity.

The Amazonian landscape is portrayed as more than a backdrop—it emerges as an animate presence that shapes both narrative and worldview. By privileging Karamakate's ecological knowledge, the film critiques colonial extractivism and scientific imperialism that sought to commodify natural and cultural resources. Ecological memory becomes crucial here: rivers, plants and forests are presented as living archives of collective histories and traumas. The focus of the paper is a critique of the colonial and commercial perception of the South American natural world. In contrast, the Guerra's ecospiritual vision embodies indigenous epistemologies which resist the reduction of the people, flora and fauna to mere scientific specimens. In highlighting the continuity between land and spirit, the film gestures toward an alternative ethic of inhabiting the world—grounded in reciprocity, reverence and interconnectedness.

Rather than treating the film merely as representation, this paper situates it within broader postcolonial debates, exploring how it challenges Eurocentric narratives of progress and discovery by recovering suppressed epistemologies. Through its stark black-and-white cinematography, *The Embrace of the Serpent* evokes both the haunting scars of colonial encounters and the possibility of renewed ecological vision. The proposed paper argues that the film compels its spectators—particularly in postcolonial contexts—to reimagine cinema as a site where indigenous cosmologies and ecological memory intersect, offering pathways for resistance, justice and planetary survival.

Keywords: Ecocinema, Ecospirituality, Indigenous Cosmologies, Postcolonialism, Ecological Memory, Environmental Justice, Decolonial Ethics.

The Unvoiced Trauma: Marital Rape in the works of Indian English Writers through a Feminist Psychoanalysis perspective

RIYA SATPATI, Student, Bankura University, India

Abstract:

This paper evaluates an extensive exploration of the study of unvoiced trauma and marital rape within Indian society through the lens of selected Indian English writers' texts. Although a form of marital rape and domestic violence remains as obscure as rape in the legal frame of India. Numerous people are against prohibiting marital rape because they hold a false belief that admitting such violence in marriage would harm the bonding of the spouses in this institution. This approach neglects the harsh realities faced by many women who quietly endure trauma to maintain the societal norms and conventions. The primary aims of this paper are to explore the nuances of domestic violence, victimization, and post-rape trauma within the context of Indian culture. The victim suffers rigorously for the patriarchal society's mindset, where a husband finds his wife as a commodity and thinks he has a lawful right over his wife's body, even without her consent. The selected works for this analysis serving as primary texts, include *The Intrusion* (1993) by Shashi Deshpande, *When I Hit You or, A Portrait of the writer as a Young Wife* (2017) by Meena Kandasamy, and *Where Shall we go this Summer?* (1975)



by Anita Desai. These works explore diverse perspectives on the experience of women affected by sexual violence within Indian society. The key objectives in these works are deeply rooted in the societal expectations and concerns about traditional gender roles, women's individuality, sexuality, and agency, within the institution of marriage. The analysis seeks to offer profound insights into the definition of gendered spaces and their pleas for women's safety and well-being.

Keywords: Marital rape, Trauma, Gender role, Patriarchy, Victim.

Jhumpa Lahiri's *The Namesake*: A Study of Migration and Search for Cultural Identity

RAMESH CHANDRA PRADHANI, Assistant Professor, P S Degree College, Deogaon, Balangir, Odisha, India

Abstract:

Jhumpa Lahiri's novel *The Namesake* explores the complexities of migration and cultural identity through the story of the Ganguli family, Bengali immigrants in the United States. The novel delves into the experiences of Ashoke and Ashima, first generation immigrants, and their children Gogol and Sonia, as they navigate the challenges of cultural heritage. Lahiri portrays the tensions between traditional Bengali values and American culture. This study examines the themes of identity crisis, cultural paralysis, and diasporic experiences highlighting the nuances belonging and self definition in a multicultural context. The novel showcases the difficulties faced by immigrants in reconciling their cultural heritage with their new surroundings, leading to a sense of dislocation and disorientation. By analysing the novel's themes and characters, this study provides insights into the migrant experiences and the ongoing quest for cultural identity.

Keywords: Migration, Identity, Cultural, Diasporic, Belonging.

Temporal Rupture and the Alienated Self: Trauma and Dislocation in Joe Haldeman's *The Forever War*

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Abstract:

This paper examines the temporal dimensions of trauma, dislocation, and alienation, using Joe Haldeman's *The Forever War* as a textual framework, and situates the novel within both trauma theory and the lived experiences of real-life soldiers. William Mandella, the protagonist of the novel, is a student of physics who is conscripted into the military to fight in a war between humankind and the alien species known as the Taurans. The paper substantiates the novel's central concern—the effects of relativistic temporal experience on the human psyche—a phenomenon that literalizes the real-life dislocation, alienation, and traumas faced by soldiers due to temporal-rupture, wherein traumatic events fracture the coherence and distinctions between past and present experience. For Mandella, combat months translate into decades or centuries because of the relativistic speed of interstellar travel, rendering each homecoming a strange and disorienting encounter. The paper grounds its argument in an interdisciplinary theoretical framework. Drawing on Judith Lewis Herman's *Trauma and Recovery* (1992), Uzi Ben-Shalom, Zeev Lehrer, and Eyal Ben-Ari's *Cohesion during Military Operations* (2005), Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* (1996) concept of belatedness, and Dominick LaCapra's *Writing History, Writing Trauma* (2001) notion of



“acting out,” the paper relates Mandella’s dislocated self in *The Forever War* to real-life veterans’ “homecoming shock,” demonstrating how incompatible temporalities become one of the primary sources of returning soldiers’ alienation.

Keywords: Temporal Dislocation, Trauma, Alienation, Speculative Fiction, Forever War.

Dynamics of Space, Home, Placeless Place and Precarity of Partition Genocide: A Heterotopic Reading of Geetanjali Shree’s *Tomb of Sand*

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West Bengal, India**

Abstract: Emplacement and displacement of partition victims through abduction, forceful migration, and dispersion due to the Partition of India disrupted and destabilized the notion of traditional home. Partition survivors encapsulated a sense of homelessness, heterogenous spaces and contingent identity even after so many years of the traumatic event. They dwell in an emplaced home being displaced from bioregional home. Nostalgia and memories of real home of the partition survivors have navigated a sense of ‘heterotopia’, a concept developed by Foucault. Heterotopia is a space ‘outside of all places’, a liminal space or placeless place of otherness, sometimes absolutely real and sometimes absolutely unreal. The paper intends to analyse the precarious and vulnerable condition of partition survivor in *Tomb of Sand* by Geetanjali Shree through Foucault’s concept of ‘heterotopia’. It aims to explore the heterotopia of patriarchal space and ‘heterogenous space’ of partition border subverting and resisting the socio-political space. It focuses on the nostalgic memories of the protagonist, Ma through ‘heterochronies’ of absolute break with traditional time juxtaposing several spaces in a single real place creating ‘enacted utopia’ of real and fantasy, presence through absence. It portrays Ma’s precarious condition created by psychological anguish of searching for the real place that disrupts the unity of time, and creates space of illusion and ‘terrestrial space’ with multiple and conflicting spaces disintegrating social norms. Heterotopias are counter sites and strange spaces for the partition victim as she creates liminal spaces including a psychological space of placeless place rejecting border and conventional home assigned by society.

Keywords: Heterotopia, Space, Partition, Heterochronies, Precarity.

Migration in Motion and Indigenous Resistance in *The Adivasi Will Not Dance*

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Abstract:

In an increasingly dynamic world marked by unprecedented levels of migration, the reasons for movement range from economic necessity to environmental displacement. This paper examines Hansda Sowvendra Shekhar’s short story collection, *The Adivasi Will Not Dance* (2015), focusing on how migration, ecological degradation, and marginalization reshape Indigenous identities and belonging. As characters navigate displacement and survival amidst mining and environmental destruction, the concept of belonging becomes crucial, highlighting their alienation from ancestral lands.

Shekhar’s portrayal of Santhal men and women highlights that migration is crucial amid India’s environmental degradation, reflecting both physical and psychological transitions. As climate change and resource depletion force many Indigenous communities to relocate, borders signify who benefits from “development,” often leaving these communities vulnerable and



alienated. The Santhal experience illustrates the urgent need for survival and adaptation, as they navigate the challenges posed by environmental crises. This perspective prompts a reevaluation of development policies to prioritize sustainable practices that uphold the rights and knowledge of Indigenous peoples in the face of climate adversity..

Utilizing postcolonial and ecocritical frameworks, this paper emphasizes the importance of these narratives in contemporary discussions on identity and rights. The findings reveal that while migration poses threats to Santhal identity, it also sparks resistance and resilience among marginalized communities facing ecological challenges in today's world. By situating Shekhar's work within global debates, the study underscores the ongoing struggle for belonging in an ever-changing landscape.

Keywords: Migration, Ecocriticism, Indigenous Resistance, Belonging, Environmental Degradation.

Rewriting the Epics: Balancing Truth, Narrative Ethics, and Imagination

RAGINI RAGHAV, Assistant Professor, SSJ GOVT PG COLLEGE, Syalde Almora, Uttarakhand, India & **ANITA**, PhD scholar, DSB Campus Nainital Uttarakhand, India

Abstract:

Stories are the primary fuel for the soul. They are fundamental to our development. These narratives enable us to become conscious beings to interpret our experiences and connect with others ultimately helping in retelling and reshaping the stories we've been told. Our minds are shaped by stories that precede us and we inherit this web of narratives that give us the capacity to critically interpret our cultural inheritance and articulate our experiences. The very act of reading or listening to a story is seen as meaning making and it always leads to a number of different and sometimes contradicting interpretations. This research paper aims to study revisionist mythology through Hanah Meretoja's specific form of narrative hermeneutics with which one can analyse the ethical potential of narratives. It particularly emphasizes on the dialogic relationship between a text and its reader along with its cultural context. Drawing on the work of Hanah Meretoja, the revisionist text written by Chitra Banerjee Divakaruni and Kavita Kane will be analysed as the ethical weight of any narrative isn't solely based on what is being told but also how we interpret and reinterpret it.

Keywords: Narratives, Revisionist mythology, Hermeneutics, Narrative Ethics, Interpretation.

Artificial Consciousness and the Struggle for Freedom: Analyzing AI Rights and the Anti-Slavery Narrative in Detroit: Become Human

ABHISHEK CHAKRAVORTY, Assistant Professor, Assistant Professor, Midnapore City College, West Bengal, India & **AYAN DUTTA**, Independent Researcher

Abstract:

Quantic Dream's Detroit: Become Human (2018) presents a compelling narrative that explores themes of artificial intelligence, consciousness, and oppression through the lens of an AI rights movement. This study examines the game's portrayal of androids as an allegory for historical and contemporary struggles against slavery and systemic discrimination. By analyzing the game's narrative structure, character arcs, and player agency, this paper investigates how Detroit: Become Human engages with philosophical and ethical debates surrounding artificial consciousness, free will, and personhood. Additionally, it situates the game within the broader discourse of human rights and abolitionist movements, drawing parallels between the android

revolution and real-world historical events. Through a critical analysis of its storytelling, symbolism, and moral dilemmas, this paper argues that the game serves as both a reflection on past injustices and a speculative inquiry into the future of human-AI relations. Ultimately, *Detroit: Become Human* prompts players to question the boundaries of sentience, empathy, and the ethical responsibilities of creators toward their creations.

Keywords: Artificial Consciousness, AI Rights, Anti-Slavery Narrative, Personhood, Ethical Dilemmas.

Religion, Ethics, and Spirituality in Future Imaginaries: Rethinking Care and Responsibility

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Abstract:

In an era of global crisis and uncertainty, religion, ethics, and spirituality remain central to how societies imagine collective futures. This paper examines how moral and spiritual traditions can be understood as resources for rethinking justice, inclusivity, and responsibility in shaping future imaginaries. The objective is to highlight how ethical frameworks and religious narratives influence cultural visions of resilience and solidarity in times of crisis. The study draws on two general theoretical perspectives: the Ethics of Care, which emphasizes compassion, responsibility, and interdependence in moral life, and Social Constructivism, which argues that values and futures are shaped through social and cultural narratives. These frameworks allow for an exploration of how religion and spirituality can both reinforce restrictive traditions and open possibilities for renewal and transformation. Initial findings from comparative cultural analysis suggest that while some dominant religious narratives reproduce exclusion and hierarchy, counter-narratives rooted in compassion, hospitality, and justice foster more hopeful and inclusive futures. Whether in literature, philosophy, or lived practice, these narratives show that religion and ethics are not fixed but evolving, responding to contemporary challenges such as migration, climate change, and democratic instability. Although scholarship on future imaginaries has grown, much of it remains focused on technological and political solutions, overlooking the ethical and spiritual dimensions that deeply shape human responses to crises. This paper addresses that research gap by emphasizing the importance of religion and ethics as dynamic forces in constructing alternative futures. Ultimately, the paper argues that imagining viable futures requires engaging religion and ethics not as relics of the past but as vital resources for cultivating justice, responsibility, and creativity in shaping planetary horizons.

Keywords: Religion, Ethics of Care, Future Imaginaries, Society.

Narrating Resistance: Grassroots Activism and Ecological Futures in and Beyond the Himalayas

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Abstract: This paper examines *Gentle Resistance: The Autobiography of Chandi Prasad Bhatt* through an interdisciplinary approach that combines the Narrative Policy Framework (NPF) and Environmental Narrative Theory, focusing on the Garhwal Himalayas as a site of both ecological vulnerability and cultural resilience. Bhatt, a Gandhian social worker, environmentalist, and founding leader of the Chipko Movement, has been central to shaping grassroots ecological activism in India. His storytelling, rooted in lived experience, shows how

narratives of environmental struggle connect with broader issues of social justice and participatory democracy.

Using NPF, the study looks at how Bhatt builds his story around key elements: community members as heroes protecting forests, industrial forces as antagonists threatening ecological balance, and moral imperatives that emphasise responsibility toward the environment. These narrative choices reveal how grassroots communities relied on nonviolent resistance and indigenous knowledge to oppose destructive models of development in the fragile Himalayan landscape. Environmental Narrative Theory extends this by placing Bhatt's account within larger cultural and ethical contexts, highlighting the close relationship between humans and nature, the value of place-based activism, and the importance of collective memory.

The paper also draws on Gandhian philosophy and the ethics of storytelling to highlight the moral vision in Bhatt's idea of "gentle resistance." Nonviolence, inclusivity, and shared responsibility emerge as central principles, guiding both his activism and his autobiographical reflections.

By centring the Garhwal Himalayas, the paper shows how local stories of resistance can inspire global discussions on sustainability and justice. Bhatt's autobiography is read not only as a record of the past but also as a resource for imagining more participatory and ethical futures in times of ecological crisis. Overall, the study emphasises the power of narrative as both a means of resistance and a catalyst for social and ecological transformation, linking literature, environmental studies, philosophy, and activism.

Keywords: Environmental Narratives, Chipko Movement, Eco-activism, Participatory Democracy, Garhwal Himalayas.

Ecological Pioneer or Colonial Predator? An Ecocritical Rereading of Pahari Wilson in the Garhwal Himalayas

Sandhya Parmar, Research Scholar, Department of English, Hemvati Nandan Bahuguna Garhwal University, Uttarakhand, India

Abstract:

This paper undertakes a postcolonial ecocritical examination of colonial environmentalism in the Garhwal Himalayas through a close literary analysis of Robert Hutchinson's *The Raja of Harsil*. It focuses on Frederick "Pahari" Wilson, a nineteenth-century timber merchant who rose to quasi-royal status in Garhwal. Wilson's large-scale logging ventures catalysed rampant deforestation, disrupting local ecologies and embedding extractive capitalism within Himalayan landscapes. Yet his legacy remains paradoxical: alongside ecological destruction, he introduced rajma (kidney beans) and apple cultivation, agricultural innovations that continue to shape Garhwal's cultural and economic identity.

The narrative mythologises Wilson as both pioneer and predator — an adventurer-king whose marriage to Garhwali women blurred colonial and Indigenous boundaries while complicating the memory of his rule. Ecocritically, however, his interventions left enduring wounds: fragile soils, diminished forest cover, and depleted wildlife. Present-day disasters — from the decline of musk deer to the flash flood and mudslide of August 5, 2025, which devastated Dharali and Harsil — highlight how colonial disruptions intensified Himalayan vulnerabilities.

By situating Wilson within broader debates on colonial environmentalism, the study demonstrates how his controversial legacy persists in contemporary Garhwal, where apple

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orchards, rajma cultivation, forest policy, and heritage tourism still reflect colonial imprints. Drawing on ecocriticism and postcolonial theory, it argues for a decolonial ecological imagination that resists romanticised portrayals of exploiters as benefactors. Instead, it foregrounds Indigenous stewardship and narrative reclamation as alternatives to extractive development. Literature emerges here as a vital ecological archive, capable of preserving memory, challenging colonial mythologies, and envisioning community-centred models of environmental governance in the fragile Himalayan landscape.

Keywords: Colonial environmentalism, Postcolonial ecocriticism, Environmental justice, Frederick “Pahari” Wilson, Indigenous ecological knowledge.

Flower and Insect: Patriarchy and Resistance in “Dear Zari”

AYE THU THU AUNG, Research Scholar, Department of English and Modern European Languages, University of Lucknow, UP, India

Abstract:

This paper offers a thorough study of women’s lives in Afghanistan, examining the resilience and hardships encountered by women living in a milieu dictated by patriarchy. Operating on a central metaphor wherein the women are “flowers”-beautiful yet endangered-and the patriarchy the invading insect, this analysis interrogates how oppression comes into being while resisting forces are put in place. Through a close reading of Zarghuna Kargar’s *Dear Zari*, this study reveals the multifaceted forms of patriarchy and the diverse modes of resistance employed by the women. It explores their personal trajectories to understand how societal pressures are internalized and how they reclaim their voices. This study proceeds to analyze how the “garden” of Afghan society with its familial and social expectations reproduces these norms, while Zari’s view guides us in understanding the role of the male characters. In the end, this paper argues that the stories of “Dear Zari” make the strongest possible feminist argument for demonstrating the endurance of agency on the part of Afghan women, thus opening-up the discourse of postcolonial feminist thought.

Keywords: Afghan women, Patriarchy, Literary analysis, Feminist resistance, Dear Zari.

Indigenous Futurisms: Visions of Future in Indian Science Fiction through the Native Lens

Dr PRITAM PANDA, Assistant Professor of English, JDSG College, Bokakhat, Assam, India

Abstract:

Grace Dillon, with reference to Afro-futurism describes Indigenous Futurism as a process of ‘reclaiming our identities’. According to her, this kind of futurism helps us to discard all kinds of scars post colonization and reclaim authority over themselves and their future. In general, Indigenous futurisms place indigenous people at the centre of policy-making and social recalibration. Vandana Singh, one of the foremost writers of Indian Science Fiction has curated futuristic societies which are guided by native ethos’ and aspirations. Her short stories like *Indra’s Web*, *Reunion* and *Shikasta* imagine futures and creates present societies in synchrony with the beliefs, practices and rituals of Indigenous people. Vandana Singh exploits the rich communion between indigenous traditions and natures and creates indigenously build technologies which becomes the focal point of futuristic societies. Strong characters, mostly female, and from oppressed and marginalized sections are at the forefront of such tectonic shifts which not only challenges the epistemic violence appropriated by Western pedagogy, but

also creates egalitarian visions of the future. My paper, through the concept of ‘novum’ popularized by theorist Darko Suvin, tries to analyse the short stories Indra’s Web and Shikasta to demonstrate Vandana Singh’s vision of the future where indigenous ideals and aspirations are embedded with world- building and societal makeover. The study also analyses the subversion of Western epistemology in conceptualizing and theorizing futuristic perspectives through the institutionalization of place based, native epistemological frameworks.

Keywords: Indigenous, Futurism, Epistemic, Communion, Subversion, World- Building.

Between Fragility and Transcendence: Articulations of Keats’ Negative Capability, Bakhtin’s Unfinalizability, and Voices of Peace in Swami Vivekananda’s Selected Poetry

Dr KONGKONA DUTTA, Assistant Professor, Department of English, Chettinad Institute of Technology (CIT), Chettinad Academy of Research & Education (Deemed to be University), Chennai, India

Abstract:

Swami Vivekananda (1863–1902), revered as one of the foremost spiritual leaders and architects of modern India, has been extensively studied for his philosophical and spiritual contributions. Yet, his poetic oeuvre remains a relatively underexplored domain. A close examination of his poems reveals striking resonances with two seminal currents in Western literary thought: John Keats’ (1795–1821) notion of Negative Capability and Mikhail Bakhtin’s (1895–1975) concept of Unfinalizability. This article undertakes a thematic analysis of selected poems—Kali the Mother, Peace, Light, The Cup, Hold Yet a While, The Song of the Free, and To an Early Violet—to establish these affinities and to probe how Vivekananda articulates the human potential to transcend obstacles while envisioning pathways to resilience and peace. In engaging with his poetic vision, this study foregrounds his nuanced reflections on vulnerability, strength, and transcendence amidst dualities—questions that have acquired renewed urgency in contemporary political, social and cultural discourses. Is Vivekananda, through his poetry, merely suggesting an acceptance of human frailty as a means of peace, or is he envisioning a deeper, transformative engagement with the human condition? This inquiry seeks to investigate these layered possibilities, situating Vivekananda’s poetry as a vital site for rethinking resilience and the search for peace in contemporary times.

Keywords: Duality, Experiential reality, Negative Capability, Peace, Unfinalizability.

Paradox of Perfection: Reframing Humanity Vis-à-vis Artificial Intelligence in Ian McEwan’s *Machines Like Me*

VANLALMUANPUIA, Research Scholar, Department of English and Culture Studies, Mizoram University, India & Dr. ZD LALHMANGAIHZAUVA, Assistant Professor, Department of English and Culture Studies, Mizoram University, India

Abstract:

Contemporary discourse on Artificial Intelligence often tout technological advancement as a move towards perfection, positing that Artificial Intelligence would be the key to perfecting human fallibility. This paper shall explore the theme of machine perfection in contrast to human imperfection as portrayed in *Machines Like Me* (2019) by Ian McEwan. It shall explore how the novel highlights the pitfalls of the assumption that perfection could be quantified; in that the qualities of mechanical creation often championed as perfection highlight the inherent flaws of absolute perfection when viewed in the context of humanity. The flawless rationality, rigid



morality and efficiency of AI often considered as perfection are often limitations towards understanding the human experience. The paper shall explore and critique how moral ambiguity, emotional contradictions and the capacity for error in human beings are distinctive traits of human identity and locate how McEwan's narrative challenges the notion of progress and technological utopianism by reframing imperfection as a defining trait of humanity's strength. The study shall employ both humanist and posthumanist theoretical frameworks to question the paradoxical situation of a perfect machine participating in the human condition.

Keywords: Artificial Intelligence, Perfection, Human Fallibility, Paradox, Machine.

Weaving Futures: Postcolonial Ecofeminism and Sustainability in Vandana Singh's *Indra's Web*

MANSI BINANI, Research Scholar, GD Goenka University, India

Abstract:

Vandana Singh's "Indra's Web" imagines ecological futures rooted in sustainability, indigenous practices, and feminist ethics. The paper explores the story through a postcolonial ecofeminist lens, and challenges the exploitative, anthropocentric models of development inherited from colonial modernity. The paper envisions a world where nature has autonomy and where human survival depends on interdependence and respect for ecological balance.

At the heart of the story is Mahua, whose deep connection with the forest highlights the vital role of women in protecting and sustaining the environment. Her relationship with nature is both personal and political and resists the patriarchal and capitalist systems of domination. This reflects Bina Agarwal's ecofeminist arguments, which emphasize women's collective experiences with the environment, their active participation in sustainable practices, and the need for community-driven ecological care.

Indra's Web merges feminist technoscience with indigenous wisdom and presents a hopeful alternative to ecological collapse. It portrays sustainability not just as an environmental solution but as a feminist and activist act which is rooted in solidarity and care.

This paper argues that Singh's story offers a utopian vision where women and nature are not marginalized but central to imagining a just, sustainable, and interconnected future.

Keywords: Postcolonial Ecofeminism, Sustainability, Indigenous Practices, Feminist Technoscience.

Whose Story Is It? Ethics of Storytelling in Julie Otsuka's *The Buddha in the Attic*

PARUL SRIVASTAVA, Research Scholar, University of Allahabad (C.M.P. Degree College), India

Abstract:

Julie Otsuka, a Japanese American novelist, in her work *The Buddha in the Attic* (2011) tells the collective experiences of Japanese "picture brides" who sailed to the United States in the early twentieth century, only to find themselves caught in the webs of racial discrimination, gender violence, and eventually wartime erasure. What makes the novel unforgettable is the unusual use of the first- person plural "we". The novel presents the collective voice of these

immigrant women, yet never a single name emerges. This raises a pressing question: Whose story is it, after all?

The 'we' voice seems to restore what history has erased, but it also raises ethical problems as 'Can fiction legitimately speak for the silenced? Can it imagine voices without their consent?' Drawing on the theoretical insights from Gayatri Spivak, Mikhail Bakhtin, and Homi K. Bhabha the paper argues that Otsuka's work stages both the necessity and the limitations of literary reclamation. The 'we' restores marginalized presence, but the facelessness and eventual dissolution into a "they" narrated by white neighbours silently reminds us that subaltern voices can only be staged, never fully recovered.

This paradox reveals the ethical stakes of storytelling: literature gesturing toward justice and memory, but also exposing the impossibility of consent from voices lost to history. Otsuka's novel incites a critical reconsideration of narrative responsibility for migration, trauma and belonging. Inviting us to imagine futures where storytelling becomes not an act of possession, but of accountable witnessing.

Keywords: Storytelling, Ethics, Narrative authority, Migration, Subaltern, Julie Otsuka.

The Road of Eco-Spirituality Through The Radiance Of Hinduism

Dr. MITASHREE TRIPATHY, Assistant Professor, Birla Global University, India

Abstract:

The interrelationship of environment, ecology and humanity has been the most deep-seated mythical conception that has kindled the narration of environmental susceptibility stirring the universal cosmic spirit in the world of nature. The concept of eco-spirituality has an unfathomable meaning that congregates the inseparable constituents of Nature and human existence. Eco spirituality when studied intensely as a method or an approach, expands knowledge and consciousness about the environment and imparts skills and abilities further leading towards actions that certify management and governance of ecology and environment through spirituality that targets human behaviours to be changed. In view of this Hinduism is observed as the most celebrated religion in India and whose origin is deeply seated in the Vedas, Upanishads, and Puranas in the ancient literature, teachings of care, protection, love, nurture, and creation of the various aspects of Nature is of prime importance. The perception of Eco spirituality is hence related to the divinity of the environment and therefore justifies love and respect. The paper focuses on selected teachings with reference to Hinduism that reinforces the ethics and values of Eco spirituality. The paper further emphasizes the depth of Eco spirituality and its vivid relation with humanity and its existence.

Keywords: Eco spirituality, Environment, Hinduism, Nature, Humanity.

The Delta of Displacement: Geocriticism and Climate Vulnerability in Parimal Bhattacharya's *Field Notes from a Waterborne Land*

ROSHAN RAJ SINGH, Research Scholar, Central University of Jharkhand, Cheri-Manatu Campus, Ranchi, Jharkhand, India

Abstract:

Ecologically sensitive spaces like the Sundarbans have long witnessed the fraught interplay between people and their environment. It has been marked by issues of habitat, migration, and



conflict. With rising global temperatures, these regions now face compounded ecological and socio-political vulnerabilities. The increasing frequency and intensity of rising sea levels, cyclones, and heat waves further threaten both human survival and settlement in the delta. This paper situates its analysis within the theoretical framework of geocriticism, as developed by Bertrand Westphal and Henri Lefebvre, to emphasize 'space' as a critical category of inquiry. Through this lens, it examines the human and ecological struggles in the Sundarbans of deltaic Bengal and argues that spatial perspectives are crucial for understanding the impacts of climate change on vulnerable coastal communities. Drawing on Parimal Bhattacharya's Field Notes from a Waterborne Land (2021), the paper also explores how human interventions exacerbate the delta's natural volatility. It highlights how inhabitants, many with histories of displacement, endure precarious lives shaped by recurring disasters and advancing tides. By foregrounding the devastation of cyclones such as Aila and Amphan, which destroy homes, livelihoods, and entire communities, the study concludes that the Sundarbans emerges as a powerful metaphor for what Bhattacharya calls "shifting faith, shifting identity, and shifting land". It, thereby, encapsulates the human cost of ecological collapse at the margins of society.

Keywords: Climate change, Sundarbans, Geocriticism, Climate vulnerability.

Environmental Justice and Indigenous Futurisms in Amitav Ghosh's *Gun Island*

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Abstract:

Gun Island is a story of travel and migrations with myth and folktales, and the deepening crisis of climate change. It presents an intricately interwoven plot which connects human and animal, past and present, natural and the supernatural. This paper attempts to explore how the environmental justice and indigenous futurisms interconnect with these elements. Amitav Ghosh's *Gun Island*, the name itself acts as a symbol as it depicts the city of Venice; *Gun Island* uses the environmental justice to draw parallels between the Little Ice Age and our present-day scenario where droughts, floods, cyclones, wildfires and epidemics have become a part of our indigenous futurisms. *Gun Island* had an unprecedented climatic condition as the primary cause for these natural disasters. Instead of projecting warnings of impending doom and apocalypse *Gun Island* focuses on giving the readers hope for a better tomorrow. In this novel, the author presents the story of both the opportunities and obstacles faced by the people like environmental issues like climate change, the conflict between the profits and the world, Illegal migration and nostalgia, the exploration of the world of animals and sea creatures.

Keywords: Environmental Justice, Indigenous Futurisms, Climate Change, Migration and Displacement, Myth and Folklore.

Between Fragmentation and Becoming: Trauma and Identity in Haruki Murakami's *Kafka on the Shore*

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Abstract:

Haruki Murakami's *Kafka on the Shore* stages a profound exploration of how trauma shapes, fragments, and redefines identity. The novel's central figures-Kafka Tamura, Nakata, and Miss Saeki - embody different modes of wounded subjectivity, each caught between the lingering



effects of loss and the pursuit of self-understanding. Drawing on Cathy Caruth's conception of trauma as an "unclaimed experience" that cannot be fully articulated, the narrative illustrates how unresolved past events echo across time and resurface in the present, making identity fragile and unstable. In Murakami, trauma is not a single break but a repeated process that keeps unsettling the characters' sense of self. At the same time, this fragmentation is not presented solely as destructive. In line with Deleuze and Guattari's philosophy of "becoming," the novel suggests that the breakdown of stable identity can open pathways toward transformation and renewal. Murakami achieves this by weaving together myth, memory, and magical realism, creating liminal spaces where the boundaries between reality and imagination collapse. Within these spaces, trauma becomes both a burden and a source of potentiality. Furthermore, the text exemplifies what Dominick LaCapra terms "empathic unsettlement"—a mode of engaging with trauma that avoids neat resolution while keeping its affective force alive. In doing so, *Kafka on the Shore* portrays trauma as both disintegration and possibility, dismantling rigid notions of identity while reimagining it as a fluid, narrative construction formed at the thresholds of memory, desire, and transcendence.

Keywords: Trauma, Identity, Memory, Fragmentation, Becoming.

Envisioning the Anthropocene: Climate Collapse and Human Conditions in James Bradley's *Clade*

**Dr. A. DHIVYA, Assistant Professor, Sri Krishna Arts and Science College,
Coimbatore, India**

Abstract:

There exists a striking parallel between the honeycomb and human life, where both are delicately structured and intricately interconnected, that resulting in a fragile yet harmonious whole. Similarly, James Bradley's *Clade* vividly portrays such transient and collapsing conditions about climate and human existence. Bradley intertwines the climatic disaster with human lives, portraying the quest for meaning in life with an undertone of optimism. This study emphasizes the Anthropocene framework, through an ecocritical perspective to examine the thematic depth of this novel. This climate fiction bridges the gap between realities of human life and changing climatic conditions and eventually inducing the emotional connection towards the climatic crisis. As humans feel personal about the changes happening in the environment and ecological collapse rather than distant from them. By juxtaposing human emotions and connections with the realities of environmental crisis, this paper foregrounds the possibilities of adaptation, resilience, and continuity in evanescent human life that emerge even in the face of planetary decline.

Keywords: Anthropocene, Climate Fiction, Ecocriticism, Human Survival, Environmental Humanities.

The Crisis in Spatial/Material belonging/s in Narendranath Mitra's "Plaonko" (The Four-Poster Bed): The Idiom of Loss and Rupture in 1947 Partition

RAJIB DAS, SACT, P.K. College, West Bengal, India

Abstract:

The traumatic history of the world is riddled with flux, not with fixities, with transitional turbulence, not with an undisrupted state of existential reality. The psycho-social crisis, as a response to the fracture of collective identity embodied in a subject, may be linked to the

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traumatic rupture caused by an emerging conflict marked by migration and displacement. The space of belonging, nurtured in the psychic imagination of a subject, is “a product of interrelations...identities/entities, the relations ‘between’ them, and the spatiality which is part of them, are all constitutive” (Massey 9-10). Such an intertwined identity of belonging is violated in Rajmohan —ostensibly an eccentric character in Narendranath Mitra’s Short story “Palonko” (The Four-Poster Bed) —a representative of the feudal class who could not leave behind his vité (foundational home) in East Pakistan amid the looming crisis set in the aftermath of the 1947 Partition. This paper seeks to examine the interaction between the spatial belonging and material belongings, the ontological disruption and the traumatic rupture of Rajmohan, illustrating the plight of Partition subjects. Not severely affected by the cataclysmic event of the Partition—unlike other displaced migrants—Rajmohan represents a different kind of crisis: a subject who is reluctant to relinquish his space of belonging at the cost of his own life. The paper also aims to deconstruct the dignity(maan) of feudal class, which Rajmohan stands for, highlighting the interplay of class positions embedded in the social fabric. The fragmented family vis-à-vis the rooted belonging of Rajmohan also foregrounds the argument of my paper.

Keywords: Partition, Belonging, Spatial, Ontological, Trauma.

Rethinking Gendered Intimacies and Agency: Power, Morality and Narrative for Just Futures in the Novel *The Copenhagen Affairs*

BANDARU S S S K SESHU, Research Scholar, MSN P.G. Centre, Adikavi Nannaya University, India

Abstract:

This research article analyses the dynamic narratives of minor characters, Penny and Mark, from the novel “The Copenhagen Affairs”, which helps to identify crises of freedom, identity, and Power in contemporary intimate relationships where literature, gender theory, and the sociology of culture intersect. Drawing on feminist ideologies by Beauvoir, Butler, and Harding, the examination observes the portrayal of patriarchal norms. Mark oppresses Penny with his deceit and manipulation, despite Penny’s thriving career and entrepreneurship, because of existing Patriarchal structures, so this study focuses on finding the root cause of gender inequalities using theories such as Symbolic interactionism and Standpoint theory. An analysis of the communication pattern between Mark and Penny is undertaken to know the role of language in reinforcing societal norms and challenges. Within personal and professional contexts, gender discrimination was systematised. Mark mirrors it by exerting financial control and avoiding explanations, which limits Penny’s agency despite her rhetorical assertiveness and strategic self-representation. The lives of Mark and Penny show the injustice of our society and exclusion, so the application of feminist theory and sociological framework to this literary case study contributes to reimagining futures where the autonomy of women ensures justice and sustainability. This study presents the ability of literature to criticise modern societal structures and imagine equalised social and interpersonal relationships across disciplines.

Keywords: Appearance politics, Female agency, Gendered power, Patriarchy, Standpoint theory, Symbolic interactionism.

Ecosophical Aesthetics and the Ecological Imagination in Sheela Tomy’s *Valli*

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Abstract:

Ecosophical Aesthetics and the Ecological Imagination in Sheela Tomy's Valli Sheela Tomy's Valli (2022), set in Kerala's Western Ghats, weaves oral histories, folklore, and lived struggles of marginalised communities into an ecological narrative that resists both cultural erasure and environmental devastation. This paper argues that Valli can be read through the framework of ecosophical aesthetics, a concept rooted in Felix Guattari's "three ecologies" of environment, social relations, and subjectivity.

Valli demonstrates how ecological crisis is never merely "natural" but always entangled with questions of land, community, and memory. The environmental ecology of the novel foregrounds the forests and rivers of Wayanad as dynamic presences, not passive settings, asserting a nonhuman agency that resists capitalist commodification. Its social ecology highlights how so-called "development" projects produce dispossession and violence against indigenous populations, showing ecological degradation and social injustice as inseparable. Finally, its mental ecology lies in the novel's form: intergenerational storytelling, folklore, and memory become aesthetic practices of care, creating what Guattari terms "resingularisation"—new subjectivities that challenge homogenising capitalist regimes.

By situating Valli within ecosophical aesthetics, this paper highlights how Tomy's narrative generates a relational, affective ecology that links human and nonhuman life in fragile but vital solidarities. In doing so, it exemplifies literature's capacity to enact both critique and care: to expose extractive violence while preserving alternative ecological imaginaries. Valli thus offers not only a regional narrative rooted in Kerala's history but also a global contribution to rethinking futures of justice, sustainability, and belonging through the lens of art, ethics, and ecology.

Keywords: Ecosophical Aesthetics, Climate Fiction, Environmental Justice, Memory and Storytelling, Indigenous Ecologies.

Progress, Nature and Animals of Victorian England: Tracing Voices of Compassion for Animals in Victorian Literature

Dr. KYAMALIA BAIRAGYA, Assistant Professor, Turku Hansda Lapsa Hemram Mahavidyalay, West Bengal, India

Abstract:

Charles Darwin's concept of evolution and his book on human and animal emotions published in Victorian England established an unprecedented relationship between humans and animals suggesting that a thread of continuity may actually exist in Nature to situate humans and animals on a similar plane of existence in terms of their survival. Material progress for the English signified a direct control over open and unclaimed part of nature accompanied by an indirect dominance over its animal world. Animals were slaughtered for food, killed for fashion and hunted for sports quite extensively. The narrative of human progress, thus, was also a narrative of animal exploitation in this period. Despite the passing of anti cruelty laws and publication of several articles in favour of stopping animal cruelty, they continued to suffer due to human actions. There indeed exists a significant amount of literary works which are famous for their critique of ruthless development and its negative impact on Nature but there seems to have been a comparative little interest in locating voices of compassion for animals and wildlife from literary works of this age. This paper will try to explore a few significant voices of compassion from narratives of Victorian novels like Black Beauty, Far from the Madding Crowd, Hard Times, Jane Eyre etc. and poems from Christina Rossetti which were providing a futuristic perspective on the issue of coexistence among all creatures of Nature by thinking about animals as sentient beings and promoting an ethical and humane eye towards their suffering as caused by humans.



Keywords: Dominance, Exploitation, Futuristic, Sentient, Coexistence.

From Neglect to Recognition: The Case for Men's Mental Health in India

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Abstract:

The right to health is one of the important human rights to lead a healthy and dignified life. As per WHO, 'health is a state of complete physical, mental, and social well-being, and not merely an absence of disease.' Moreover, Article 25 of the Universal Declaration of Human Rights, adopted in 1948, stresses the importance of health in a holistic manner, going beyond just mere physical well-being. Mental health has also found its place in the Sustainable Development Goals, which are supposed to be achieved by 2030. For instance, SDG 3 (Target 3.4) on health is inclusive of mental health as well. Generally there is a tendency to overlook mental health over physical health for various reasons, and there is a growing awareness about the importance of mental health. Given the evolving lifestyle patterns, increasing competitiveness, and the rise of a technology-driven age, people are becoming more isolated, bringing mental health issues to the forefront. This paper aims to explore the mental health of men in India. Although it is important for both genders, the dearth of literature on men's mental well-being makes this paper an interesting case study. Often women's mental health is given more priority, thereby neglecting men's mental health issues, which are often found to be on the periphery. This paper aims to examine the significance, issues, and challenges underlying men's mental health with the help of a survey of men in their 20s and 30s and emphasize its importance for overall well-being, necessary for leading a dignified and fulfilling life. The survey also aims to explore various questions surrounding men's mental health and argues for the inclusion of mental health in important reports and studies to throw light on one of the neglected issues, thereby recognizing the importance of it.

Keywords: Mental health, Human Rights, Right to Health, WHO, Physical Health.

Crossing Lines, Crossing Lives: Borders and Belonging in Rushdie, Ghosh and Bama

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Abstract:

Migration, borders, and belonging have become increasingly complex and contentious issues in our rapidly changing world. As globalisation intensifies and technological advancements facilitate easier movement across borders, traditional notions of national identity and citizenship are being challenged. Simultaneously, geopolitical tensions, economic disparities, and environmental crises drive unprecedented levels of human displacement. This dynamic landscape has led to a re-evaluation of border policies, with some nations tightening restrictions while others adopt more open approaches. The concept of belonging, too, is evolving as individuals navigate multiple cultural identities and transnational connections. These shifts are prompting societies to grapple with questions of integration, social cohesion, and the very meaning of community in an era of increased mobility and cultural exchange. In an era marked by displacement and shifting boundaries, literature serves as a vital lens for understanding the negotiation of migration, borders, and belonging in a rapidly transforming world. This paper examines Salman Rushdie's *Midnight's Children*, Amitav Ghosh's *The Shadow Lines*, and Bama's *Karukku* to explore how both external and internal borders shape individual and collective identities. Rushdie's narrative situates the life of Saleem Sinai amidst the upheaval



of Partition, illustrating how national borders disrupt personal belonging. Ghosh's "The Shadow Lines" challenges the notion of fixed boundaries by emphasising memory, travel, and the fluidity of transnational connections, suggesting that belonging often transcends cartographic demarcations. Conversely, Bama's "Karukku" reveals how caste functions as an internal border within India, engendering its own displacements and struggles for recognition. When considered collectively, these texts underscore how the politics of exclusion—whether rooted in nation, community, or caste—reconfigure conceptions of home and identity. By juxtaposing postcolonial nationhood with subaltern experiences, this paper argues that belonging is never singular but is negotiated across intersecting lines of history, memory, and marginality.

Keywords: Migration, Borders, Belonging, Postcolonial identity, Memory.

Beyond KPIs: Imagining Future Work through Empathy and Systemic Alignment

Dr. SILVIA SCHMALZL, Independent Researcher, Rottenburg, Germany

Abstract:

In an era defined by automation, datafication, and escalating crises, the "Future of Work" is often envisioned primarily through technological and economic lenses. Key performance indicators (KPIs) continue to shape decision-making, yet they remain limited in capturing the invisible dynamics of human interaction, creativity, and resilience. This paper argues for an expanded paradigm of business development that integrates rational metrics with empathic field-reading and systemic alignment.

Drawing on holistic approaches to organizational development, I suggest that the success of future work cultures will depend not only on the optimization of processes but also on the capacity to perceive and address hidden imbalances within human systems. By combining empirical data with intuitive and empathic analysis, leaders are able to uncover tensions that undermine collaboration, as well as potentials that remain inaccessible when focusing exclusively on numbers.

This perspective emphasizes work as a living system: interconnected, relational, and responsive to balance or disruption. The future of business development, and by extension the future of work, thus requires cultivating forms of awareness that empower individuals and organizations to act with clarity, reciprocity, and collective responsibility.

The presentation will explore case-inspired reflections on how systemic balancing complements traditional KPI-driven strategies, proposes models for merging intuition with analytics, and highlights the transformative role of empathy in shaping sustainable workplaces. By reimagining success as the dynamic alignment of people, purpose, and processes, this contribution seeks to move beyond managerial control towards imagining futures of work that embrace human depth, organizational health, and societal impact.

Keywords: Future of Work, Empathy, Systemic Business Development, KPIs, Organizational Balance.

Reimagining Futures: Climate Leadership and Climate Justice in Bijal Vachharajani's *A Cloud Called Bhura* and *Savi* and *The Memory Keeper*

SANGEETHA C S, Research Scholar, Department of English, Vimala College (Autonomous), Kerala & REENU GEORGE, Assistant Professor and Research Guide, Department of English, Vimala College (Autonomous), Kerala, India

Abstract:

Climate change communication has largely been shaped by scientific reports, policy documents, institutional assessments, and media coverage that privilege data and urgency, yet often remain abstract and overwhelming to younger generations. The accelerating climate crisis has generated new literary imaginaries that seek to grapple with questions of survival, justice, and intergenerational responsibility. Children's literature, in particular, has emerged as a powerful space where ecological anxieties are translated into narratives of hope, resilience, and activism. Bijal Vachharajani's novels *A Cloud Called Bhura* (2019) and *Savi and the Memory Keeper* (2022) represent this turn towards climate fiction (cli-fi) for young readers in India. The proposed study examines how the two texts reimagine climate leadership and climate justice through the lens of children's agency. The novels transcend the depiction of children as victims of ecological collapse, instead foreground them as ethical leaders whose visions are central to shaping sustainable futures.

Keywords: Climate Change Communication, Children's Literature, Children's Rights, Climate Leadership, Intergenerational Ethics.

Narrative, Mortality, and the Ethics of Care: Reimagining Medicine through Paul Kalanithi's *When Breath Becomes Air*

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Abstract:

Paul Kalanithi's memoir *When Breath Becomes Air* offers a powerful site for exploring the convergence of medical humanities and bioethical imagination. Written from the dual vantage point of neurosurgeon and terminally ill patient, the text transforms a personal confrontation with mortality into a meditation on the meaning of life, death, and medical practice itself. The medical humanities framework is evident in Kalanithi's integration of literature, philosophy, and narrative: he draws on his background in the humanities to render illness as an existential disruption rather than a mere biomedical event. His writing exemplifies the power of narrative medicine in cultivating empathy, humanistic reflection, and an expanded understanding of patient experience. At the same time, the memoir functions as an exercise in bioethical imagination, pushing readers to envision the ethical dimensions of clinical practice as lived dilemmas. Kalanithi's story engages pressing questions: How should physicians approach end-of-life care when cure is no longer possible? What does it mean to choose between extending life and preserving dignity? How do personal relationships, such as the decision to have a child in the face of terminal illness, reshape conventional ethical reasoning? By inhabiting both sides of the doctor-patient divide, Kalanithi reveals the limits of medicine as a purely technical discipline and underscores the need for moral imagination in clinical encounters. This paper argues that *When Breath Becomes Air* exemplifies how medical humanities can expand bioethical imagination by grounding ethical reflection in narrative and lived experience. Kalanithi's memoir urges clinicians, caregivers, and readers to view medicine not merely as life-saving science but as the compassionate art of accompanying humanity through suffering, care, and mortality.



Keywords: Medical Humanities, Bioethical Imagination, Ethics of care, Narrative Medicine, Mortality.

Sacred Selves: Spirituality and the Search for Identity from Donne to Oliver

Dr. ALKA DUTT, Assistant Professor, Amity University, Haryana, India

Abstract:

This paper discusses works of John Donne, R.S. Thomas and Mary Oliver from different literary ages and different cultural settings in order to understand how these exceptional minds employed spirituality as fine filter to examine human identity and its meaning. Their poetry may differ in forms and theological systems, but this doesn't stop them from their struggles in trying to understand the divine. They constantly strive to understand what being a human is all about in this complicated and splintered world.

John Donne, works within metaphysical tradition, sensual imagery and passionate religious zeal combine together to create 'Self' that divides itself between flesh infused with desire and spiritual transcendence. Donne's poetry captures tension of Reformation era where there is fear accompanied by longing to become one with God. His poems describe fractured identities that are still redeemable through lord's benevolence.

R.S. Thomas, a Welsh Anglican priest, a modern poet, has austere and doubtful approach towards spirituality. God is basically absent in his vision. But, this absence deepens human quest for a meaning. For this poet, identity is formed in space that is found between divine silence and persistent faith, this dialectic mirrors the existential tensions of modern belief.

Mary Oliver provides spirituality that looks for the sacred in nature and mundane everyday life. Her poetry intimates that identities are formed not through dogmatic faith but through awareness and awe. There is close observation of nature in her poems where she finds a spiritual ecology in which human purpose is caught up with compassion, wonder, and belonging.

Selected poems convey changing answers in pursuit of spirituality. Poetry with Donne's dogmatic struggle, Thomas's spiritual agnosticism and Oliver's worldly mysticism talk about spirituality as an ongoing poetic instrument that describes human identity as a process that unfolds under historical influence, individual uncertainty, and the never ending quest for meaning.

Keywords: Spirituality, Mysticism, Identities, Ecology, Metaphysical.

Entwined Ecologies: Dalit and Indigenous Visions of Land, Resistance, and Hope in Devi, Byapari, and Murugan

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Abstract:

This paper examines the interconnected visions of land, resistance, and hope in Mahasweta Devi's Pterodactyl, Puran Sahay, and Pirtha, Manoranjan Byapari's Interrogating My Chandal Life, and Perumal Murugan's Rising Heat, through an eco-postcolonial and Dalit/indigenous perspective. These texts portray land as a site of ecological and social marginalization for Dalit



and indigenous communities, shaped by caste, colonial legacies, and environmental exploitation. Devi's narrative uses the pterodactyl as a symbol of indigenous loss and resistance against state-driven displacement. Byapari's autobiography reflects on Dalit struggles in refugee camps, framing land as a space of caste-based exclusion and autobiographical agency. Murugan's *Rising Heat* explores rural precarity, linking caste oppression to environmental degradation and community resilience. By integrating eco-postcolonial theory with Dalit and indigenous perspectives, this study reveals how these authors challenge hegemonic structures, reimagine ecological belonging, and foreground subaltern hope. A comparative analysis highlights shared and distinct narratives of land as both oppression and liberation, contributing to discourses on environmental justice and subaltern agency in Indian literature.

Keywords: Eco-postcolonialism, Dalit literature, Indigenous resistance, Land marginalization, Environmental justice.

The Anthropocene as Fable: Examining the Cultural Roots of Environmental Collapse in Amitav Ghosh's *The Living Mountain*

Dr. MONIKA, Assistant Professor, M. S. J. Govt. P. G. College, Bharatpur, Rajasthan, India

Abstract:

This paper examines Amitav Ghosh's novella, *The Living Mountain*, as a critical intervention in the cultural discourse surrounding the Anthropocene. Drawing on Ghosh's own arguments in *The Great Derangement* that the climate crisis is a "crisis of culture, and thus of the imagination," this study analyses how the fable serves as a powerful medium to articulate the environmental and social consequences of a flawed worldview. The research argues that the story's allegory of the "Anthropoi" and their extractive relationship with the mountain exposes the cultural narratives—rooted in capitalism, colonialism, and human exceptionalism—that have propelled planetary destruction. Unlike a traditional novel, the fable form allows Ghosh to bypass the imaginative limitations he critiques, making the abstract scale of the climate crisis tangible and a moral imperative. By contrasting the Anthropoi's dominant, "conquering" story with the indigenous people's reciprocal narrative, the paper explores how different cultural perspectives shape our relationship with the non-human world. Ultimately, the paper concludes that Ghosh's fable is not merely a critique but a call for a fundamental shift in our collective cultural imagination, advocating for a return to narratives that foster reverence and interconnectedness rather than exploitation. This paper suggests that Ghosh's fable gestures toward a return to folk and indigenous narrative traditions, which embody reciprocal and reverential ways of living with nature, offering an alternative to the exploitative myths of modernity.

Keywords: Anthropocene, Fable, Cultural Studies, Ecocriticism, Environmental Humanities, Narrative.

Interrogating the Ethics of Possibility in Jayant Narlikar's *The Return of Vaman*: A Science Fiction Study

CHANDAN SAHOO, Research Scholar, Ravenshaw University, Cuttack, Odisha

Abstract:

The question of ethics has long been a recurring theme in science fiction. As science fiction is speculative in nature, it explores futuristic societies and advanced scientific inventions. We observe that, in this era of scientific advancements, the human condition has undergone significant changes. We are more dependent on technology, robots and AI. Jayant V. Narlikar's well-acclaimed science fiction novel *The Return of Vaman* (1989) blends science, mythology



and ethics. The novel explores the theme of technological consequences and the potential impact of advanced technology. The story can be categorised as “scientifiction”(Gernsback), which means a charming romance intermingled with scientific fact and prophetic vision. Narlikar’s science fiction frequently tries to find “what life would be.”(Frye) ‘Vaman’ is the robot who has evil plans for the human race, but fails to do so in the nick of time. The paper explores the looming questions of morality and ethics in the realm of scientific experiments and invention. It is obvious that we can’t stop the technological evolution, but, in the meantime, one must keep in mind the ethics of science; otherwise, fatal consequences may arise for human civilisation. In the writer’s language, science fiction is a “futuristic tale may alert the reader against possible dangers in future.” So, it is necessary for society to know what “Novum” science is. When pure science is very much a practical base and highly ambitious in nature, science fiction plays the role of understanding science. It simultaneously raises the question “what if” on its philosophical level.

Keywords: Science Fiction, Speculative, Scientifiction, Futuristic, Novum.

Power, Surveillance, and the Docile Body in Roma Tearne’s *The Swimmer*

GOKILA S, Research Scholar, Department of English, Periyar University, Salem, Tamil Nadu & Dr. S. BOOPATHI, Assistant Professor, Department of English, Periyar University, Salem, Tamil Nadu, India

Abstract:

The asylum seekers’ lives are controlled by the host country and their bodies and movements are monitored in a way that limits their freedom. Roma Tearne’s novel *The Swimmer* explores how monitoring and wrong judgement can cause profound suffering for asylum seekers. The novel tells the story of Ben, an illegal immigrant who is suspected by the police of being a Pakistani terrorist. This false suspicion, created by repressive authority, leads to his tragic death. The novel highlights how host countries expect asylum seekers to accept injustice without question because the asylum seekers are always seen as “others”. This paper studies *The Swimmer* through Michel Foucault’s theory of Power, Surveillance, and the Docile Body. The paper also explores how host countries use power to control and silence marginalised people. By applying Foucault’s theory, the study also examines the impact of wrong observation and its harmful effects on asylum seekers’ lives. *The Swimmer* reveals the dangers of state power when used against vulnerable groups.

Keywords: Repressive power, State surveillance, Docile mind, Illegal immigrant, Roma Tearne, *The Swimmer*.

Rethinking Humanity’s Place in the Anthropocene: A critical analysis of Ridley Scott’s *The Martian* from an Interdisciplinary Perspective

ARTHI G, Research Scholar, B. S. Abdur Rahman Crescent Institute of Science and Technology & Dr. T. MANGAIYARKARASI, Assistant Professor, B. S. Abdur Rahman Crescent Institute of Science and Technology, India

Abstract:

This paper situates Ridley Scott’s *The Martian* (2015) within the discourse of eco-cinema and the environmental imagination, reimagining humanity’s place in planetary futures. The film foregrounds the dependence of human life on fragile ecological systems, dramatizing how environmental limits can generate new forms of resilience and ethical reflection. Rather than approaching the narrative as a space adventure, this study interprets it as a meditation on survival through ecological adaptation and scientific creativity. Guided by ecocritical frameworks, particularly Timothy Morton’s concept of hyperobjects, the Martian landscape is



interpreted as a metaphor for climate change and ecological collapse, revealing both the deep interconnectedness of ecological systems and the immense scales at which environmental impacts unfold.

Adopting an interdisciplinary perspective, the paper draws on ecocriticism and film studies to argue that *The Martian* exemplifies how cinema can reframe planetary crises. The global collaboration depicted in the rescue mission symbolizes the necessity of collective responsibility, while the visualization of cultivating life in an inhospitable environment underscores the urgency of sustainability. In doing so, it offers a framework for imagining alternative ecological futures where technology and environmental consciousness must work together.

By positioning *The Martian* as eco-cinema, the paper highlights how film can extend environmental imagination beyond Earth, compelling audiences to rethink humanity's place in planetary systems. This approach contributes to broader debates on how art and media engage with ecological crisis, making visible the ethical and imaginative dimensions of survival in the Anthropocene.

Keywords: Eco-cinema, Ecocriticism, Environmental Imagination, Sustainability, Planetary Futures.

Dynamics of the Western Gaze and Resistance in Gurnah's *Pilgrims Way*

**SANNA ASHRAF MIRZA, Assistant Professor, Shri Mata Vaishno Devi University,
Katra, J&K, India**

Abstract:

Throughout history, African writers have constantly addressed the issues faced by migrants in the west. There are Numerous challenges, such as poverty, racism, trauma, violence, identity struggle, inferiority, and nostalgia, which have been and are still faced by African migrants in the West. Abdulrazak Gurnah's *Pilgrims Way* (1988) stands as a critical intervention in African diasporic literature, exploring the complex realities of migration from the Global South to the West. Through the lens of Daud, a Tanzanian Muslim protagonist navigating postcolonial England, the novel meticulously documents the multifaceted hardships endured by African migrants—including racism, economic marginalisation, psychological trauma, cultural alienation, and the corrosive weight of nostalgia. This paper employs Edward Said's framework of Orientalism to dissect how British society perpetuates colonial power systems by constructing Daud as the racialised, inferior "Other". The pervasive Western Gaze scrutinizes, stereotypes, and dehumanises him, reducing his identity to exoticised or threatening tropes. Institutional discrimination and everyday microaggressions become tools of exclusion, reinforcing Daud's social invisibility and imperial hierarchies. Crucially, the novel subverts this dynamic: Daud's sharp internal monologue, biting sarcasm, and critical observation of English society constitute acts of resistance, subtly inverting the gaze and exposing the absurdity and prejudice embedded in the Occidental worldview. *Pilgrims Way* thus emerges not only as a poignant narrative of migrant suffering but also as a critical study of Orientalist rhetoric, revealing how the Western Gaze sustains inequality while simultaneously affirming the migrant's agency in resisting it.

Keywords: Postcolonialism, Western Gaze, Resistance, Migrant, Other, Oriental and Occidental.

Manoeuvring Through a World in Ruins as a Person With Disabilities: A Study of Select Stories From Rebuilding Tomorrow

ERICA FLORENCE MACHADO T, Research Scholar, Department of English, Ethiraj College for Women (Affiliated to the University of Madras), India & **Dr. RAMANA DEVIKA**, Assistant Professor, Department of English, Ethiraj College for Women (Affiliated to the University of Madras), India

Abstract:

Regarded as the largest minority group, with over 10% of the world's population, disabled individuals have long been silenced and marginalised. The collective effort of these individuals to voice out for their rights resulted in the Disability Civil Rights Movement, which gained momentum in the late twentieth century, marking a shift in the way people with disabilities were perceived and treated across countries. Taking on the ideologies of the movement emerged literary disability studies, a field of study aimed at authentic representations of disability and disabled individuals in literature. There has been a significant increase in disability representation in contemporary literature since, but these individuals are often sidelined in apocalyptic and post-apocalyptic fiction, as the narrative primarily depicts disability either as a burden or as a weakness to be overcome. Breaking free from these traditional tropes is *Rebuilding Tomorrow*, a groundbreaking short story anthology in this genre, featuring protagonists with varied disabilities facing a world that has been severely devastated. Published in 2020 and written by authors with disabilities, these characters power through the odds of survival. Embracing their true self, they begin building communities. By analysing particular stories from the anthology, this paper aims to explore the realistic portrayal of disabled characters and their experience of living in the post-apocalyptic world. Challenging existing stereotypes of pity and supercrip, the paper highlights the humanising representation of disabled individuals and examines how disability is never a barrier but a distinct way of navigating through life.

Keywords: Speculative fiction, Apocalypse, Disability representation, Resilience, Communal living.

Narrating Self: A study of Activism and Politics of Identity in Select Transgender Narrative

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Abstract:

This research undertakes a comparative study of two trans life narratives *The Truth About Me: A Hijra Life Story* (2010) by A Revathi and *Me Laxmi Me Hijra* (2015) by Laxmi Narayan Tripathi to examine how activism functions as a vital tool for the assertion and consolidation of gender identity. Moving beyond the conventional understanding of activism as purely political or social, the paper argues that activism operates simultaneously as a mode of personal self-fashioning and collective resistance. Drawing upon these select narratives this study explores how trans authors articulate their journeys from marginalization to visibility, where activism emerges as an indispensable strategy for identity formation. Through a close reading of selected texts, the paper aims to highlight how activism allows trans authors to negotiate stigma, reclaim their bodies, and forge alternative spaces. Employing frameworks from gender and identity studies, this research foregrounds the idea that identity for transgender individuals is never static but an ongoing process, shaped through activism, narration, and public engagement. By comparing these two narratives, this particular study demonstrates how the act of "speaking out" becomes both a personal and collective act of survival, resistance, and

recognition. Ultimately, the paper suggests that activism is not merely an external tool of protest but also an intimate means of becoming and belonging.

Keywords: Activism, Agency, Identity, Marginalization, Resistance, Transgender.

Rooted Futures: Posthuman Ethics and Vegetal Embodiment in Rhett Davis's *Arborescence*

PRATYUSA MAHAPATRA, Research Scholar, Kalinga Institute of Industrial Technology (KIIT) Deemed to be University, India

Abstract:

Rhett Davis's *Arborescence* (2025) offers a striking posthuman reimagining of the climate crisis through the literal metamorphosis of human beings into trees. Set in a near-future Australia marked by ecological collapse, the novel dissolves the boundaries between human and vegetal life, enacting a radical symbiosis that challenges entrenched anthropocentric hierarchies. This paper examines how *Arborescence* mobilizes posthuman theory to articulate an ethics of interdependence, where identity is no longer tethered solely to human subjectivity but emerges within a multispecies continuum.

Through the bodily transformation of its characters, Davis literalizes the often-metaphorical "rootedness" of environmental belonging. The narrative destabilizes linear temporality—aligning human experience with the slow, cyclical rhythms of arboreal life—and reframes survival not as human dominance over nature, but as co-evolution within ecological systems. In doing so, *Arborescence* extends the possibilities of climate fiction beyond the register of loss and catastrophe, offering instead a vision of embodied adaptation and mutual flourishing.

Drawing on contemporary posthumanist frameworks from scholars such as Rosi Braidotti and Timothy Morton, this paper situates *Arborescence* within a growing body of speculative literature that rejects human exceptionalism. It argues that Davis's work disrupts the binary of human versus nonhuman by presenting vegetal embodiment not as extinction or erasure, but as transformation—a mode of survival that dissolves the Cartesian divide between mind and matter.

Ultimately, *Arborescence* exemplifies how climate fiction can serve as both a philosophical thought experiment and an affective call to reconceive kinship, agency, and time. By merging the human with the vegetal, the novel invites readers to imagine a posthuman future in which the climate crisis catalyzes not only ecological devastation but also the possibility of radical, life-affirming interconnectedness.

Keywords: Arborescence, Posthumanism, Vegetal Embodiment, Multispecies Ethics, Ecological Temporality.

Temporality, Trauma, and Identity in Manav Kaul's *Under the Night Jasmine*

SOUMYDEEP GHAROI, Research Scholar, Department of English, Hemvati Bahuguna Nandan Garhwal University, India & DR. ARUSHI UNİYAL, Assistant Professor, Department of English, Hemvati Bahuguna Nandan Garhwal University, Srinagar, India

Abstract:

Set during the COVID-19 pandemic, Manav Kaul's *Under the Night Jasmine* should occupy a prominent position in contemporary crisis literature. The novel employs the global pandemic as a lens to illustrate the disintegration of daily routines, emotional isolation, and the process of constructing meaning amidst chaos. It delves into the response of imagination to collective emergencies, employing magical realism, self-reflections, and scattered reminiscences. The narrative subsequently fractures conventional temporal experience and challenges conventional storytelling structures. The novel's fragmented narrative structure oscillates between stream-of-consciousness, which incorporates visions from the past. This structure subsequently suggests the collapse of linear temporal experience, transforming chronos into transformative moments, kairos. The protagonist experiences an anomalous sleep-wake pattern, recurring nightmares, and the indistinction between memories, fiction, and real-time events. This creates "temporal gaps" where meaning becomes indeterminate. Kaul's work consistently raises existential questions about the nature of existence in this absurd world and the process of creating amidst absurdity and suffering. He endeavors to construct identity while exploring themes of displacement, guilt, and trauma. This paper examines how Kaul's work contextualizes the fundamental relationship between temporality, trauma, and identity formation during moments of crisis. The study aims to demonstrate how Kaul's writing destabilizes conventional storytelling to reflect the intricate nature of trauma while confronting extreme situations that challenge the foundations of meaning, identity, and social order.

Keywords: Crisis Literature, Temporality, Pandemic Narratives, Contemporary Indian Fiction, Identity Formation.

Navigating Role of AI on Intellectual Property Rights in the Legal Landscape

KUNAL SOBTI, Student, National Law University, Tripura, India

Abstract:

The influence of artificial intelligence (AI) on intellectual property rights (IPRs) has become a prominent issue within the legal framework in the modern technological world. The paper will try to examine the legal viewpoint regarding the relationship between AI and IPRs, with a particular emphasis on patents, copyrights, trademarks, and trade secrets. Furthermore, it will try to investigate the dual function of AI in both exploiting and safeguarding trade secrets, as well as the AI-enhanced tools utilized for IPR enforcement. Achieving an appropriate equilibrium between encouraging AI innovation and protecting the rights of creators will be essential for developing a solid framework to navigate the continuously changing dynamics between AI and IPRs. The paper will try to delve into the legal perspective on Intellectual Property Rights (IPRs) and their significant influence on innovation, creativity, and economic development. IPRs, which encompass patents, copyrights, trademarks, and trade secrets, are crucial in motivating individuals and businesses to engage in research and development, leading to technological progress and a competitive marketplace. By granting temporary monopolies to innovators, IPRs incentivize the creation of new ideas and safeguard the rights of creators, nurturing a dynamic environment for creativity and invention. Nevertheless, the article will also tackle the challenges of finding a balance between the interests of innovators

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and the wider society, ensuring access to knowledge and fostering fair competition. Through a thorough analysis of the economic dimension of intellectual property rights (IPRs), this article will highlight their significant influence on the development of contemporary economies and the encouragement of an innovative future.

Keywords: Artificial Intelligence, Intellectual Property Rights, Innovation, Patents, Copyright, Creativity.

The Role of Memory and History in Dystopian Control: *Nineteen Eighty-Four* By George Orwell (1949)

RAMPREET KAUR, Research Scholar, Department of English and Communication Studies, Eternal University & DR AMBIKA SHARMA, Assistant Professor & HOD, Department of English and Communication Studies, Eternal University, India

Abstract:

In the novel *Nineteen Eighty-Four*, written by George Orwell, the author paints a terrifying vision of authoritarian control that is mostly accomplished through the systematic manipulation of memory and history. Within the scope of this research paper, we shall analyse the ways by which the Party maintains its hegemonic position by asserting total authority over historic events. The administration's goal is to eradicate objective truth by controlling all records, narratives, and even individual recollections. This will allow the regime to transform reality into a pliable construct that can be manipulated to meet its immediate political goals. The examination will concentrate on the role that the Ministry of Truth plays as the ideological engine of Oceania, as well as the core doctrine that it upholds, which is 'Who controls the past controls the future: who controls the present controls the past.' The purpose to this study is to show that the persistent rewriting of history by the Party is not only propaganda but rather an ontological weapon specifically designed to isolate individuals, eliminate opposition, and ensure that power is maintained indefinitely. The Party removes the basis for critical thought by separating citizens from a stable historical continuum. This makes it theoretically impossible for citizens to rebel against the Party. The purpose of this study is to investigate the close connection that exists between personal memory and political resistance by doing a detailed reading of Winston Smith's job as an editor and his fruitless efforts to preserve evidence of the true past.

Keywords: Dystopian Control, Historical Revisionism, Memory, Totalitarianism, Cultural Memory, Power.

Ethical and Literary Considerations of COVID Crisis Narration in Vinod Kapri's *1232 km*

GAZALA F. ANSARI, Research Scholar, Central University of Jharkhand, India

Abstract:

The field of storytelling and narration is multifaceted and evolving, revealing new features and aspects through engagement of narrative theory with other theoretical frameworks. Vinod Kapri's *1232 km: The Long Journey Home* is described as a non-fictional novel by the author as it follows the lives of seven men set out on a long journey of seven days and seven nights on bicycle to reach the place they called home. People like these seven men fit Gramsci's definition of the subaltern who raise their voices but are not heard. This paper explores the tug-war between ethical representation in narratives concerning marginalized communities and

appropriation of their struggle from a dominant perspective, particularly within the context of the COVID-19 migrant crisis in India.

This analysis delves into how Kapri navigates the complex terrain of representation, scrutinizing whether his narrative effectively amplifies the voices of the vulnerable or inadvertently reifies existing power structures by portraying their struggles through a potentially appropriative lens. The paper refers to Gramsci and Spivak's subaltern studies to establish the position of the characters, Marxist perspectives to highlight the marginality of the characters in the text, and literary trauma theory to analyze the dire impact of the COVID crisis on their lives. This framework provides a robust structure to examine the profound socio-economic and psychological impact of the pandemic on one of the most vulnerable populations during the crisis. Furthermore, by examining the narration of the text, this paper evaluates how ethical considerations are balanced against the literary and historical demands of crafting a compelling and authentic account of human suffering and resilience.

Keywords: COVID-19, Ethical Representation, Migrant Crisis, Subaltern Studies, Marxism, Trauma Theory.

Caste, Consent, and the Ethics of Storytelling: Dalit Students and the Right to Narrate

**SRISTI KUMAIN, Research Scholar, Graphic Era (Deemed to be University),
Dehradun, Uttarakhand, India**

Abstract:

The politics of representation has long been central to the academic discourse around caste in India. The experiences and struggles of Dalit students in Indian higher education system are frequently documented in policy documents, media reports, as well as fictional and non-fictional narratives. What remains outside the mainstream narrative is the question of who gets to tell these stories and what are the terms of consent under which they are being told? The present study explores the ethics of storytelling by highlighting Dalit students' right to narrate their own stories and experiences of aspiration, exclusion, and resistance within academic spaces.

The paper examines the ways in which caste operates not only through structural and systemic barriers but also through narrative control by drawing on Gayatri Chakravorty Spivak's question- Can the subaltern speak? The narratives of Dalit students and their digital testimonies highlight that when their stories are appropriated by dominant-caste voices in media and academia, authorship and consent often gets compromised. It uses Pierre Bourdieu's framework of habitus, and Surya Simon's concept of caste performativity to establish Dalit storytelling as an act of resistance, as well as a claim to epistemic justice.

The paper argues that any imagination of the future of Indian higher education must commence with ethical storytelling practices that center Dalit narratives in their own voices. In present times, digital platforms offer new ways to Dalit students to reclaim their agency, create solidarities and, disrupt silencing and exclusion.

Finally, the paper asserts that the ethics of storytelling is central to the politics of caste, and it is necessary to acknowledge narrative as a site of both exclusion and possibility, for an imagination of a truly inclusive future for Indian higher education.

Keywords: Ethics, Storytelling, Caste, Indian higher education, Resistance.

From Silence to Scream: Breaking the Cycle of Oppression in Meena Kandasamy's *When I Hit You Or, a Portrait of the Writer as a Young Wife*

Dr. KASISH, Assistant Professor, Juhari Devi Girls' P.G. College, Kanpur, India

Abstract:

Meena Kandasamy's *When I Hit You Or, a Portrait of the Writer as a Young Wife* is a harrowing and powerful narrative of a woman's descent into and eventual escape from an abusive marriage. This paper explores how Kandasamy constructs a literary journey from enforced silence to radical self-expression, portraying the protagonist's transformation from victim to survivor. Drawing on trauma theory, feminist criticism, and postcolonial frameworks, the study investigates how language, voice, and storytelling become tools of both resistance and recovery.

The novel presents silence not as passivity, but as an imposed condition within a patriarchal structure that weaponizes love, tradition, and ideology. As the protagonist begins to reclaim her voice through writing, her scream becomes symbolic not just of pain, but of defiance, truth, and liberation. This paper argues that *When I Hit You* is not only a personal narrative of domestic violence, but also a collective call to break cycles of gendered oppression, particularly within Indian cultural and social contexts. By fusing autobiography with fiction, art with activism, Kandasamy redefines trauma writing as a form of feminist revolt.

Keywords: Domestic Violence, Trauma Theory, Patriarchy, Gendered Oppression, Resistance and Recovery.

Law as Speculative Narrative: Reading India's Labour Codes as Futures of Neoliberal Governance

Dr. LAKSHMI SUKUMAR, Associate Professor, Institute of English, University of Kerala & NAYANA M PRADEEP, Research Scholar, Institute of English, University of Kerala, India

Abstract:

Legal Humanities has foregrounded the idea that laws are not merely neutral, technocratic instruments but cultural narratives deeply embedded in ideological, political, and temporal frameworks. Moving beyond the positivist view of law as the articulation of timeless truths, this paper conceives of law as a speculative narrative that operates simultaneously across past, present, and future. As Amitav Ghosh (2016) and Donna Haraway (2016) remind us, the crises of our time demand attention not only to material infrastructures but also to the stories through which futures are imagined and legitimized. In this sense, laws can be read as future-oriented fictions that script socialities by authorizing certain forms of life while foreclosing others.

This paper interrogates the four Indian labour codes introduced between 2019 and 2020 as political stories of futurity that inscribe the ideological imperatives of neoliberal governance into the cultural text of law. Drawing on narrative theory, Critical Legal Studies, and speculative approaches to temporality, it examines how these codes function as instruments of worldmaking: they consolidate labour relations, redistribute precarity, and reimagine the social contract under the sign of capital. By framing law as a speculative narrative, the paper highlights the intersections of law, ideology, and sustainability, arguing that legislative imaginaries are critical sites where the ethics and possibilities of collective futures are negotiated.

Keywords: Labour Codes, Neoliberalism, Speculative Futures, Political Economy, Sustainability.

Memory, Agency, and Decision-Making: Women's Role in Reconstructing Society after Cataclysmic Collapse

SANGRAM DORA, Research Scholar, Ravenshaw University, Cuttack, Odisha, India

Abstract:

Post-apocalyptic worlds often struggle on the terrains of reconstructing themselves. It has been keenly observed that there is a constant indecisiveness, a mental barrier, which acts as a hindrance in the process of making choices. Furthermore, this situation aggravates and raises the question whether to rebuild the world using the remnants of post-cataclysmic events or to shape a new world by relying on the knowledge and memories of the pre-catastrophic era. In accordance with the aforementioned, in a shattered world where all strings are slackened, identities are often seen to be negotiated. In other words, the pre-assigned roles set up by socio-cultural institutions are refuted for survival, thus leading women and their experiences to play a pivotal role in the process of re-establishment of society in a post-apocalyptic world. The dependency on women's skills for gathering the essentials and the tactics that they deploy to meet the ends is germane for existence. Moreover, the post-catastrophic grounds provide an edge for women to enjoy the free will to express their ways of dealing with crucial circumstances. The 'female memory' acts as a cornerstone within the post-apocalyptic settings. The revival of their memories for instant decision-making and nurturing and nourishing the subjects plays a crucial role for generating healthy relationships and mutual survivorship. Thus, this article aims to provide a cohesive integrity of female memory, agency, and their decision-making strategies, which are significant themes in post-apocalyptic scenarios.

Keywords: Female memory, Female agency, Decision-making, Post-apocalyptic literature, Societal reconstruction

Gothic Futurities: Climate, Capital and the Future of food

AIENLA A, Independent Researcher, Former MPhil Scholar, University of Delhi, India

Abstract:

This paper explores the use of a Gothic mode in contemporary science fiction to grapple with the terrifying realities of the global food system and climate change. It analyses two contrasting literary responses. Paolo Bacigalupi's "The Windup Girl" depicts a future where powerful agribusiness monopolies, termed "calorie companies," exert biopolitical control through patented seeds and genetic manipulation, creating a world haunted by biological collapse and corporate domination. In opposition, Vandana Singh's "A Handful of Rice" focuses on intimate resistance, framing the cultivation of indigenous red rice as an act of cultural memory and ecological defiance against industrial homogenisation. Together, these works demonstrate how the Gothic imagination articulates the scale of corporate power in our food futures while also illuminating the persistent, place-based practices of belonging and survival that challenge it. Ultimately, this literary mode reveals the social and emotional weight of impending food futures.

Keywords: Gothic, Science Fiction, Biopolitical, Corporate Food Regime, Ecology.

Between Borders and Dreams: Migration and the Struggle for Belonging in Imbolo Mbue's *Behold the Dreamers*

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Abstract:

Imbolo Mbue's *Behold the Dreamers* powerfully engages with questions of migration, borders, and belonging by narrating the experiences of Jende and Neni Jonga, a Cameroonian couple striving to establish a life in the United States. Their pursuit of the American Dream reflects the broader aspirations of many migrants who view mobility as a pathway to security, opportunity, and dignity. However, the novel situates their journey within the turbulent climate of the 2008 financial crisis, exposing the precarious nature of immigrant life when global economic forces intersect with restrictive immigration systems. The legal uncertainties surrounding Jende's residency, the social and cultural borders that separate the Jongas from mainstream American society, and the pressures of class hierarchies all highlight the fragile foundation upon which their hopes rest.

This paper argues that Mbue's narrative complicates the conventional idea of belonging by showing it as a shifting and often elusive condition rather than a permanent achievement. Belonging is shaped not only by physical location or legal recognition but also by emotional ties, cultural negotiations, and the weight of memory. The novel emphasizes that home is never singular; it is simultaneously rooted in the country of origin and redefined in the host land. By foregrounding these intersecting struggles, *Behold the Dreamers* dismantles simplified views of migration and reveals how borders operate both materially and symbolically to shape migrant lives. Ultimately, the text underscores resilience, compromise, and the ongoing search for identity as central to the immigrant condition in a globalized world.

Keywords: Borders, Migration, Belonging, American Dream, Identity.

Environmental Justice and Amitav Ghosh's Anthropocene Narratives

Dr. KRISHA DAS, Assistant Professor, Handique Girls' College, Guwahati, Assam, India

Abstract:

This paper intends to examine the intersection of environmental justice and climate fiction, positioning Amitav Ghosh's novels as a critical corrective to the genre's predominantly Global North-centric narratives. While much of climate fiction focuses on dystopian futures and technological solutions, it often overlooks the inequitable distribution of climate change's impacts. This paper argues that Ghosh's work, particularly *Gun Island* and *The Living Mountain*, powerfully enacts the principles of environmental justice. Drawing on Rob Nixon's concept of "slow violence," the paper analyzes how Ghosh's narratives give voice to the marginalized communities and non-human entities that bear the brunt of incremental and often invisible environmental devastation.

The paper first establishes the theoretical framework of environmental justice, which reframes climate change as a social, racial, and postcolonial issue. It then explores Ghosh's critique in *The Great Derangement*, where he challenges the modern novel's structural limitations in representing collective and non-human experiences and examines his two fictional works *Gun Island* and *The Living Mountain*. The paper posits that Ghosh's fiction is a direct response to this "derangement of form," creating a narrative style that can effectively portray environmental injustice.



It analyzes how Gun Island globalizes this narrative, connecting the “slow violence” in the Global South to the histories of colonialism and capitalism in the Global North. By weaving in indigenous epistemologies and mythologies, such as the legends of Bon Bibi and Manasa Devi, Ghosh not only critiques the anthropocentric worldview but also champions a more just and sustainable human-non-human relationship. The Living Mountain often argued as a fable for our times unfolds as a cautionary tale against the dual forces of colonialism and capitalism, both rooted in a history of exploitation.

In conclusion, the paper asserts that Amitav Ghosh does more than simply write about environmental injustice; he forges a narrative form that actively enacts it. By centering subaltern voices, challenging colonial legacies, and expanding the scope of justice to include the non-human, his work provides an ethically and imaginatively compelling model for the future of climate fiction.

Keywords: Amitav Ghosh, Environmental Justice, Climate Fiction, Gun Island, Anthropocene.

The Genius Loci in Bengal: An Eco-Critical Reading of the Uncanny in Selected Stories from Bibhutibhushan Bandyopadhyay’s *Taranath Tantrik and Other Stories*

SOURAV SINGHA, Independent Researcher, Vidyasagar University, India & SUMIT MISHRA, Assistant Professor, Department of English, Government Post Graduate College, India

Abstract:

Bibhutibhushan Bandyopadhyay (1894-1950), is one of the foundational figures of modern Bengali literature, is widely celebrated for his profound ecological consciousness, which expressed in one of his pastoral masterpieces, *Aranyak*. His supernatural tales have been appreciated for their atmospheric horror; but also unexamined through the theoretical lens of eco-criticism. This paper is going to argue that Bandyopadhyay’s supernatural fiction is not merely a group of supernatural stories but an exploration of the pantheistic worldview of the uncanny as it derives from the natural world itself. Applying an eco-critical framework, this paper suggests that the landscapes in these narrative functions are not merely works as a passive environment but as an active agent of the supernatural. Through a close reading of the key stories from the collection *Taranath Tantrik & Other Tales* (2022), specifically “Arrack,” “Maya,” and “The House of His Foremothers,” we will analyse the obscuring boundary between the traditional ghost and the genius loci—the spirit of a place. It will be argued that for Bandyopadhyay, the land itself possesses memory, agency, and a moral force that can manifest as a haunting phenomenon, thus offering a unique contribution to the eco-Gothic subgenre and providing a powerful critique of the anthropocentric worldview.

Keywords: Eco-criticism, Genius Loci, Bengali Literature, Eco-Gothic, Supernatural Fiction.

Visualising Belonging and Identity in Contemporary Italy: A Socio-Cultural Reading of Antonio Dikele Distefano’s Netflix Series *Zero* **PARUL PURI, Research Scholar, Department of Germanic and Romance Studies, Faculty of Arts, University of Delhi, India**

Abstract:

In recent years, Italian media has slowly begun to reflect the complex multicultural realities of its society, particularly through the voices and stories of second-generation immigrants. Among the few notable examples is *Zero*, a Netflix web series created by Antonio Dikele



Distefano, an Afro-Italian author whose work often centres on questions of identity, marginality, and belonging. The series tells the story of Omar, a young second-generation Black Italian with an unexpected superpower: invisibility. Zero engages with real socio-cultural dynamics, offering a visual narrative of life in the peripheries of Milan, where multicultural youth confront exclusion, invisibility, and systemic barriers.

This paper aims to explore how Zero visualises the concept of belonging, both as an emotional need and as a political act. Using theoretical frameworks from cultural and postcolonial studies, particularly the works of Stuart Hall and Homi Bhabha—it examines how the series constructs hybrid identities and challenges normative representations of Italianness through its use of visual storytelling. This study analyses how belonging is not only expressed through dialogue and plot but also encoded visually through symbols, colours, and spatial dynamics.

Keywords: Netflix, Zero, Visualising Belonging, Second generation, Afro-Italian.

The Anthropocene as Metacrisis: A Critique of Modernity and Political Modernism

Dr ADAM LOVASZ, Research Scholar, Lu, Dovika National University of Public Service, Thomas Molnar Institute for Advanced Studies & MARK HORVATH, Eszterházy Károly Catholic University, Hungary

Abstract:

The term “Anthropocene” has become a powerful heuristic for understanding the scale of humanity’s impact on the Earth System. However, its full political and philosophical implications are often reduced to a series of discrete ecological challenges. This presentation argues that the Anthropocene is more accurately understood as a metacrisis: a fundamental breakdown of the worldview and political frameworks that created it. Drawing on the work of Clive Hamilton, we contend that this epochal shift is not merely an ecological problem but a crisis of modernity itself.

Political modernism is predicated on a series of assumptions now rendered untenable by the Anthropocene: the linear trajectory of progress, the separation of human society from the biophysical world, and the belief in humanity’s mastery over nature. This ideology of separation and control, which has long been the engine of global development, is revealed by the Anthropocene to be a dangerous fiction. The “metacrisis” is a systemic unraveling of a political order fundamentally unequipped to respond to an active planet - a “defiant Earth” - with non-negotiable biophysical limits.

Instead of despair, this perspective offers an opportunity for radical critique. By exposing the fatal conceit of modernism, the Anthropocene forces us to confront the limitations of our political imaginaries and to recognize the need for a nonmodern future. This presentation will explore the necessary philosophical groundwork for such a critique, outlining how a clear view of the Anthropocene metacrisis can open up new pathways for imagining futures that are not beholden to the failed promises of the past.

Keywords: Anthropocene, Ecology, Modernity, Nonmodern, Posthumanism.

Science Fiction as Method of Interdisciplinary Research

Prof BOYARKINA IREN, Assistant Professor, University of Rome La Sapienza, Rome

Abstract:

As I have observed earlier, the genre of science fiction serves as a kind of scientific laboratory that effectively tests various hypothesis. It also serves as an interdisciplinary research method by using speculative narratives to explore and understand complex human and societal issues.

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Often written by professional scientists, science fiction naturally combines elements from various fields (medical sciences, biotechnologies, new materials physics and engineering, aerospace engineering, etc.), making it a powerful tool to bridge gaps between the humanities, social sciences, and natural sciences. I have already explored the use of science fiction for teaching various subjects at university levels, including military academies. This paper will focus on the role of science fiction in interdisciplinary research.

Keywords: Extrapolation, Conceptual Integration, CMT, Sci-Fi-Sci.

Artificial Intelligence and Posthuman Narratives

Prof BOYARKINA IREN, Assistant Professor, University of Rome La Sapienza, Rome

Abstract:

While some researchers have proposed to interpret narratives that feature AI (and especially generative AI technologies) using three key coordinates such as apocalypse, assistance and transcendence (1), it seems necessary to enrich the proposed taxonomy with the combination of these key terms. The present paper aims at enriching the approach with some additional transitional cases, such as assistance that eventually turns into apocalypse or assistance that ends in transcendence, and finally, apocalypse. The paper analyses the assistance-apocalypse scenario in “AI Amok” (2020) and assistance- transcendence-apocalypse model in *The Giver* (1993), both works start with a utopian desire but lead to dystopian scenario. While artificial intelligence in “AI Amok” started as a promising AI based medical system, it soon made “Tokyoites experience AI in every aspect of their lives whether medical, finance, transportation or their personal and day-to-day interactions.” (2) Also, an omnipresent AI based system in *The Giver* controls daily lives in the community, including also medical sector. For this reason, the paper also offers some insights into aspects of using AI in various fields of medicine, including such issues as ethics, affordability, reliability, etc.

Keywords: AI, Medicine, Surveillance Capitalism, Dystopia.

Singlehood at the Crossroads: Intersectional Pathways to Feminist and Queer Resistance in Times of Crisis and Change

LAKSHYA, Research Scholar, Delhi Technological University, Shahbad Daulatpur, Main Bawana Road, Delhi, India

Abstract:

Single individuals- especially those marginalised by gender, sexuality, caste, age, and other identities- actively disrupt dominant cultural narratives that valorise couplehood and heteronormativity. By choosing lives outside traditional expectations of partnership and family, single people quietly push back against the rules set by patriarchal and heteronormative systems that try to define what love, belonging, and worth should look like. Queer resistance is equally present in the ways single people create and reimagine relationships that transcend traditional binaries and fixed categories, forming networks of care, solidarity, and belonging that are plural and fluid. These moments of social and political crisis often make the challenges faced by single people even harder, but they also inspire influential acts of resistance and hope. In these times, single individuals come together with feminist and queer communities to fight exclusion, regain control over their own lives, and create meaningful change that questions unfair rules and opens up new possibilities for everyone. Ultimately, singlehood—viewed intersectionally—emerges not merely as resistance to isolation but as a generative space where feminist and queer futures are forged: through the reconfiguration of intimacy, kinship, and activism, single people



articulate new possibilities for justice, autonomy, and social transformation in an era of uncertainty and change. This paper delves into singlehood as a profound and multifaceted site of feminist and queer resistance. By applying an intersectional framework, the study reveals how single individuals, especially those marginalised through their gender, sexuality, race, class, and other identities, actively challenge and subvert societal expectations that pressure individuals toward coupling, marriage, and traditional family structures. This research shows how living outside society's usual expectations can be a strong and quiet act of feminist resistance- changing the way we understand love, belonging, and what makes someone truly valued.

Keywords: Intersectional Singlehood, Feminist Resistance, Queer Resistance, Gender and Transformation and Social Crisis and Change.

Double Oppression: Negotiating Caste and Gender in *Karukku* and *Coming Out as Dalit*

Dr NAVDEEP KAUR, Assistant Professor of English, Baba Farid College of Engineering and Technology

Abstract:

This research paper explores the idea of double oppression in Indian context with particular focus on marginalisation of women identity. The comparative study highlights the negotiation of caste and gender intersection in different contexts which make oppressed to resist through their writings. Bama represents the caste and gender discrimination in rural settings but Dutt does the same in urban settings which brings out the reclaim for dignity through writing. Both narratives challenge the feminist discourse where under the caste and gender intersection their voices are marginalised under political movements. The paper explores that their writings assert a strategy for reclaiming, identity, dignity and speech.

Keywords: Identity, Caste, Gender, Intersectionality, Oppression.

To Play or Not to Play: Meta-Theatre and Lockdown Creativity on the Digital Stage of Grand Theft Hamlet

VASUNDHARA SINGH, Research Scholar, Department of English, HNBGU, Srinagar Garhwal, Uttarakhand, India

Abstract:

During the global lockdown of 2020–21, theatre artists were confronted with the absence of physical stages and live audiences, leading to radical experiments with digital media. Among these digital performances, Grand Theft Hamlet (dir. Pinny Grylls & Sam Crane) stands out as one of the most innovative and widely discussed. This documentary follows two actors attempting to stage Shakespeare's Hamlet inside the online world of Grand Theft Auto V. This paper examines Grand Theft Hamlet as a significant work in the evolution of theatrical practices under conditions of crisis, exploring how a violent and chaotic game environment becomes an unlikely stage for one of Shakespeare's most canonical tragedies.

The paper argues that Grand Theft Hamlet operates on two interlinked levels: as an act of meta-theatre, where actors and characters reflect self-consciously on performance, and as a form of lockdown creativity, where digital platforms substitute for traditional theatres. The game-world of Los Santos resonates with Shakespeare's themes of corruption, decay, and existential uncertainty, while also inviting disruptions from online players who blur the line



between audience and participant. The project, therefore, complicates notions of liveness, theatrical space, and the boundaries between “high” and “popular” culture.

By situating *Grand Theft Hamlet* within the broader field of digital Shakespeare adaptations, this paper demonstrates how the constraints of the pandemic gave birth to new hybrid forms of performance that challenge hierarchies of cultural legitimacy. Ultimately, it contends that this adaptation not only reimagines *Hamlet* for the twenty-first century but also invites us to reconsider what it means to “play” Shakespeare in the age of gaming and global digital audiences.

Keywords: *Grand Theft Hamlet*, Digital performance, Meta-theatre, Pandemic theatre, Gaming and literature.

Atmospheres, Wastes, and Cries: Eco-Cinematic Infrastructures in Contemporary Indian Urban Films

UTSAB RAY, Assistant Professor, Brainware University, Barasat, West Bengal, India

Abstract:

This paper interprets the films *All That Breathes* (dir. Shaunak Sen, 2022), *Jhilli / Disposed* (dir. Ishaan Ghose, 2021), and *Eeb Allay Ooo!* (dir. Prateek Vats, 2019) as a triptych of urban eco-cinema where environmental crisis becomes perceptible through strategic representations of atmosphere, waste, and sound. Each film renders what Rob Nixon theorizes as slow violence, damage that is structural, gradual, and diffused in time and space, without resorting to spectacle (Nixon).

In *All That Breathes*, extended takes, hovering macro shots, and non-intrusive diegetic sound transform Delhi’s toxic air into an atmospheric common. Within this atmosphere, the act of caring for birds becomes an emotional infrastructure that joins humans to non-human survival (Berlant; Haraway). Sen’s patient, non-exploitative cultivates the ethics of spectatorship that resists the voyeuristic spectacle of suffering by refraining from striving to capture, rather embracing vulnerability, the act of being exposed (Sontag).

Jhilli constructs a spatial phenomenology of toxicity using grainy handheld textures, low-contrast monochromes, and a shallow depth of field, all centred around Dhapa, a landfill near Kolkata. Waste appears as active matter, not inert backdrop: bodies interface with fermenting heaps, smoke, and leachate in a choreography of labour and exposure that materializes agentic matter (Iovino and Oppermann). The film’s temporalities - accretion, rot, recurrence - recast ruin-time as everyday endurance (Benjamin), while debris economies serve as a paradigm of valuation, sorting, and survival (Appadurai). The result is a form of landfill realism shifts the focus to ethical dimensions: how to look without aestheticizing, and how to denote caste/classed labour without reduction (Sontag).

The “monkey-repeller” precariat of Delhi reveals what we might call sonic governance in *Eeb Allay Ooo!*; the crazed chanting and the use of megaphones and PA systems both regulate and discipline the visibility and audibility of the contested geo-human-animal spaces, which by extension control and order what can be both heard and seen while policing the boundaries of human and animal life. Vats uses visceral layering of sound and the montage in the film, and enacts a form of a redistribution of the sensible (Rancière) in which the bodies of migrants are simultaneously rendered necessary and expendable. At the limit, gig-work precarity meets necropolitics, in framing the mode of governance that decides whose risk counts (Mbembe).

Together, these films disclose an eco-cinematic grammar for South Asian urban ecology: crisis is not an event but lived, uneven temporalities sedimented into air, waste, and sound. By foregrounding multispecies care, toxic materialities, and sonic regulation, the paper thus argues for a mode of environmental film criticism that is attentive to governance, justice, and belonging - an approach that aligns with catastrophe temporalities while refusing aestheticization and policy sloganeering (Higgins; Nixon; Berlant).

Keywords: Slow violence, Infrastructures of feeling, Waste ecologies, Sonic governance, Eco-cinema.

Using AI to Write Fiction: Acceptable or Plagiarism?

Dr SMRUTI SWAROOP, Assistant Professor, University of the People, Pasadena, California

Abstract:

While academia rejects thesis, research papers, and abstracts written using AI, instances of fiction writers using AI to write their works are on the rise. For example, a Chinese professor, Shen Yang, used AI to write fiction and won an award for it. (Chik, 2023) Japanese author Rie Kudon credits ChatGPT for helping her write her award-winning novel. (Chakravarti, 2024) It was observed that Lena MacDonald left an AI-generated sentence in her novel. (Tangerman, 2025) Academic works written using AI are often considered plagiarism, stating that such works should be the writer's own ideas. (Artificial Intelligence) This research paper wonders if this should be true for fiction as well, because, as of now, there are legalities against using AI in fiction-writing. However, when publishing a work of fiction, is the author not claiming that it is their writing? This paper investigates reactions to such examples, considers the role of AI in writing fiction in the future, and speculates whether there should be regulations about its use. For example, readers gave MacDonald's fantasy fiction a low rating and suspected the use of AI in her other books. (Tangerman, 2025) Dismissive reactions to Kudon's science fiction have also been noted. (Flash, 2024). The paper engages in a discussion on whether AI should be used in writing fiction, its extent, and other complexities involved, based on a review of research papers written about the use of AI in creative writing.

Keywords: AI-generated fiction, Plagiarism, Creative writing.

Harboring Hope of Resilience and Regeneration: Narratives of Environmental Future and Sustainability in Sports Autobiography

ABHIJIT DEB, Research Scholar, Department of the Faculty of Liberal ARTS, ICAFI University, Tripura, India

Abstract:

In contemporary scholarship, sports autobiographies have emerged as vital cultural texts that extend far beyond narratives of athletic achievement. They articulate resilience, endurance and renewal in ways that resonate with broader discourses of sustainability and activism. Autobiographical self-representation by athletes often transforms personal crises – such as illness, injury, marginalization or political oppression into collective visions of survival and continuity. These narratives embody the interconnectedness of the human body, social justice and ecological regeneration, thereby situating sporting life writing within the wider matrix of human and environmental futures. The athlete's recovery from adversity often parallels ecological cycles of decay and renewal, while advocacy for inclusivity and equity within sport reflects broader cultural commitments to sustainability and ethical transformation. Moreover, the use of the term environmental futures is not restricted to the natural world alone but extends

to the cultural, social and institutional environments in which sport is embedded. Reading sports autobiographies through the lens, underscores their capacity to resist fragmentation, affirm continuity and generate alternative imaginaries for a world marked by uncertainty and precarity. In doing so, they serve as more than personal testimonies of triumph: they become symbolic blueprints of resilience and activism, illuminating pathways toward sustainable futures. This paper argues that sports autobiographies must therefore be understood not simply as records of individual lives but as cultural archives that weave together human struggle, environmental consciousness and the enduring hope of renewal.

Keywords: Sports Autobiography, Resilience, Cultural Archives, Sustainability, Environmental Futures.

Pandemic and the Legal Response: Theorizing Governance and Legal Frameworks during the Influenza Epidemic of 1918–19, COVID-19, and Future Outbreaks

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Abstract:

This paper undertakes a comparative analysis of the influenza epidemic of 1918–1919 and the COVID-19 pandemic from a legal history cum medical history perspective, with an emphasis on the lessons each crisis offers for managing and governing future public health emergencies. The influenza outbreak in the early twentieth century exposed the shortcomings of then-existing legal systems, as governments issued emergency orders, enforced mask-wearing, closed schools and businesses, and restricted public assemblies. These interventions expanded government power at various levels, igniting discussions about personal freedoms and the scope of state authority. Importantly, the lack of coordinated international legal standards at the time limited the effectiveness and reach of global public health strategies.

In contrast, COVID-19 emerged in a period characterized by developed public health legislation, established international agreements, and an environment of legal challenges to executive actions. Despite advancements, societies faced similar issues—conflict over lockdown policies, debates about vaccine mandates, challenges to privacy resulting from digital contact tracing, and differences in law enforcement depending on socio-economic status. Various primary sources like government reports, official correspondence and media coverage have been used. By comparing these two pandemics, the analysis draws attention to enduring legal tensions, including the government's reliance on emergency authority, public opposition to health directives, and the disproportionate legal impact on vulnerable populations.

The study reveals that laws enacted during pandemics can shape the future of public health, workers' rights, and civil liberties well beyond the immediate crisis. This historical comparison calls for legal systems that remain adaptable and fair, ensuring swift and effective responses to global health threats while maintaining the protection of individual rights. Ultimately, the research advocates for a forward-thinking legal framework that harmonizes urgent public needs with principles of justice, equity, and democratic oversight.

Keywords: Pandemic law, Civil liberties, Legal history, Medical history.

Tides of Memory and Change: Climate, Culture, and Displacement in Amitav Ghosh's *The Hungry Tide*

**SANCHITA SAHA, Assistant Professor, Department of English, Nathaniyal Murmu
Memorial College, Dakshin Dinajpur, West Bengal, India**

Abstract:

Climate fiction, is a genre of literature that imagines the effects of climate change on the Earth and its inhabitants. Amitav Ghosh's *The Hungry Tide* (2004) stands as a landmark work in Indian climate fiction, offering a deeply nuanced exploration of the intersections between ecology, history, and human identity in the Sundarbans—an ecologically fragile and politically contested archipelago in eastern India. Unlike conventional climate fiction that often imagines futuristic dystopias, Ghosh's narrative is rooted in the immediacy of lived climate realities. The novel centers on the converging lives of Piyali Roy, a marine biologist studying the endangered Irrawaddy dolphin; Kanai Dutt, a Delhi-based translator and businessman; and Fokir, an illiterate fisherman deeply connected to the tides and terrain of his homeland. Through their journeys, Ghosh interrogates themes such as displacement, conservation, caste, and the lingering trauma of the 1979 Morichjhapi massacre—a violent expulsion of Bengali refugees from protected forest land. The novel challenges dominant narratives of environmentalism by foregrounding the conflict between wildlife conservation and the survival needs of marginalized communities. It also questions the authority of scientific knowledge when divorced from indigenous wisdom and cultural memory. Nature in *The Hungry Tide* is not a passive backdrop but a powerful, dynamic force. The Sundarbans itself becomes a central character—unpredictable, threatening, and awe-inspiring—reflecting the volatility of climate-affected geographies. Ghosh's narrative technique blends myth, folklore, science, and personal histories to create a multi-dimensional portrayal of environmental change. In doing so, the novel reframes climate change as a deeply social and historical phenomenon rather than a purely scientific crisis. As one of the earliest examples of Indian cli-fi, it offers both a critique of global environmental policy and a profound meditation on the ties between people and the place. As the tides rise and ecological futures grow more uncertain, *The Hungry Tide* reminds us that literature has a crucial role to play in shaping our response—not just to the crisis of climate, but to the deeper crisis of how we understand our place on a changing planet.

Keywords: Climate fiction, Sundarbans, Ecological displacement, Postcolonial ecologies, Environmental justice, Morichjhapi massacre.

Jal, Jungle, Jameen: Tribal Resistance in Palash ke Phool and Lords of the Global Village

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University, Dhanbad, Jharkhand, India**

Abstract:

This paper examines the intertwined themes of tribal and environmental exploitation as depicted in Peter Paul Ekka's 'Palash ke Phool' and Ranendra's 'The Lords of the Global Village'. Both novels are set in Jharkhand, a home to 32 tribal communities. The social and economic development accorded to industrialization, the tribals who suffered and sacrificed the most have least benefitted from such developmental projects. Instead they are faced with problems like land alienation, indebtedness, displacement from their ancestral lands, exploitation and attack on their culture and traditions, loss of livelihood and vanishing minor forest products. Today whenever a discussion on environmental conservation arises tribal



knowledge is looked upon and their contribution in preservation is acknowledged yet they are always at the receiving end. In *Palash ke Phool*, Ekka depicts a tribal village that has been upended by outsider-introduced infrastructure projects. Moneylender exploitation, deforestation, the breakdown of traditional community life, and the deterioration of tribal customs are all highlighted in the story through the character of Anand, an engineer stationed in a remote tribal location. The novel reveals how development plans frequently result in tribal people being uprooted, alienated, and pushed to migrate while providing them with no actual benefits. The *Lords of the Global Village* by Ranendra tells the tale of the Asur tribe, whose ancestral grounds are destroyed by bauxite mining, offering a more sinister and systemic critique. The fight between the capitalist “Devas” and the tribal “Asurs” is reimagined in the story to represent the disparity in power between indigenous peoples and multinational corporations. These novels call for a reconsideration of the idea of development at the cost of environment and address the ‘adivasi questions’.

Keywords: Tribal Communities, Environment Exploitation, Land Alienation, Indigenous knowledge.

Pursuing Possibilities: Future, Solidarity, and the Literary Imagination in Anti-Caste Thought

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Abstract:

In a world of injustice and inequality, envisioning a better world gains importance. The crisis we face today has alerted us to our subsequent responsibility, which involves a dismantling of the vertical hierarchies of dominance and dwell in horizontal interconnectedness. Literature is not ignorant of these crises; rather, it is capable of producing “an active solidarity in spite of skepticism” (Deleuze and Guattari, “What Is a Minor Literature?”, 17). Interventions in literary disciplines constantly alert us to these crises, simultaneously giving us an impetus to hope for and build a better future. One such intervention is the rise of Dalit discourse in literature. The emergence of Dalit literature is a remarkable example of addressing inequalities and fostering solidarities.

In imagining futures through this literature, the emerging genre of speculative fiction serves as an important point of enquiry. What role does caste play in imagining a better future? What are the aesthetics and ethics of Dalit speculative fiction in the context of future becomings? Guided by these questions, in my paper, I will work closely with the stories in the recent anthology, *The Braft Book of Anti-Caste SF* (2024). The stories in this anthology are powerful tools for critical reflections concerning the worlds and their hierarchical oppressive systems. Through this paper, I intend to analyse how speculation becomes a political gesture in anti-caste thought, whose aesthetics, unfurled in the immediate, are seeped in the possibilities of an inclusive and just world, a world yet to come. I am interested in exploring the utopian consciousness in anti-caste speculative fiction, which moves away from escapism and stays grounded in reality, located at the limit of experience.

Keywords: Dalit literature, Speculative Fiction, Futures, Anti-Caste, Solidarity.

Politics of Precarity in Climate Narratives: Survival at the Margins
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Research Centre, Goa, India & Prof. DEEPA PRAJITH, Associate Professor,
Government College, India

Abstract:

While political leaders remain divided over climate change, vulnerable communities in the Global South confront its instability as a matter of survival. Climate unpredictability—shaped by socio-economic, environmental, and political forces—mutates into insecurity that magnifies their precarity.

This paper frames its inquiry through Amitav Ghosh's *The Nutmeg's Curse* alongside Bill Gates' *How to Avoid a Climate Disaster* and Daniel Yergin's *The New Map*. Ghosh traces the roots of climate precarity to imperial and colonial practices, offering an ecological-historical critique. Gates advances a techno-solutionist vision that largely overlooks structural violence and historical systems of domination, while Yergin situates climate change within the shifting geopolitics of global energy.

Through these contrasting positions, the paper interrogates the competing models of resistance and resilience: community-centred approaches versus statist and institutional responses; the systemic abandonment of the Global South through inequitable access to adaptation technologies; and the contested credibility of climate justice and reparations. Central to the discussion is the radical notion of "shared, yet differentiated responsibility" as an ethical framework that resists both denial and the politics of blame.

The paper further examines how climate storytelling—particularly doomsday narratives—functions as a strategy to mobilize public consciousness and influence policy. It argues that only collective, community-driven action rooted in enlightened self-interest can ensure not merely human survival but also the flourishing of Earth's interconnected ecosystems. Ultimately, the paper investigates the ethical dimension of survival: who benefits, who is excluded, and what justice demands in the face of climate precarity.

Keywords: Centre-Margin, Climate Colonialism, Precarity Studies, Survival Ethics.

Obscenity sells: The Perpetual Hellscape of Media
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Abstract:

Media throughout generations have always catered to the popular needs of its masses. If the varied tastes and the unique age-specific content of each generation can be tracked down, one thing common can be found all over the scale- Obscenity. It can be seen that the skin show business has been there previously also in every era making it the most selling among other contents, but hideously. In contrast to the previous scenario, the spectacle has become more open now. The traditional means of the skin-show has thus found a different platform. As now, technology participates with the media, hand in hand, creators have found a different key to an ultimate gain. With the arrival of social media, it can be seen, whether the masses have been liking these vulgar contents or not, they actively or passively are engaging themselves in this growing profitable business. This paper finds an attempt to record the shift of obscene media, and its acceptance to the mass throughout the globe from its traditional form be it films, or magazines to a more user-friendly medium, the social media, where the industry has not only grown larger in its size with time but more persuading in its form. In this paper, the current scenario of the social media dealing in these A+ contents will be focused upon, along with the farcical nature of selective censorship of social media and the hazards these obscene contents



can come up with for the varied age groups as the shape of these creations has become more accessible and affordable nowadays.

Keywords: Media, Obscenity, Skin-show, Social media, Business.

Subverting Patriarchy: A Postcolonial Feminist Reading of Nyasha's Rebellion in Tsitsi Dangerembga's *Nervous Conditions*

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Abstract:

This paper examines Tsitsi Dangarembga's *Nervous Conditions* (1988) through the lens of postcolonial feminism, with particular attention to Nyasha's rebellion against patriarchal and colonial authority. The novel situates women in Zimbabwe at the intersection of two systems of domination colonial power and indigenous patriarchy that postcolonial theorists Kirsten Holst Peterson and Anna Rutherford describe as "double colonization." Her repudiation of conventional gender norms, her enquiries on familial authority, and her battle with body image collectively signify her resistance to the imposed silence on women. Having resided in both England and Zimbabwe, encounters cultural discord and emotional anguish in her quest for identity. This study investigates that Nyasha's mental breakdown and defiance are not signs of weakness but rather powerful acts of dissent against the limitations of the colonial and patriarchal system. Nyasha's liminal identity, shaped by her childhood in England and her return to Zimbabwe, exemplifies what Homi Bhabha refers to as "hybridity," stating in *The Location of Culture* that colonialism creates hybrid identities distinguished by resistance and adaptability.

Nyasha's rebellion manifests itself in a variety of ways, including her refusal to blindly accept patriarchal authority, her critique of colonial mission school, and her physical battles with eating disorders, which illustrate the psychological cost of resistance. Dangarembga does not romanticise this rebellion; rather, she portrays it as tense, sorrow, and "nervousness," a phrase that recalls Sartre's reading of Fanon to define the fractured condition of the colonial subject. This research demonstrates that Nyasha's voice and decisions are crucial for comprehending how young women in postcolonial settings confront oppression.

Keywords: Patriarchy, Postcolonial Feminism, Nyasha, Gender Oppression, Resistance.

Identity, Narrative and Shifting Worldviews: A Postcolonial Reading of Louise Erdrich's *The Sentence*

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Abstract:

The domineering forces of the Eurocentric world have long dictated narratives around the globe. Colonialism constructed and dismantled social fabrics consistently, exploited Indigenous communities of the lands that they controlled, and left a crisis beyond reparation. The study aims to dissect and comprehend the ways cultural appropriation impacts the present generation of Native Americans and mixed heritage people of the United States. Louise Erdrich's *The Sentence* (2021) addresses the contemporary realities, sensitive issues of racial and ethnic tensions in the face of turbulent pandemic and social upheavals catalysed by the

George Floyd murder. The novel uncovers the protagonist Tookie's efforts to reconcile her Indigenous identity and grim past as a prisoner against the backdrop of societal tensions. Her life takes a colossal turn after she is unexpectedly released and starts afresh by working at a bookstore which is haunted by the ghost of a former customer. Through the allusion to Flora's ghost which refuses to leave the store, Erdrich attempts to demonstrate the lingering ghosts of a past of colonial onslaught and rampant ethnic cleansing which affects the present generation of Native communities. This paper examines the work through the postcolonial literary framework, foregrounding Erdrich's complex interweaving of the personal with the political in order to explore the contemporary dilemmas. By engaging with the concepts of hybridity, Third Space and othering as proposed by the prominent postcolonial thinker Homi k. Bhabha, the study undertakes a thorough analysis of the novel. Moreover, the study also seeks to unravel the struggles of the people of Indigenous descent in the process of embracing their distorted identities and forging ahead on a path of tranquility and restoration. Peace building through narrative and inter cultural dialogue, therefore, lies at the heart of an imagined future that humankind aspires to attain.

Keywords: Narratives, Postcolonial, Indigenous Identity, Native, Peace.

Echoes of the Fallen Forest: Literature, Deforestation, and Catastrophe in Ruskin Bond's Himalayas

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Abstract:

In 2024, India lost approximately 18,200 hectares of primary forest, a depletion that intensified floods, landslides, and heat waves across the Himalayan states. With nearly half of its landmass now classified as disaster-prone, Himachal Pradesh faces the compounded consequences of reckless infrastructural expansion and widespread deforestation. Recent images of the Ravi River carrying thousands of felled logs have laid bare the operations of the timber mafia, exposing the fragile ecological balance of the mountains. These visual testimonies underscore that the current disasters are natural phenomena and the outcome of sustained human exploitation.

Ruskin Bond's Himalayan writings, particularly "Dust on the Mountain" and "Death of the Trees", provide a literary framework to interpret this crisis. Though written decades earlier, his narratives anticipate the devastation wrought by extractive modernity. "Dust on the Mountain" depicts the lure of industrial employment and the simultaneous erasure of forests. At the same time, "Death of the Trees" mourns the silent disappearance of ecosystems that once sustained mountain life. When read against the current backdrop of floods in Uttarakhand, landslides in Himachal, and deforestation in Kashmir, Bond's works acquire renewed urgency as cultural counter-narratives. They remind us that environmental loss is both material and imaginative, erasing the intimate bonds between community, memory, and landscape.

This paper argues that Bond's fiction is an ethical and imaginative archive of the Himalayas, offering narratives of restraint, ecological awareness, and quiet resistance. By juxtaposing his stories with contemporary ecological data and the crisis of deforestation revealed in the Ravi River episode, the paper demonstrates how literature can document the precarity of fragile landscapes and reorient cultural imagination. Bond's understated ecological vision calls for futures grounded not in extraction but in responsibility, where storytelling becomes an act of preservation and a blueprint for more just and sustainable worlds.

Keywords: Ruskin Bond, Himalayas, Deforestation, Eco-Gothic, Climate Crisis.



Where the Axe is Buried: Fear of Techno-Authoritarianism and Digital Immortality in the Near Future

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Abstract:

Ray Nayler's *Where the Axe is Buried* is a cyber punk political thriller set in the near-future world. This fictional world is dominated by artificial intelligence, authoritarian regimes and other advanced technologies. The paper is an endeavor to comprehend the impact of techno-authoritarianism on the near future of the planet and human race with the help of Nayler's novel. The paper tries to do a deep dive into the vicious political ideas like "digital oligarchy" and "techno-control" in a dystopic world. This paper aims to apply these concepts to Nayler's novel to critically examine how emerging political structures use advanced technological systems and authoritarian strategies to entrench their power, creating mechanisms designed to sustain control over extended periods in the face of societal collapse and resistance. This paper addresses the prevailing fear in the human society as we move towards an uncertain future. The work will also focus on human values in the age of digital immortality with the help of the research works of Vinícius Ferreira Galvão and others.

Keywords: Dystopia, Techno-Authoritarianism, Digital Immortality, Human Values, Politics of future.

From Laughter to Awareness: Satire, Slow Violence, and Eco-consciousness in Rohan Chakravarty's *Green Humour for a Greying Planet*

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ARCHANA, Research Scholar, Indian Institute of Technology Patna, India & DR.
SMRITI SINGH, Research Scholar, Indian Institute of Technology Patna, India**

Abstract:

Rohan Chakravarty's *Green Humour for a Greying Planet* transforms ecological crises into satirical visual narratives, where humour operates as a mode of critique and consciousness-raising. This paper examines the text through the lens of slow violence (Nixon, 2011), highlighting how the cartoons render visible the incremental, often invisible, degradations of ecosystems—plastic pollution, deforestation, species decline—that typically escape urgent public attention. By exposing patterns of ecocide, where human-driven systems annihilate non-human life, Chakravarty's work foregrounds the ethical stakes of environmental collapse. At the cognitive level, the availability heuristic offers a crucial framework: people tend to judge environmental issues by what is most vivid or frequently represented (charismatic species, spectacular disasters). *Green Humour* disrupts this bias by drawing attention to the neglected, the everyday, and the less "media-visible" dimensions of ecological crisis, thereby fostering a more democratic eco-consciousness. The central research questions ask: How does humour make slow violence and ecocide cognitively visible? In what ways can satire cultivate eco-consciousness beyond popular biases? As a philosophical response, the paper proposes deep ecology, situating Chakravarty's humour as an ecocritical intervention that reorients perception from anthropocentric to ecocentric value systems.

Keywords: Green Humour, Slow Violence, Ecocide, Eco-consciousness, Deep Ecology.



Dissenting Homosexuality: Critiquing Indian Society's Reservations about Alternative Sexuality in Vijay Tendulkar's *A Friend's Story* and Mahesh Dattani's *On a Muggy Night in Mumbai*

PATHIK PRADHAN, Assistant Professor, Egra Sarada Shashi Bhusan College, India

Abstract:

In Indian society, the patriarchal norm which asks for a strict adherence to moral code of conduct quite often works as a restraining force resulting in the suppression of the basic human drives aimed at seeking pleasure. When under such situation biological urges come in conflict with traditional social norms of sexual behaviour, it becomes a repressed force and tends to find expression in either withdrawal or violence. Vijay Tendulkar and Mahesh Dattani, though writing from different socio-historical contexts, foreground this tension between individual desire and collective morality in their plays. Tendulkar in his play *A Friend's Story* has dealt with the complicated psychological conflict between Mitra's 'id' and socially constructed consciousness which has resulted into her restlessness, leading to the sexually abusive behaviour with psychological implications, towards Nama. Similarly, set against the backdrop of metropolis Mumbai, Dattani's *On a Muggy Night in Mumbai* deals with queer issues through the characters of Kamalesh, Ed, Ranjit, Bunny and others to show how under the normative heterosexual framework these characters were compelled to repress their sexual orientation. Thus, both the dramatists have tend to show through their works how the repression of desires of sexual orientation tantamount to the denial of one's individuality and sense of identity. So, the present paper aims to explore how homosexuality is represented as a site of dissent in Vijay Tendulkar's *A Friend's Story* (1981) and Mahesh Dattani's *On a Muggy Night in Mumbai* (1998), two landmark plays that engage with Indian society's unease toward alternative sexualities.

Keywords: Dissent, Homosexuality, Queer, Alternative Sexuality, Indian Society.

Narratives of Statelessness: The Nation-state and its Construction of the Superfluous Community in Rita Chowdhury's *Chinatown Days*

GARGI HAZARIKA, Research Scholar, Assam University, Silchar, Assam, India

Abstract:

In contemporary politics, statelessness has emerged as a pressing yet significantly unexplored global concern, revealing the inherent complexities of the nation-state and its role as a protector of fundamental human rights. In accordance with Hannah Arendt's postulation, human rights are neither universal nor inherent; they are recognised only within the framework of a national polity, where the acquisition of citizenship or membership to a political community becomes a necessary prerequisite for claiming rights. Those excluded from such political arrangements experience the condition of statelessness, which deprives them not only of fundamental civil rights - such as the right to life and property - but also the foundational legal status to claim any rights, which Arendt states as the "right to have rights". This unenforceability of rights, as a consequence of statelessness, results in the emergence of a "superfluous" community, effectively reducing individuals to what Giorgio Agamben conceptualises as "bare life". However, in the South Asian context, the phenomenon of statelessness assumes a distinct character that differs significantly from its conventional definitions, owing to the region's intricate entanglement of socio-cultural, political and historical factors. The South Asian approach towards statelessness is often unique and ambiguous in reality, largely mediated



through informal practices and influenced by the politics of ethnicity, migration, and national security. By focusing on the context of Northeast India, particularly Assam, the paper analyses how the region's complex history of nation-building, the contested issue of migration, the ambiguous nature of citizenship regimes, and the legacies of colonial policies, effectively render certain sections of population as stateless or "non-citizens", excluded from the framework of the national imaginary. The paper examines Rita Chowdhury's Chinatown Days to investigate how the administrative policies of the nation-state significantly produce conditions of statelessness for the Chinese-Assamese migrants, thereby revealing the precarious nature of their citizenship as an Indian. It explores how the entire community of Chinese-Assamese migrants is forcefully displaced and incarcerated as war refugees thereby being reduced to a "superfluous" community in the name of safeguarding national security.

Keywords: Statelessness, Northeast India, Assam, Chinese-Assamese, Migrants.

Environmental Loss and Hope: Climate Grief and Ecological Collapse in Charlotte McConaghy's *Wild Dark Shore*

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Abstract:

Set against the backdrop of a fictional remote island, Shearwater, that houses a crucial seed vault, Charlotte McConaghy's *Wild Dark Shore* explores the ecological collapse and climate grief within a near-future dystopia, and portrays the devastating effects of rising sea levels and environmental degradation threatening biodiversity, ecosystems, and human survival alike. The novel positions itself within the growing body of climate fiction that examines the impacts of climate change on both the natural world and human society, particularly on rising sea levels and accelerating species extinction. It highlights the relentless reality of environmental loss, illustrating habitats drained of biodiversity and lives unsettled by disappearing species.

This paper explores *Wild Dark Shore* as a unique work of climate fiction, a genre that mediates between ecological fact and imaginative speculation. By analyzing McConaghy's narrative strategies through her use of absence, silence, and intimate perspective, this paper shows how literature can reframe ecological crisis as both an affective experience and an imaginative horizon. It shows how the novels delve into the lives of the characters as they navigate loss, survival, and the unsettling question of how to live in a future marked by environmental breakdown. By drawing together trauma, memory, and nature, the novel reveals how environmental crises touch human lives directly, shaping our stories of loss as well as our hopes for renewal. It further investigates how storytelling functions as a vital tool for articulating and imagining ecological futures, underscoring the potential of narrative to foster awareness, empathy, and action.

Keywords: Climate grief, Ecological futures, Climate fiction, Environmental and Human loss.

Representation of Gender Based Violence in Select Narratives

SUFIYA ANSARI, Research Scholar, Banaras Hindu University, Varanasi, India

Abstract:

Anvita Dutt's films, particularly *Bulbbul* (2020) and *Qala* (2022), foreground the intersections of patriarchy, power, and violence through a deeply feminist lens. Both narratives situate women's lived experiences within structures of oppression, where gender-based violence

operates not only as physical assault but also as psychological, cultural, and systemic control. Bulbbul reimagines the gothic tale to interrogate domestic abuse, marital rape, and the silencing of women, while Qala unveils the subtler, insidious violence of emotional neglect, coercive motherhood, and the denial of female agency in artistic spaces. This paper examines how Dutt employs visual aesthetics—such as the recurring use of red hues, mythic symbolism, and surreal soundscapes—to embody trauma and resistance. It also explores how her narratives destabilize conventional portrayals of women as victims by reframing them as complex figures who negotiate, subvert, and, at times, transcend patriarchal violence. By analyzing Dutt's work through the lens of gender studies and film theory, this paper argues that her cinema not only critiques entrenched gender hierarchies but also offers a re-visioning of female subjectivity in contemporary Indian storytelling.

Keywords: Gender, Violence, Films, Anvita Dutt and Representation.

The After Post - Truth: Certainty or Death?

ANURAG DAS, Student, University of Delhi, India

Abstract:

The paper discusses a critique of Pragmatism which as we stand in the confluence of two great traditions, one backed by historicity and truth centric essentialism and the other, the harbinger of post structural dismantling of truth through pragmatic frameworks, there has appeared a greater crisis which our civilisation was warned against by Hegel in his Phenomenology of Spirit. Even in his desperate attempts to find a firm ground to base his ontology upon, his absolute idealism comes with greater lacunas which in his framework remains unsurmountable. Thus, even though we were warned, we have been left without a way to address what can be called the 'death of truth' which has been marked by the emergence of Pragmatism as an approachable philosophy in the devious dearth of certainty.

Pragmatism in very simple terms asks us to return away empty handed from the quest of certainty and be content in living with whatever seems to be "working good". In the Copenhagen interpretation of the new aim of Physics, the scientific world too has ensued in itself foundational changes, defining it's new goal and methodology: limiting its scope only in the prediction of probable phenomena and having no real claim upon no real event. What this leaves us open to is scarier than it seems, with no certain ground under our feet we stand at the mercy of frail platforms. Platforms which are presented to us alike passing trends by the most dominant Socio-cultural, political and economic forces at any given point of time. We are left with no sense of right/wrong and thus are driven towards whatever seems most attractive. With the death of truth comes the death of civilisation which since it's beginning had attributed to itself the authority upon knowledge and rationality as it's very identity.

Keywords: Pragmatism, Truth, Certainty, Death, Science.

Torn between Tradition and Transition: Search for Belonging in *Adivasi Will Not Dance*

LEKSHMI GOPINATH, Research Scholar, SD College Alappuzha, Kerala, India

Abstract:

"We are losing our Sarna-faith, our identities, and our roots. We are becoming people from nowhere" (Shekhar 173). The scars of forced migration linger for generations. The stories in *Adivasi Will Not Dance* highlight the plight of the Santal community caught between traditional

ways of life and the demands of the dominant culture. The present paper is an attempt to explore the Santal community's resistance against cultural erosion and the struggle to survive and belong to a rapidly changing world. The paper sheds light on the exploitation and marginalisation of the voiceless people and the importance of preserving the unique cultural heritage of the indigenous communities. The characters in the collection, who are representatives of the Santal community are torn between tradition and transition. The work is a powerful portrayal of their search for belonging, in harmony with the expectations of the modern world.

Keywords: Tradition, Belonging, Transition.

Rethinking Humanity's Place in the Anthropocene: A Critical Analysis of Ridley Scott's *The Martian* from an Interdisciplinary Perspective.

ARTHI G, Research Scholar, B. S. Abdur Rahman Crescent Institute of Science and Technology, & Dr. T. MANGAIYARKARASI, Assistant Professor, B. S. Abdur Rahman Crescent Institute of Science and Technology, India

Abstract:

This paper situates Ridley Scott's *The Martian* (2015) within the discourse of eco-cinema and the environmental imagination, reimagining humanity's place in planetary futures. The film foregrounds the dependence of human life on fragile ecological systems, dramatizing how environmental limits can generate new forms of resilience and ethical reflection. Rather than approaching the narrative as a space adventure, this study interprets it as a meditation on survival through ecological adaptation and scientific creativity. Guided by ecocritical frameworks, particularly Timothy Morton's concept of hyperobjects, the Martian landscape is interpreted as a metaphor for climate change and ecological collapse, revealing both the deep interconnectedness of ecological systems and the immense scales at which environmental impacts unfold.

Adopting an interdisciplinary perspective, the paper draws on ecocriticism and film studies to argue that *The Martian* exemplifies how cinema can reframe planetary crises. The global collaboration depicted in the rescue mission symbolizes the necessity of collective responsibility, while the visualization of cultivating life in an inhospitable environment underscores the urgency of sustainability. In doing so, it offers a framework for imagining alternative ecological futures where technology and environmental consciousness must work together.

By positioning *The Martian* as eco-cinema, the paper highlights how film can extend environmental imagination beyond Earth, compelling audiences to rethink humanity's place in planetary systems. This approach contributes to broader debates on how art and media engage with ecological crisis, making visible the ethical and imaginative dimensions of survival in the Anthropocene.

Keywords: Eco-cinema, Ecocriticism, Environmental Imagination, Sustainability, Planetary Futures.

Liminal Frames of Unbelonging: Refugee Aesthetics and Migration Politics in *Dheepan*

SAKIYA FABIN KK, Research Scholar, Department of Russian and Comparative Literature, University of Calicut, Kerala, India

Abstract:

In the realm of cinematic discourse, the migrant body is often framed as a passive site of suffering or assimilation. *Dheepan* (2015), directed by Jacques Audiard and recipient of the Palme d'Or at the Cannes Film Festival, radically unsettles this trope by staging displacement as a volatile negotiation between constructed identities, historical violence, and the impossibility of stable belonging. Through its central character, a former Tamil Tiger soldier

assuming a fabricated familial identity in suburban France, the film articulates a politics of survival that collapses the binaries of war and peace, victim and perpetrator, and native/outsider.

This paper engages Dheepan as a paradigmatic instance of post-national cinema, where the aesthetics of migration destabilize both narrative coherence and spatial fixity. Employing a methodology grounded in border theory, performative identity frameworks, and transcultural cinematic analysis, the study interrogates how the film renders visible the psychic and corporeal ruptures of asylum, while resisting closure through its ambiguous treatment of integration and violence. The so-called domestic sphere of the host nation becomes a site of reterritorialized conflict, where the migrant is compelled to reinhabit roles shaped by prior trauma and present precarity.

The objective is to theorize Dheepan as a cinematic text that not only represents migratory experience but actively performs its fragmentation, opacity, and incompleteness. By foregrounding the performativity of familial roles and the spectral presence of war, the film dismantles hegemonic narratives of refugee redemption and national hospitality. The paper ultimately positions cinema as a radical space of epistemic resistance—one that enables the articulation of non-linear, plural, and affectively charged modes of belonging in a world increasingly governed by securitized borders and bureaucratized compassion.

Keywords: Post-national Cinema, Performativity, Refugee Aesthetics, Migration Politics, Cinematic Belonging.

Fractured Future of the World in *The Unworthy*

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Abstract:

Agustina Bazterrica's *The Unworthy* is a dystopian novel that explores the intersection of climate fiction and the future of the planet. The novel is about a woman who is sequestered by a violent religious order while the whole world is engulfed by chaos. The woman writes a story of her life from which the readers can be able to know how the future world looks like. In this novel, Bazterrica depicts how flood has destroyed buildings and the poor condition of human beings when drought has come. 'The Unworthy' reflects how humanity dies with the end of world. The characters are struggled to survive in a degraded environment due to deforestation, pollution and loss of biodiversity. Climate change acts as a catalyst for social and economic disruption leading to displacement, migration and conflict. The novel serves as a warning about the dangers of climate change. It is a critique of power dynamics in the society revealing how the positions of authority exploit and oppress others. Bazterrica also delineates how climate change affects human relationships.

Keywords: Dystopian, Climate change, Survival, Power dynamics, Environment.

Ecofeminist Futures in Roald Dahl's Children's Literature: Gender, Resistance, and Transformation

Vyomii Singh, Research Scholar, MRIIRS, India

Abstract:

Roald Dahl's children's literature is renowned for its dark humour and vivid imagination. He masterfully weaves compelling narratives that highlight the compassion and resilience of vulnerable characters, empowering them to overcome obstacles regardless of gender. This approach subtly explores complex discussions of gender dynamics, best examined through the lens of ecofeminism. Ecofeminism uncovers the deep connections between the oppression of women and the exploitation of nature within a patriarchal and capitalist society. This

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perspective provides a powerful framework to analyse how Dahl's stories depict resistance, transformation, and the potential for feminist futures. This study examines several of Roald Dahl's iconic works: *Fantastic Mr. Fox*, *The Witches*, *Matilda*, and *James and the Giant Peach*. It draws valuable insights from prominent ecofeminist critics, including Vandana Shiva, Carolyn Merchant, and Greta Gaard. In these stories, *Matilda* exemplifies ecofeminist empowerment, using her intelligence and nurturing spirit to challenge patriarchal violence. *The Witches* reflects cultural fears surrounding the female community, while the grandmother embodies Merchant's ethic of care, showcasing female wisdom as both protective and healing. *James and the Giant Peach* serve as a powerful symbol of fertility and ecological interconnectedness, echoing Gaard's call to recognize our dependence on one another. Similarly, *Fantastic Mr. Fox* features Mrs. Fox as a striking symbol of resilience, illustrating Shiva's concept of survival amidst the capitalist exploitation of both women and the environment. Collectively, these texts blend grim realities with inspiring visions of women's strength. Through an ecofeminist lens, Dahl's works come across as progressive narratives that highlight the transformative power of resisting the oppression of women, children, and nature. This paper argues that while Dahl's stories may not explicitly advocate for feminism, they offer innovative ideas for imagining feminist and ecological futures. They urge readers to see how narratives centre on care, resistance, and interconnectedness can reshape gender roles and humanity's relationship with the environment, especially during times of global crisis.

Keywords: Ecofeminism, Resistance, Transformation, Care, Empowerment.

Memory & Trauma in Future Oriented Narratives

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Abstract:

Donna Haraway's words in "Staying with the Trouble" (2016) saying "...it matters what stories make worlds" (p. 85), point beautifully to the essence of human civilization and the unique way of storytelling through which man has made sense of his world and given structure to it. Our world today stands at a critical juncture where the boundaries between the real and the artificial, the human and the sub-human are greatly blurred. Man, himself, has through his ingenuity opened the portals to a parallel world with creatures of his own making who threaten the supremacy of their creator. We are looking to a not-so-distant future of the cyborg dominance where the human himself will possibly be part human and part cyborg. Manjula Padmanabhan's dystopian work of fiction, "Escape", imagines an alternate world ravaged by the advances of science which has created a world devoid of both women and nature. Padmanabhan's dystopic vision envisions a world ruled by cyborgs where women have been intentionally exterminated and nature is reduced to a wilderness of radioactive desert. This dystopian world carries the memory and trauma of a violent past while looking with emotionless eyes to a future where individuality is shunned and uniformity is the norm. The paper proposes to read "Escape" from a post-human perspective, putting at the centre of its narrative, the protagonist Meiji, who in her lone existence as the only surviving female becomes the voice of a present that is greatly biased and inequitable. Meiji's journey of self-discovery raises important questions of being, of the self and the other. The paper will use the post-humanist lens to centralize the 'other' of the anthropocentric world and attempt to understand the barriers to an equitable, sustainable and inclusive world, possibly providing pathways to attain the same.

Keywords: Post-human, Cyborg, Memory, Trauma, Dystopia

Feminist écologisme: A Study of Female Detectives in Ecological Narratives

SWASTI SHARMA, Assistant Professor, Satyawati College, University of Delhi, New Delhi, India

Abstract:

Ecofeminist writing can appear in surprising places, and it confirms Legler's premise that ecofeminist critics must examine many different kinds of literature to discover those that espouse "feminist and ecological theories" (229). One unusual source is mystery writing, particularly contemporary feminist revisions of hard-boiled detective fiction. Generally, detective fiction is considered an uncommon place to examine societal issues because this kind of popular fiction tends to be a commodity that appeals to a large audience, and is thus thought to have little literary value. Women writers, however, have found this genre a fertile field in which to present a feminist point of view. Consequently, these feminist revisionist genres and their female characters often yield interesting critiques of society and, in turn, society's impact on nature

The connection between ecology and female detectives, or rather, the concept of female detectives in ecological narratives, can be explored through the lens of ecofeminism. Ecofeminism posits a link between the domination of women and the exploitation of nature, suggesting that patriarchal structures are responsible for both. Female detectives in ecological stories can be seen as challenging these patriarchal norms and highlighting the importance of environmental justice, often portrayed as a reflection of the struggles and needs of women and marginalized groups.

The detective, traditionally a figure who uncovers hidden truths and brings justice, can be reimagined as an environmental advocate. A female detective could be investigating a case of illegal logging, a polluted river, or a company that is destroying a natural habitat, exposing the harms inflicted by these practices. By highlighting the injustices faced by both women and nature, female detectives in ecological narratives can challenge the prevailing patriarchal worldview.

Ecofeminism also emphasizes the concept of environmental justice, which recognizes that subaltern communities, particularly women, are often disproportionately affected by environmental degradation. Drawing attention to the slow violence enacted on women and natural spaces, mystery novelists can try to understand (and protest) systems that encourage damaging behavior to women and the environment, as well as more clearly violent (and visible) acts of crime. The research paper will primarily study Anna Katharine Green's *The Leavenworth Case* and Metta Fuller Victor's *The Dead Letter* in the context of ecofeminism. Theoretical underpinnings, socio-political backdrop and the foundation of gender roles are some of the ancillary concerns that would contour the discourse.

Keywords: Ecologism, Hard-boiled, Revisionist, Marginalized, Gender roles.

Coloniality of Waste: Foreign Policy, Toxic Exports, and India's Ecological Futures

ROSHIMA UDAY, Research Scholar, Government Victoria College, University of Calicut, India & Dr ABUBAKKAR K. K, Associate Professor, Govt. Victoria College, Kerala, University of Calicut, India

Abstract:

"The globalization of waste is nothing less than a continuation of colonialism, where the resources of the poor are consumed and their lands are poisoned with the refuse of the rich"

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(Shiva 45). The current paper focuses on India's ecological precarity as it becomes a major recipient of hazardous and discarded materials from wealthier nations. Rather than a neutral byproduct of globalization, the influx of e-waste, plastics, and decommissioned ships represents a continuation of colonial patterns where environmental risk is displaced onto the Global South. The present research utilizes the framework of Assa Doron and Robin Jeffrey's *Waste of a Nation* and Jennifer Clapp's *Toxic Exports* to examine how India's ecology and labor systems are entangled with foreign policy decisions and global trade regimes.

The study uses textual analysis of these key works, alongside policy examination of the Basel Convention, the Ban Amendment, and India's 2019 prohibition on plastic waste imports. The paper situates case studies such as Alang's shipbreaking yards and urban e-waste hubs to illustrate how toxic inflows affect not only landscapes but also the lives of marginalized workers who bear the health and social consequences of hazardous recycling. By foregrounding India's position as both a site of ecological vulnerability and of resistance, the paper argues that foreign policies and global trade logics treat India as a dumping ground while local activism and regulatory shifts attempt to contest this ecological injustice. The central argument is that imagining sustainable futures requires reframing foreign policy as an ecological responsibility, where justice and accountability are prioritized over economic convenience.

Keywords: India, Hazardous Waste, Foreign policy, Environmental justice, Coloniality.

Voicing the Voiceless: Exploring the Life of Precarity and Diasporic Subjectivity of the Migrant Workers in Deepak Unnikrishnan's *Temporary People* (2017)

PUJA HANSDA, Assistant Professor, Department of English, Kazi Nazrul University, West Bengal, India

Abstract:

The term Diaspora is a multifaceted nuanced one, ranging from a wide variety of immigrant experiences in the context of contemporary socio-political global scenario. Migrant experiences across the globe contextualize different migrant subjectivities, depending on individual subject position. The conventional notion of the idea of an ideal 'homeland' or an indifferent 'hostland' has been problematised in the context of the dynamic process of Global migration, displacement and re-discovery of the 'self'. In the context of modern day diaspora and mass exodus of people across borders, the term Diaspora points out to an ambivalence that helps re-think the idea of homeland/hostland. Deepak Unnikrishnan's *Temporary People* (2017) is such a testament of the precarity of the displaced migrant labourers that lays bare the predicament of the working class migrants in the gulf countries.

Krishnan, a writer from Abu Dhabi and a resident in the US, hails from a Malayali village in Kerala. *Temporary People* (2017) is his debut novel that poignantly explores the theme of precarity, homelessness and the predicament of migrant labourers in the gulf countries who are treated as modern day slaves due to the system of Kafala. Thus, Krishnan lays bare the complex diasporic subjectivity by portraying the 'lived experiences' of the migrant labourers who are considered as disposable cheap labour, an indispensable part of the country's economy, having no right to claim themselves as permanent citizens.

Thus, my research paper aims at exploring the diasporic subjectivity of the migrant workers in the gulf countries who undergo the life of precarity, alienation and discrimination. By so doing, I would focus on how Krishnan gives a voice to the 'voiceless' and exposes the varied diasporic experiences, affected due to the system of Kafala. I have employed the theoretical frameworks of Homi. K. Bhabha's "Third Space" as brought out in his *The Location*



of Culture (1994) and Mary Louis Pratt's theory of the "Contact Zone", put forth in her book *Imperial Eye: Travel Writing and Transculturation* (1992). In addition to these, I have employed other theoretical interventions of Vijay Mishra, Hannah Arendt and Giorgio Agamben.

Keywords: Migration, Border crossing, Precarity, Kafala, Ambivalence.

The Machine as Murderer -- The Posthuman "Celestuality" of Greg Dragon

SUBRATA SAR, Associate Professor, Vidyanagar College, University of Calcutta, West Bengal, India

Abstract:

This paper attempts to explore the curious and quirky celestial universe of Greg Dragon, where the gruesome interaction of the human and the machine brings to the fore a prognosis of crisis, chaos and calamity. Focused chiefly on three novels by Greg Dragon, namely "The Judas Cypher: A Futuristic Crime Thriller", "Last of the Nighthawks" and "Supreme Leader of Anstractor", the paper aims at examining issues involving the interplay of counteractions, when the human and the machine interests are poised in the world of catastrophic conflict.

Keywords: Crime, Crisis, Machine, Perpetrator, Posthuman.

Can Weak Anthropocentrism Create a Better Tomorrow? Re-imagining a Sustainable Society in the Age of Climate Emergency

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Abstract:

In the age of a climate emergency, are anthropocentric activities meant to control nature and exploit it in every possible way, or is there any higher purpose in creating a sustainable society? This paper aims to present such critical issues where man-made activities can act as a blessing in disguise in creating a sustainable society. Although the general notion of the Anthropocene suggests the man-made disasters and the climate emergency on our planet, there are both strong and weak interpretations of the term "Anthropocene." Andrew Dobson, in his work *Green Political Thought*, states that although strong anthropocentrism is human-centered and poses various threats, weak anthropocentrism is more neutral and ethical in nature. According to Bryan G. Norton, weak anthropocentrism is a practical and future-oriented ethic that can subsequently save the environment from upcoming climate changes like global warming, species extinction, and other threats. This paper situates human-driven activities—from technological aspects like geoengineering to policy decisions like carbon quantitative easing—in solving environmental problems. Presenting Donna Haraway's concept of the Chthulucene, weak anthropocentrism will create an ethical foundation for environmental policies by maintaining human needs and ecology. Furthermore, this paper situates weak anthropocentrism within broader theoretical debates concerning the Anthropocene, technoscientific responses to some major ecological crises, and the tension between capitalogenic exploitation and socio-ecological resilience. It situates weak anthropocentrism not as a barrier between ecocentrism and anthropocentrism but as a readjustment of environmental ethics that aligns the value of the anthropogenic activities with ecological sustainability and helps us in forming a sustainable society.

Keywords: Weak Anthropocentrism, Strong Anthropocentrism, Chthulucene, Capitalogenic Exploitation, Sustainable.

Capes and Masks in the Anthropocene: A Comparative Analysis of Climate Fiction and Eco-Justice through the Superhero Imaginations of the *Big Two and Beyond*

PRABAL DWEEP DEBBARMA, Research Scholar, Faculty of Liberal Arts, The ICFAI University, Tripura, India

Abstract:

This study explores how the conjunction of the Superhero medium with the Anthropocene has led to highlighting of burning eco-critical concerns of the modern contemporary society. Close reading of Superheroes reveals narratives in environmental collapse and its redemption, apart from basal hermeneutics which underlines the prospects of the medium in addressing ecological concerns. However, such texts remain underwhelmed by comic superficialities - bright textures, costumes, unnecessary action, etc.

This study compares firstly, the narratives of the BIG TWO - DC & Marvel, using primary texts - Swamp Thing, Poison Ivy, X-men, and Captain Planet which sees ecological destruction with visual spectacle along with the American hermeneutic of anti-hero/villain troupes. It stands opposed to the examination of non-DC/Marvel narratives like Elementals (Comico), Priya's Shakti and the Mighty Yeti (Graphic India), and Captain Canuck: Aleph (Chapterhouse) which localize Superheroic ideals with ecofeminist and indigenous lenses. Being understated as a move-away from the Big Two, these non-DC/Marvel attempts do not focus on singular saviors but indulge in ideas of collective survival and mythological connotations.

Using the knowledge systems of ecocriticism, post-colonial studies, and scholarly studies on superheroes, this study incorporates the efforts of known figures such as Dipesh Chakrabarty, Ramzi Fawaz, Hillary Chute, Angela Ndalianis, related to Anthropocene and Superhero scholarship. Furthermore, post-colonial framework, in relation to Fanon and Thiong'o's views, shall assess the counter of Indigenous comics to Western paradigms.

While the Big Two focus on linear narratives on ecological salvation, newer paradigms are operational in alternative superhero narratives, needing attention. Drawing comparisons in and beyond the Big Two, this study shows the shift of the Superhero from a singular figure of grand rescue to a shepherd for ecological co-existence --- collectively suggesting the popular culture as a vital space for sustainable futures.

Keywords: Superheroes, Anthropocene, Climate Fiction, Indigenous Futures, Popular Culture.

Rooted Selves: Becoming Tree as Ecocritical Resistance in Sumana Roy's *How I Became a Tree*

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Abstract:

This paper explores Sumana Roy's *How I Became a Tree* through Cheryll Glotfelty's foundational ecocritical framework, which emphasizes the study of literature in relation to the environment and its interconnected crises. Glotfelty defines ecocriticism as "the study of the relationship between literature and the physical environment" and emphasizes that "literary



studies had for too long ignored the natural world” (Glottfelty, 1996). The purpose of this research is to explore how Roy’s metaphor of “becoming tree” serves as a form of ecocritical resistance against the dominant anthropocentric and capitalist paradigms. The principal findings suggest that Roy reimagines subjectivity beyond human-centered definitions by aligning the self with vegetal life. Her rootedness challenges the speed, productivity, and fragmentation of modern life, embodying an alternative ethics of sustainability and care. Moreover, Roy’s text reflects the dual critique that Glottfelty highlights: resistance to both ecological degradation and the cultural marginalization of nature’s voice. By embracing tree-ness, Roy subverts binaries of nature/culture and human/nonhuman, inviting readers to recognize ecological kinship. The major conclusion of this study is that *How I Became a Tree* exemplifies ecocritical resistance by envisioning the self as permeable, relational, and rooted. Through Glottfelty’s ecocritical lens, Roy’s work underscores the power of literature to imagine ecological subjectivities that resist exploitation and assert interconnected life. Through a literary analysis that integrates Glottfelty’s call to consider the relationship between literature and the physical environment, this study applies her insights to interpret Roy’s text as a philosophical and poetic enactment of ecological consciousness. The protagonist’s desire to be a tree is read as a progressive response to the destructiveness of human civilization and a reimagining of identity in symbiosis with the non-human world.

Keywords: Ecocriticism, Rootedness, Sumana Roy, Cheryll Glottfelty, Non-human, Resistance.

Wombs as Archives: The Maternal as Site for Transmission of Memory

**PALAK DAWAR, Research Scholar, Department of English and Cultural Studies,
Panjab University, Chandigarh, India**

Abstract:

This paper focuses on exploring the womb as a metaphor for an “archive” in terms of maternal storytelling which preserve, transmit, and reimagine memory. As opposed to institutional archives, the maternal archive is intimate, embodied, and intergenerational as it goes deeper to entangle with the lived reality of women. This paper attempts to analyse how mothers function as living repositories of personal and collective histories as well as intergenerationally transmit the unhealed wounds of one generation through *Nayantara*, which manifest as coping mechanisms and new traumas in the next generation, *Anuradha*, and which further impact the subsequent generation, *Masha*. The characters’ personalities and life choices are indeed individual decisions, but are shaped by the echoes of their family’s past. In the film, the womb serves as a symbolic “archive” of trauma. *Anuradha* carries the emotional and psychological scars of her mother’s actions, and her anger and pain are passed down to *Masha*. *Masha*’s own pregnancy becomes a moment of reckoning, forcing her to confront the emotional “inheritance” she has received from her mother and grandmother. The film suggests that the pain and unresolved conflict between the generations are literally carried and stored within the female lineage. Here, the womb serves as a representation of both, physical and symbolic site, and holds within it stories of birth, loss, resistance, and survival. In the cinematic representation, maternal narrativisation often succeeds where official narratives fail. By reimagining maternal storytelling as a vessel of memory which stores experience to replicate in order to avoid being victimised, it challenges the dominant historiographies and offers alternate visions of futurity grounded in care, resilience, and relationality. Finally, the paper attempts to highlight how the ‘tribhanga’ pose, with its “three bends,” represents the three women as it mirrors the messy maternal archive holding stories of birth, loss, resistance, and survival.

Keywords: Motherhood, Tribhanga, Intergenerational trauma, Narrative, Future.

Resilience and Reconnection: Trauma, Memory and the Therapeutic Power of Narrative in Salman Rushdie's *Knife: Meditations After an Attempted Murder*

Dr KABITA MONDAL, Assistant Professor, Sarojini Naidu College for Women, Kolkata, India

Abstract:

Indian-born British writer Salman Rushdie recounts the dehumanizing experience of being stabbed multiple times during a lecture in his autobiographical book *Knife: Meditations after an Attempted Murder* (2024). The violent attack paradoxically acts as both a catalyst and facilitator of artistic imagination. *Knife* is a powerful tool for the author, enabling him to reconnect with the world by laying bare his immediate psychic trauma and chronicling his journey of recovery.

This paper will examine how Rushdie's traumatic experience shapes memory and identity and contributes to a deeper understanding of the complex interplay between them. It will also explore how his trauma influences his narrative, shedding light on how such events can reshape one's sense of self. Ultimately, this paper will analyze how *Knife* is a testament to the therapeutic power of narrative, offering a message of hope and resilience.

Keywords: Psychic trauma, Crisis, Testimony, Truth, Aestheticization, Therapeutic, Understanding, Resilience.

Female Perspectives on Migration and Cultural Conflict in Jhumpa Lahiri's Novels

Dr RITURAJ TRIVEDI, Assistant Professor, Department of English & Foreign Languages, Indira Gandhi National Tribal University, Amarkantak, India

Abstract:

Jhumpa Lahiri's novels explore the theme of migration and cultural conflict in depth, and her works subtly present women's voices. Her novels, especially *The Namesake* (2003) and *The Lowland* (2013), bring forth the efforts and negotiations of women living in the liminal space between homeland and host land. The emotional weight of displacement is often borne by female characters, who must bear the burden of memories, nostalgia, and the humiliation of assimilation, for which they work to maintain their cultural identity. Jhumpa Lahiri's portrayal of women reflects their dual identity as custodians of traditions and movers of things in the migrant homeland. Through characters like Ashima Ganguly in 'The Namesake', Jhumpa Lahiri shows us that women grapple with a sense of alienation, reconciliation, and loss of identity in familiar cultural landscapes, yet they also integrate into American society for the sake of their families. Similarly, 'The Lowland' explores how the female protagonists face not only geographical displacement but also political and generational divides, and thus migration reshapes not only personal relationships but also identities. The women in Jhumpa Lahiri's stories grapple with the conflicts of arranged marriage and personal desire, individual freedom and familial obligation, cultural maintenance and assimilation. Through a woman-centred perspective, Jhumpa Lahiri emphasises that migration is not merely a physical transit but an existential transformation that redefines womanhood, motherhood and female agency. Her novels highlight the untold challenges of immigrant women who construct hybrid personae amid cultural contradictions. This paper attempts to argue that Jhumpa Lahiri's women are



outstanding examples of resilience, adaptation and transformation, and they provide a critical perspective on the nexus of gender, migration and cultural conflict.

Keywords: Displacement, Assimilation, Dual identity, Migration, Cultural conflict.

Speaking for Others: Ethics of Representation, Voice, and Consent in Storytelling

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Abstract:

A potent technique for forming cultural narratives, conserving memory, and elevating voices is storytelling. But when narratives about groups, identities, or people are presented without enough voice, representation, or consent, moral quandaries occur. This paper examines the moral obligations that storytellers—whether they be writers, journalists, filmmakers, or researchers—have when interacting with their own narratives. The study looks at the following important questions using feminist ethics, postcolonial philosophy, and narrative studies: Which stories can be told by whom? What is meant by ethical representation? In story contexts, how is consent acquired and respected? The study examines case studies from media, literature, and oral history initiatives to draw attention to both unethical storytelling techniques and ethical storytelling methods. Drawing from postcolonial theory, feminist ethics, and narrative studies, the research examines key questions: Who has the right to tell which stories? What constitutes ethical representation? How is consent obtained and honoured in narrative contexts? The paper analyses case studies from literature, media, and oral history projects to highlight both harmful practices and models of ethical storytelling. Ultimately, it argues for a more accountable, inclusive approach to storytelling—one that foregrounds authenticity, respects agency, and challenges extractive narrative practices.

Keywords: Representation, Ethics, Narrative storytelling, Feminist, Postcolonial.

Exploring Imagination, Ethical Responsibility, and Human Possibility in the works of H.G.Wells

DIPANKAR MONDAL, Research Scholar, Visva-Bharati University, Santiniketan, India

Abstract:

H.G. Wells cared much about society; his writings provoked thoughts on morals and humanity's future, which were amusing. Through pieces like "The Time Machine" and "The War of the Worlds," he depicts the future; his tales transport us there and highlight the effects of our decisions today. Through his writings, he alerted society to the dangers that could arise if we do not alter our current course of behaviour. His creations demonstrate right or wrong and what we should or shouldn't do. His stories are cautious, another aspect of his thoughts about possibilities, but this one offers us the path; we may use his works in various ways to build a better future. My study demonstrates the search for the solution to how Wells illustrates the "Ethics of Possibility" idea in his writings. H.G. Wells highlights the importance of moral stewardship and responsible innovation in a utopian society. To ensure that the possibilities released via science and social organisation serve the welfare of everyone rather than producing dystopian outcomes, this ethical approach emphasises the significance of creating an environment where moral norms direct human potential. In the end, Wells's "Ethics of

Possibility” vision promotes moral responsibility and responsible innovation as crucial elements in achieving a sustainable and peaceful future.

Keywords: Imagination, Dystopian, Ethics, Future.

Where Have Malayali Women Gone? Mapping the Migrant Self of Early Women Writers in English

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Abstract:

This paper aims to trace the layered migrant subjectivities of five early women writers from Kerala—Leela Devi, Kamala Das, Anna Sujatha Mathai, Manorama Mathai and Meena Alexander—by situating their creative practices within the shifting geographies, dislocations and negotiations of migration. Leela Devi, with her rooted presence in Kerala, represents a counterpoint to the dominant feminist conception of travel as emancipation; her translations and scholarship position her within the larger currents of colonial modernity. Conversely, Kamala Das embodies the dislocated feminine self, her writings oscillating between nostalgia for the ancestral home in Punneyurkulam and alienation in the cities of Calcutta, Bombay and Delhi. Anna Sujatha Mathai and Manorama Mathai extend this trajectory into transnational terrains, articulating a fractured belonging, while also transforming migration into a generative space for cross-cultural imagination and creative renewal. Similarly, Meena Alexander reshapes memory and experiences of displacement in creative practice, where her migrant self foregrounds artistic revival more than exile. Together, these writers represent the migrant self not as a stable entity, but as a dynamic construct that continually redrafts itself through both the ruptures and possibilities of travel.

Drawing from Kimberlé Crenshaw’s intersectionality and Gloria Anzaldúa’s borderlands, the study would trace the overlapping vectors of gender, race and fractured subjectivities. Édouard Glissant’s notions of opacity and rhizome, alongside Sara Ahmed’s affective economies, would illuminate hybrid identities and the emotional geographies of displacement. Arjun Appadurai’s ethnoscapings and ideoscapings would then situate migration as a broader cultural force that effects change. These perspectives illuminate how Kerala’s women writing in English transform migration into both silence and speech, absence and articulation, thereby reimagining the literary and cultural geographies of belonging.

Keywords: Migrant Self, Kerala Women Writers, Modernity, Intersectionality, Borderlands.

Stories of Resilience: Ecocritical Perspectives on Student Engagement in Climate Narratives

AMRUTA SATAPATHY, Research Scholar, ITER, Department of Humanities and Social Sciences, Siksha ‘O’ Anusandhan (Deemed to be University), India

Abstract:

‘Ecocriticism’, broadly defined as the interdisciplinary study of the relationship between literature, culture, and the environment, provides valuable insights into how narratives shape ecological awareness. In the context of the climate crisis—understood not only as an environmental and scientific problem but also as a cultural and communicative challenge—there is a pressing need to engage students as future leaders, thinkers, and agents of change. This paper focuses on stories of resilience, where resilience refers to both ecological



adaptability and cultural capacity to recover and transform in the face of crisis. Student-generated narratives of resilience reflect their awareness, anxieties, and aspirations for sustainable futures, thereby offering crucial perspectives for climate communication. Within climate communication and education, storytelling emerges as a pedagogical tool that bridges abstract data and lived experience. Through ecocritical approaches, students can connect literary and environmental texts with real-world climate issues. Such narratives make climate change relatable and actionable, transforming it from distant statistics into immediate human experience. Students contribute to climate discourse through eco-poetry, theatre, debates, digital storytelling, and campus sustainability campaigns. Illustrative approaches include eco-literature in curricula, student-led green movements, youth-driven digital campaigns, and the integration of indigenous ecological knowledge into academic projects. The objectives of this study are to analyze student-created climate narratives through an ecocritical lens, explore how resilience is framed by young people, and demonstrate storytelling as a bridge between education, awareness, and activism. This study demonstrates that storytelling is not only a cultural tool for meaning-making but also a practical strategy for bridging education, public involvement, and collective responses to the climate crisis. The anticipated outcomes include the development of ecocritical frameworks for climate pedagogy, strengthened student participation in environmental discourse, and meaningful contributions to sustainable practices and youth-led climate action.

Keywords: Ecocriticism, Climate storytelling, Student Engagement, Climate Communication.

Automation, Alienation, and Afterlives: Revisiting Humanity through Posthuman Narratives in *Love, Death & Robots*

LAKSHAY KUMAR KAMBOJ, Research Scholar, Panjab University, Chandigarh, India

Abstract:

In a series of speculative thought experiments, Netflix's *Love, Death & Robots* (2019–2025) exposes the paradoxes of technological possibility through the collapse, transformation, or surpassing of humanity. Episodes such as *Three Robots* and *Zima Blue* reframe extinction as continuity by imagining AI not as subordinate tools but as inheritors and interpreters of human legacies. The perils of weaponized enhancement emerge in militarized stories like *Shape-Shifters*, *Kill Team Kill*, and *The Secret War*, where hybrid and engineered bodies are reduced to expendable instruments of state power. By contrast, *Snow in the Desert* and *Automated Customer Service* examine immortality and automation, revealing how promises of survival or convenience produce new forms of vulnerability and alienation. Later entries expand this terrain: *Spider Rose* interrogates alien symbiosis, cyborg grief, and the ethics of self-erasure, while *The Screaming of the Tyrannosaurus* allegorizes class spectacle and rebellion through posthuman bonds forged under conditions of cruelty. Taken together, these narratives illustrate how speculative fiction fuses posthuman imagination with ethical possibility: technological futures that aspire to transcend human limitations often replicate human failures—inequality, exploitation, domination—yet they also gesture toward humility, preservation, symbiosis, and revolt. In this sense, *Love, Death & Robots* operates as a critical lens for reimagining the futures we resist, create, or inherit.

Keywords: Posthuman Ethics, AI Inheritance, Technological Exploitation.

Retelling the Classics: Metamorphoses and the Digital Age of Storytelling

CHITRANSHI SHARMA, Research Scholar, Dayalbagh Educational Institute (Deemed to be University), India & Dr. BANI DAYAL DHIR, Assistant Professor at Dayalbagh Educational Institute (Deemed to be University), India

Abstract:

The recent technological advancements have witnessed a rapid change and transformation in the field of humanities. It has undergone a significant transformation in digital age reshaping how we study, teach and engage ancient human culture, language and art. The research paper examines how classical myths are re-imagined and retold in the contemporary digital era in the play *Metamorphoses* by Mary Zimmerman, an adaptation of Ovid's *Metamorphoses*. The play is a series of loosely connected episodes that retell classical myth centered on the theme of transformation. The paper accentuates the intersection of ancient narratives and contemporary theatrical practices have transformed the classical story-telling. Zimmerman's rich staging techniques and fluid narrative structure reflect the contemporary fragmented and interactive nature of digital media. The paper argues that the play acts as a bridge between classical myth and modern audience sensibilities with themes like love, loss, transformation etc. It highlights how current digital culture influences mythic retellings by examining production techniques and narrative adaptation strategies, making ancient stories relevant and resonant in contemporary performance and cultural discourse. The paper explores themes like love, nature, greed, loss and transformation, showing how human experiences are shaped by forces of nature.

Keywords: Classical Myths, Digital Age, Narrative Techniques, Modern Theatrical Practices.

Posthuman Intimacies: Patriarchy and Digital Futures in *Wifelike*

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Abstract:

James Bird's *Wifelike* (2022) envisions a near-future society where artificial intelligence is designed to act as human companions, specifically as subservient 'wives'. Although the context seems advanced and futuristic, the film exposes the deeply rooted patriarchal values that continue to influence technological systems. It portrays a world in which intimacy is commodified, women's independence is nullified, and consent is engineered through programming.

This paper analyses how *Wifelike* illustrates the conflict between technological progress and social disparity, demonstrating that digital advancements do not escape the systems of oppression that define the current era. The film emphasises the risks of allowing technology to mirror traditional gender hierarchies under the pretence of progress. By delving into themes of control, memory, and desire, it highlights how artificial intelligence can serve to reinforce, rather than disrupt, established power dynamics.

Ultimately, *Wifelike* offers a cautionary vision of intimacy in the digital age, urging us to question how ideas of gender and relationships are being reshaped by technology and what futures they imagine for human connection.

Keywords: Artificial Intelligence, Posthumanism, Gender, Patriarchy, Digital Futures.

Journeys of Fancy or Torture in Fictions of the Displaced: When the Past Presses on The Future in Dina Nayeri's *The Refugee* (2017)



**Dr FATTOUM MOUISSA, Associate Professor, University of Amar Telidji-Laghouat,
Algeria**

Abstract:

The act of crossing can be glamorous, as it can be cataclysmic in the history of the displaced. In actuality, the arbitrary lines drawn do not exclusively divide nations, but these are lines that separate people and entitle some to be called 'nativists' and others to be 'intruders'. Hence, the flight from one territory to another entails the shift of priorities, visions, and affiliations. Nonetheless, self-sensing in the exodus does not fully stop the voices coming from the past. This paper aims to probe whether the journey of those who risked their lives on rickety boats, escaping their warzone nations, was whimsical or a journey of victimisation, as the displaced is the one who is constantly asked to justify himself and prove his humanity, eventually. Dissimilar to the stories of displacement that tend to embody the journey of mobility, crediting the success of the displaced to his/her acclimatisation into the culture and norms of the host land, Dina Nayeri's *Refuge* (2017) hints at the trip of an Iranian girl, Niloo, who transmuted from a rootless migrant to a cosmopolitan transplant. The narrative stresses how the past resurfaces and touches the present of the displaced, echoing the reminiscences of the land and home left behind. It depicts the symbolic and spiritual dimensions of home, Iran, and how it is repetitively reshaped by each ripple of displacement the characters take on. In addition to the arbitrariness of home that Dian Nayeri confers, the novel charts the enormous transformation of Niloo, whose perceptions of Afghanistan and the Afghan culture subvert from shame to acceptance. Nayeri tries to find a way to help her displaced characters, mostly Niloo, to aperture their torment and find settlement whenever the past is evoked. Subsequently, Niloo realises that it is through sympathy, tolerating the unforgivable, and crossing the 'impenetrable' that one can find peace and solace in the refuge.

Keywords: Fictions of the Displaced, Rootless Migrants, Reminiscences, Acceptance, Empathy.

**Reclaiming Futures: Indian Identity, Colonial Representation, and the
Ethics of Storytelling**

**SHUBHANKAR KUMAR, Research Scholar, Department of English and Modern
European Languages, University of Allahabad, Prayagraj, India**

Abstract:

Katherine Mayo's famous book *Mother India* which was published in 1927 became a powerful tool of imperial narrative, portraying Indian culture and identity as backward, superstitious, and unfit for self-rule. It was published in more than a dozen languages and gained popularity in India, the United States, and Britain. Its global circulation had real political consequences, shaping Western perceptions and reinforcing colonial authority. However, after the publication of *Mother India* a series of dynamic intellectual and literary counter-responses was published not only from Indian thinkers, reformers, and writers but also from different parts of the world. Most notably counter responses which I have discussed in my paper are of Mahatma Gandhi, Lala Lajpat Rai, and Dhan Gopal Mukerji. These responses not only dismantled Mayo's claims but it also reimagined Indian identity through indigenous epistemologies, spiritual worldviews, and ethical storytelling.

This paper explores the ethics of storytelling as a site of resistance, representation, and future-making. Drawing upon postcolonial theory, narrative ethics, and decolonial thought, the paper investigates how the power to tell stories and the ability to challenge dominant narratives plays a crucial role in shaping both historical understanding and the imagination of national and cultural futures. By examining the narrative strategies in both Mayo's *Mother India* and its



Indian counter-texts, this paper highlights how reclaiming narrative authority becomes a vital act of imagining futures rooted in justice, dignity, and cultural autonomy.

The paper argues that the ethics of storytelling is not merely about truth-telling but it is also about who gets to imagine and define the future. In a time of global cultural and political shifts, the Indian case serves as an example of how contested pasts continue to inform our imagined futures.

Keywords: Indian identity, Colonial representation, Narrative ethics, Counter-narratives, Ethical storytelling.

Rivera Garza's Poetry through a Post-Exotic Lens

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Abstract:

Cristina Rivera Garza, a leading Mexican writer and professor in the Houston University, USA. Winner of multiple literary awards, the author highlights the social and political problems faced by a common Mexican, especially the marginalized communities, indigenous people, poor, and women. She writes novels, stories and poems. This paper will analyse some poems from different collections of her work ie "La más mía" and "Grieving: Dispatches from a Wounded Country". She has employed a poetic practice that challenges traditional notions of voice and meaning. This paper approaches her poetry through the framework of post-exoticism, a literary mode attentive to estrangement, fragmentation etc.. Rivera Garza's poems frequently don't follow a linear form. Her texts produce texts that resist transparency. By placing her work in dialogue with post-exotic poetics, the paper argues that Rivera Garza's poetry creates a language of uncertainty and radical openness. In doing so, it expands the reach of post-exoticism within contemporary Mexican and transnational literature.

Keywords: Cristina Rivera Garza, Post Exoticism, Mexico, Fragmentation, Society.

Indian Environmental Activism

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Abstract:

Drastic climate change, pollution of natural resources, ecological degradation are all issues linked to the ways human civilizations have continued to function up until now. They are inextricably connected with the manner in which our societies have been structured and the paradigms that inform and sustain these structures. Writers and social critics have always critiqued status quo and the inequities that might get sheltered in systems that remain unquestioned and thus static, for too long. Their ability to deconstruct the normative and make space for newer constructive and inclusive paradigms, offers hope for the future so that we begin to question and gradually leave anthropocentric patterns of existence behind in favour of ecocentric ones. On the other hand, the on ground activism of people aimed to preserve ecosystems and their ways of life connected to these natural systems are not driven by theoretically sophisticated epistemologies but immediate practical need. The proposed paper will attempt to trace through the unconventional viewpoints of the academicians and the literary minds and the conventional as well as unconventional methods of activism available to the commonfolk, the ecosystem people and ecological refugees, the existing pattern of environmental activism in India. The writers and social theorists whose works will inform the

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proposed work, are Arundhati Roy, Amitav Ghosh, Ramachandra Guha, and Madhav Gadgil, among others.

Keywords: Climate change, Ecological degradation, Ecosystem people, Ecological refugees, Environmental activism.

A Comparative Study of Jerry Pinto's *Em and the Big Hoom* and Anuradha Sarma Pujari's *Jalsabi* as Narratives of the Troubled Mind

**Dr HARINI PATOWARY DAS, Assistant Professor, Department of English,
Lakhimpur Commerce College, North Lakhimpur, Assam, India**

Abstract:

This paper undertakes a comparative analysis of Jerry Pinto's *Em and the Big Hoom* (2012) and Anuradha Sarma Pujari's *Jalsabi* (2004) originally written in Assamese as well as translated to English, two novels that tries to depict illness not merely as a medical condition but as a lived experience that reshapes familial relationships and the ethics of care in the modern society.

By reading the two texts together, this paper explores how contemporary Indian writings converge and diverge in the depiction of medical, emotional, and ethical dimensions of illness. While Pinto's narrative emphasizes the interiority of mental health and the fractured yet resilient dynamics of caregiving, Pujari situates illness within the broader socio-cultural fabric of Northeast India. These narratives expand the horizons of Medical Humanities, focusing on themes that are simultaneously culturally specific and universally resonant.

Keywords: Medical Humanities, Bioethical Imagination, Mental Illness, Contemporary Indian Literature.

Inclusive Futures: The Role of Intersectionality in Feminist and Queer Education

**PRITY JHA, Research Scholar, Central University of South Bihar, India & Dr ABHAY LEONARD Ekka, Assistant Professor, Department of English and Foreign Languages,
Central University of South Bihar, India**

Abstract:

This research explores the pivotal role of intersectionality in shaping inclusive futures through feminist and queer education. It examines how education grounded in intersectional frameworks critically addresses the overlapping marginalizations experienced by individuals based on gender, sexuality, race, class, ability, and other social categories. Both feminist and queer communities encounter systemic discrimination and marginalization, often compounded by multiple axes of identity, which are represented diversely across books, films, and media. This study analyzes how these representations challenge dominant narratives and contribute to social awareness, empowerment, and resistance. By integrating intersectional theory into educational practices, feminist and queer pedagogies foster environments that validate complex identities and promote solidarity, thus advancing inclusive societal transformation. The research is crucial for demonstrating how intersectional education can disrupt normative exclusions, reduce prejudice, and cultivate equitable opportunities and social acceptance for marginalized groups.

Keywords: Intersectionality, Feminist education, Queer education, Marginalization, Social Integration.

LGBTQ and Vikram Seth's *A Suitable Boy*

Dr RAMANDEEP MAHAL, Assistant Professor, Kurukshetra University, India & KHUSHPREET, Assistant Professor, Kurukshetra University, India

Abstract:

With an emphasis on the disparity between Vikram Seth's private life and his literary voice, this paper explores how queer identity is portrayed in his writings and public life. Despite not identifying as a queer writer in the public, Seth's fiction quietly addresses issues and themes around queer identity, emotional complexity and social conventions. By closely examining *A Suitable Boy*, this paper demonstrated how Seth interacts with queer subjectivities in both overt and covert ways, influenced by both the internationally literary scene and Indian cultural norms. Vikram Seth, as the most renowned and talented writer of the modern era explores India's diverse culture and social climate. His primary focus is on the internal issues that arise in him and his family. Despite many diverse conditions, his characters almost experience same kind of suffering. He mixes domestic incidents with societal and political events. Seth recognizes the internal conflicts that people have; while they are born into the society, they endure their hardships all of their lives. Loss, expectations and personal desires are the primary cause of his struggle. The middle class environment of Northern India is portrayed in this novel. As representatives of how caste, religion, class and secular values interact in the modern society, each character appears to be familiar to Indian traditional way.

Keywords: Queer, Identity, Character, Life, Indian.

Philosophy in Motion: A Study of Bruce Lee as a Philosopher with Reference to *Enter the Dragon* and *The Game of Death*

MANIK AHUJA, Senior Research Fellow, The Department of English & Cultural Studies, Panjab University, Chandigarh, India

Abstract:

Even half a century after his death, Lee Jun-fan, popularly known as Bruce Lee, continues to exert a profound influence as a martial artist, actor, and cultural icon. Less widely recognised is his formal study of philosophy and his founding of Jeet Kune Do, which he envisioned not merely as a fighting method but as a hybrid philosophy of martial arts. Given his enduring popularity, there has been some research on how Bruce Lee challenged orientalist stereotypes, less on the new stereotypes that emerged through his success, and least of all on his philosophical contributions despite their frequent presence in both his cinematic and written works. The paper uses film studies, textual analysis, and transpacific studies, to study Bruce Lee's eclectic philosophy through two of his most popular films in the West: his last completed Hollywood film *Enter the Dragon*, and the extended version of his final, unfinished Hong Kong project *The Game of Death*. Drawing on postcolonial studies and image studies, the paper also explores why the image of Lee as a philosopher continues to elude the West. By repositioning Bruce Lee as a philosopher through his films, the paper challenges disciplinary boundaries and argues for a reassessment of non-Western figures in Western popular culture.



Keywords: Bruce Lee, Film Studies, Philosophy, Postcolonial Studies, Martial Arts.

From Structure to Assemblage: Rethinking Communication with Language Models through Structuralism, Poststructuralism, and Posthumanism

ARNAB DASGUPTA, Research Scholar, Presidency University, Kolkata, India

Abstract:

The proliferation of language models such as ChatGPT raises pressing questions about how communication, agency, and meaning should be conceptualized in the age of automation. This paper situates these questions within the theoretical trajectories of structuralism, poststructuralism, and posthumanism, arguing that each framework illuminates different dimensions of AI-mediated communication while collectively pointing toward the necessity of posthumanist approaches.

From a structuralist perspective, language is a system of signs whose coherence derives from patterned relations rather than individual intention (Saussure, 1916). Language models embody this logic: their generative capacities rely on statistical mappings across vast corpora, producing utterances that are structurally coherent despite the absence of consciousness or agency. Yet this resemblance to structuralism also reveals limitations—meaning in AI conversations cannot be reduced to system-level structures alone, since prompts, cultural discourses, and algorithmic design decisively shape outcomes.

Poststructuralist thought destabilizes such assumptions by emphasizing the instability of meaning and the decentered subject. Derrida's (1976) notion of *différance* illustrates how AI-generated texts defer meaning endlessly, while Barthes' (1977) "death of the author" resonates with the decoupling of intention from output in machine discourse. Foucault's (1972) analysis of discourse further highlights how training data reproduce and reinforce power-laden ideologies. These insights capture the indeterminacy and politics of AI communication, foregrounding the interpretive labor of users as well as the socio-discursive constraints embedded in models.

Posthumanism, however, extends these critiques by decentering human exceptionalism and the presumed autonomy of the speaker. As Wee (2025) argues, communication must be understood as emerging from assemblages in which agency is distributed across humans, machines, and sociotechnical infrastructures. Haraway's (1991) cyborg metaphor and Barad's (2007) agential realism reinforce the point that human-machine boundaries are porous and enacted rather than given. In AI-mediated interaction, meaning emerges relationally from entangled processes of prompting, computation, cultural histories, and interpretive uptake, rather than from a unified speaker or stable system.

By mapping structuralist, poststructuralist, and posthumanist orientations onto AI communication, this paper demonstrates that while structuralism explains the patterned coherence of machine language, and poststructuralism accounts for its instability and ideological embedding, posthumanism offers the most robust framework for reconceptualizing communication. It foregrounds assemblages where authorship, intention, and agency are distributed rather than localized, enabling a more nuanced understanding of what it means to "converse" with machines in the contemporary communicative landscape.

Keywords: Structuralism, Poststructuralism, Posthumanism, Assemblage, Language models, AI communication, Authorship, Agency.

Decolonizing Trauma through Animist Reading of Select Northeast Indian Novels

Dr SANATAN MANDAL, Assistant Professor, Department of Humanities and Social Sciences, IIT Dhanbad, Jharkhand, India

Abstract:

Trauma is pervasive in every culture and each culture has its own way of experiencing and dealing with trauma. But, the Western model of trauma studies, both the clinical base of trauma and the empirical ground with Western psychology for trauma literary theory, defines trauma as an isolated, psychological bodily phenomenon. The model has limitations to address the traumatic experiences of heterogeneous indigenous people. Hence, postcolonial trauma studies decolonize trauma by acknowledging the trauma of non-Western people in their animist oral culture where trauma narratives are conceived and received. In the non-Western world, like Northeast India, there are alternative responses to trauma deeply anchored in the value, spiritual life, social power, and transformative potential of nonhuman matter. Animist properties like natural phenomena, animal world, mystic or supernatural properties, etc., mark their life experiences and influence their consciousness. The writers like Mamang Dai and Stuart Blackburn in their novels, *The Black Hill* (2014) and *Into the Hidden Valley* (2016), describe the animistic worldviews of the Northeast Indian cultures of Arunachal Pradesh. The novels project the sociocultural aspects of the Apatani, Adi, and Mishmi tribes, along with their history of colonization that causes ethnostress in terms of land dispossession and cultural dispossession. Defining the animistic culture and considering the colonial effect on the animistic belief of the Northeast Indian Indigenous people of Arunachal Pradesh, this study interprets the novels to explore postcolonial trauma, taking insights from decolonizing perspectives of trauma through animism.

Keywords: Animism, Cultural Dispossession, Ethnostress, Northeast India, Postcolonial Trauma.

Diasporic Elements in Monica Ali's *Brick Lane*

RADHIKA DEMBLA, Research Scholar, Panipat Institute of Engineering and Technology & Dr RITU SHARMA, Assistant Professor, Maharishi Markandeshwar University, India

Abstract:

In diasporic writing, Monica Ali's *Brick Lane* (2003) is a landmark work that explores the interconnections of gender, identity, and migration in the South Asian immigrant experience in London's East End. The diasporic aspects of *Brick Lane* are examined in this essay, with a focus on identity creation, displacement, and feminism. Ali emphasizes women's challenges navigating between tradition and modernity, hometown and host land, silence and self-assertion, through Nazneen's trip. Using Stuart Hall's views on cultural identity and diaspora, Homi K. Bhabha's theory of hybridity and "third space," and Gayatri Chakravorty Spivak's concept of the subaltern, the study examines how migrant women's voices vacillate between oppression and resistance. By placing Nazneen as a symbol of the diasporic female subject, feminist theoretical frameworks developed by Simone de Beauvoir and Chandra Talpade



Mohanty further contextualize her transition from passive acceptance to active agency. Critics like Elleke Boehmer and Susheila Nasta have emphasized Ali's complex depiction of migration and cultural negotiation, which this essay explores to examine issues of empowerment, alienation, and belonging. According to the study's findings, Brick Lane redefines feminist identity in global contexts while simultaneously documenting diasporic conflicts.

Keywords: Diaspora, Feminism, Identity, Hybridity, Transnationalism.

From Conscientization to Contemplation: Shankar's Advait as Pedagogy in Times of Mental Health Crisis

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Abstract:

Education constitutes the backbone of civilizational continuity – shaping the ways in which societies interpret the past, negotiate the present, and envision possible futures. Pedagogical approaches developed across historical contexts have consistently provided successive generations with the intellectual and ethical resources to respond to crises of their times. The contemporary moment in the global South, I argue, is increasingly marked by a mental health crisis among students exacerbated by ecological degradation, widening social inequities, and technological disruption. The 'critical pedagogy' introduced by Paulo Freire in the late sixties brought a paradigm shift in the field. It viewed education as fostering conscientization—the critical awareness of one's social and political reality. In the 21st century, the discourse needs to be extended and furthered by foregrounding the reality within. This paper introduces Shankar's Advait as pedagogical approach – its philosophy and practice, as means to counter the issues outlined above. By framing the individual self (Ātman) as intrinsically connected with the larger whole (Brahman), this tradition provides students with a philosophical grounding that can counter the alienation, anxiety, and hyper-individualism associated with modern crises of mental health. It further argues that as a pedagogical approach, Advaita can be mobilized through reflective and contemplative practices, dialogic inquiry (neti-neti, or critical questioning), and integrative learning that resists compartmentalization of knowledge. These practices, not limited to classrooms, not only promote intellectual rigor but also foster equanimity (samatva), resilience, and empathy—qualities essential for negotiating uncertainty in times of crisis. With the help case studies, this paper posits the practice of inculcating *jijñāsā* (curiosity) – epistemic, diversive, empathic, and situational/ dispositional, central to Vedantic system of enquiry, as a hopeful counter to crisis of the global South.

Keywords: Pedagogy, Mental health, Advait, Curiosity, Self.

Weaving Dalit Women's Traumatic Memories in Urmila Pawar's *The Weave of My Life: A Dalit Woman's Memoirs*

PARILIU GANGMEI, Research Scholar, Manipur University, Dept. of English and Cultural Studies, Manipur University & Prof. Rajkumari Ashalata Devi, Professor of Manipur University, India

Abstract:

Urmila Pawar's autobiographical novel, *The Weave of My Life: A Dalit Woman's Memoir*, is a testimonial narrative of pain, endurance, and resistance of Dalit women. In the novel, Pawar documented her childhood life, educational experiences in school and college, marital life, and later phases of her journey as a Dalit woman activist in Mumbai. The book weaves Pawar's personal experiences and the societal challenges faced by her and those of the Mahar Dalit



women in Ratnagiri, Maharashtra. Throughout the text, she vividly recounted the traumatic lived realities endured by women of her family, relatives and villagers both in domestic and public spaces due to caste discrimination and patriarchy. Pawar also reveals the entrenched patriarchal norms within the Dalit community alongside the prevailing social and cultural structures of the Hindu caste system. Her recollections serve as a crucial representative voice of her community and provide diverse perspectives on the traumatic lived experiences of Dalit women. By drawing on her life experiences and those of other Dalit women, Pawar seeks to re-configure caste and patriarchy while acknowledging and reclaiming the repressed female power and resilience of women. This paper is an attempt to explore how the resistance narrative of the deep wrenching pain and traumatic memory of the self resist the silence and relative marginalisation of Dalit experience in mainstream literature. The invisible and erased histories of Dalit women depicted in the novel will be studied through the lens of trauma studies.

Keywords: Traumatic Memory, Dalit Autobiography, Patriarchy, Caste, Resistance Narrative.

Storying the Planetary Crisis: Climate Communication and Futures in Ghosh, Giordano, and Robinson

**REBEKA SULTANA, Independent Researcher & MA Student of University of Liberal
Arts Bangladesh, India**

Abstract:

In his influential essay *The Climate of History in a Planetary Age* (2021), Dipesh Chakrabarty argues that climate change confronts us with a scale of crisis that exceeds national or disciplinary boundaries, demanding new ways of thinking about the planetary. Similarly, Amitav Ghosh in *The Great Derangement* (2016) identifies the climate emergency as a crisis of culture and imagination, insisting that our stories shape how we respond to the Anthropocene. This paper brings these insights into dialogue through a comparative reading of three contemporary works: Amitav Ghosh's *Gun Island* (2019), Paolo Giordano's *How Contagion Works* (Nel contagio, 2020), and Kim Stanley Robinson's *The Ministry for the Future* (2020).

Across these texts, narrative emerges as a vital mode of climate communication. Ghosh entwines myth and migration to dramatize the entangled histories of ecological precarity, mobility, and cultural memory between the Sundarbans and Venice. Giordano, reflecting on Italy's pandemic experience, frames contagion as a metaphor for planetary interconnectedness, foregrounding the ethical responsibilities of communication in times of shared vulnerability. Robinson projects a speculative near-future where climate catastrophe is met with radical policy imagination, technological experimentation, and global justice movements.

Read together through the dual lenses of imagination and planetary crisis, these works illustrate how literature mediates between the intimate and the global, the mythical and the political, the ethical and the speculative. They show that climate communication is not only about conveying scientific knowledge but also about cultivating the imaginative and ethical resources necessary to inhabit a destabilized planet. The paper argues that contemporary climate fiction opens spaces for collective reflection and worldmaking, where the futures of humanity and the Earth can be reimagined beyond disciplinary and geographical divides.

Keywords: Waste, Climate Fiction (Cli-Fi), Planetary Crisis, Climate Humanities, Worldmaking.

Reimagining Ecological Literature: Myth as a Counter-Hegemonic Mode of Expression in *The River of Stories*

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SUMEGHA VAID, Research Scholar (Senior Research Fellow), The Department of English and Cultural Studies, Panjab University, Chandigarh, India

Abstract:

The River of Stories by Orijit Sen is based on Rewa Andolan, a fictional people's movement closely based on the Narmada Bachao Andolan. The graphic novel blends two distinct modes of narration, namely, the realistic and the mythical. The realistic portrayal of the media coverage and the protest staged by locals against the construction of the dam is interspersed with the narrative of the mythical folk singer Malgu Gayan, who tells the myth of Creation, explaining the relationship of the inhabitants of the village and the river Rewa. Ben Holgate, in the book *Climate and Crises: Magical Realism as Environmental Discourse*, argues that environmental literature and magic realist fiction have a long history of overlap. He deduces several nodes of convergence between magic-realist and environmental fiction, for instance, a rejection of colonial values and dominant epistemologies along with a transgression of binaries, such as human and non-human; animate and inanimate, etc. The current paper extends this argument to Sen's *The River of Stories* and argues that myth and magic realism—both the modes that do not conform to the European realist novel—act as a medium of resistance in the text. The paper contends that the text challenges the Western positivist model of development that rejects alternative approaches to development through indigenous mythical epistemology coupled with a mode of narration that is not strictly realistic. Literary realism can also be traced to the same positivist philosophy that reduces knowledge to reasoning or empirical evidence and rules out all other culture-specific modes of perception and understanding. The paper is based on Holgate's framework and examines the novel for specific elements that offer an alternative to the dominant understanding of development as well as that of the representation of environmental crises.

Keywords: Ecological Literature, Magic Realism, Myth, Non-Western Epistemology.

Narrating Ecological and Political Trauma: Slow Violence in Minoli Salgado's *A Little Dust on the Eyes*

MUSKAN RAJ, Research Scholar, IIT Roorkee & DR BINOD MISHRA, Professor at IIT Roorkee

Abstract:

With the recent discovery of mass graves in Chemmani, the violent history of Sri Lanka continues to haunt its people. Set amidst the backdrop of the JVP insurrection and the Indian Ocean Tsunami, Minoli Salgado's '*A Little Dust on the Eyes*' (2014) is a novel that goes against the dehistoricization and spectacularization of climate catastrophe to situate it within the socio-political and the everyday. The novel interlaces personal memory, ecological trauma and political history, delineating the lingering, layered traumas of disaster and war in post-colonial Sri Lanka, reflecting the silent systemic harm that unfolds over time. Rob Nixon conceptualizes slow violence as the violence induced by ecological degradation or the consequences of war, that occurs gradually, is dispersed across spatio-temporal zones and is often invisible in the mainstream accounts of violence. He also posits the need for expanding the discourse on environmental crisis by engaging with those who are disproportionately affected by it, the voices from the Global South. This paper attempts to analyze Salgado's '*A Little Dust on the Eyes*' through the lens of Nixon's slow violence scrutinizing how the tsunami in the novel is not depicted as an isolated momentous event but is imbricated in a long duration of political violence, neoliberal exploitation, and ecological precarity, slowly erasing people, memory, land and narrative. The economic privilege of the protagonists in the novel largely shields them from the physical harm inflicted by the disaster. Through a close reading of the novel, this paper underscores Salgado's portrayal of the extremities in the affective impact of



the events on those who inhabit the fringes of the society. I contest that Salgado's representation of the climate catastrophe challenges the existing discourse on ecological crisis in the Global South.

Keywords: Disaster, War, Slow violence, Neo-liberalism, Global South.

Queer Desire, Family, and Futurity in *Cobalt Blue* (2022)

KRISHNA KHARWAR, Research Scholar, Central University of Himachal Pradesh, India

Abstract:

This paper analyzes Sachin Kundalkar's 2022 film *Cobalt Blue* through the lens of queer theory and film studies. Set in 1996 Kerala, *Cobalt Blue* portrays a brother and sister (Tanay and Anuja) who unknowingly fall in love with the same male paying guest, collapsing their conservative Brahmin family's social order. Drawing on José Esteban Muñoz's concept of queer utopian futurity and Sara Ahmed's queer phenomenology of orientation, we examine how the film uses color symbolism, spatial dynamics, and affective tone to articulate clandestine queer desire. Our qualitative methodology comprises close textual and aesthetic analysis of key scenes, narratives, and visual motifs, informed by affect theory and Indian queer cinema scholarship. We find that the film's predominant "blue" imagery evokes both the loneliness and liberation of queer identity, while its embodied characters enact Ahmed's idea of reorienting toward new ways of being. Although *Cobalt Blue* ultimately confronts the harsh reality of its historical moment (reflected in a teacher's warning that "You and I are criminals in this country"), it gestures toward Muñoz's vision of an alternate future where queer love can thrive beyond heteronormative constraints. Our discussion situates *Cobalt Blue* within the emerging canon of Indian queer cinema (alongside films like *Fire* (Mehta, 1998) and contemporary streaming narratives) and highlights how Kundalkar's film contributes to a "queer of color" critique of tradition. We conclude that the film's blending of phenomenological, narrative, and aesthetic elements both affirms shared queer feeling (Cvetkovich, 2003) and underscores the ongoing need for more inclusive Indian storytelling.

Keywords: *Cobalt Blue*, Indian Queer Cinema, José Esteban Muñoz, Queer Utopian Futurity, Sara Ahmed, and Queer Phenomenology.

Draupadi's Question as Future Ethics: Gendered Bodies, Justice, and Storytelling in Crisis Narratives

ARADHYA MARIA DAVID, Research Scholar, St. Xavier's College for Women, Kerala, India

Abstract:

"What is justice when the body itself is wagered, silenced, or erased?" The Mahabharata confronts this question with devastating clarity in Draupadi's unheeded cry during the dice game: "Whom did you lose first, yourself or me?" More than a moment of humiliation, this unanswered query becomes a philosophical provocation—a demand to reconsider the ethics of power, voice, and survival.

This paper positions Draupadi's question as a site of future ethics, where the gendered and violated body becomes a lens for rethinking justice in times of crisis. Drawing upon

feminist theory, body politics, and narrative ethics, the study reads Draupadi not only as a victim but also as an archetype of ethical futurity, whose words and silences anticipate the dilemmas of our own era. Her story suggests that vulnerability is not merely a mark of trauma but a reservoir of moral imagination.

Placed within the wider framework of contemporary crises—climate instability, technological disruption, and democratic fragility—Draupadi's voice unsettles dominant narratives of power and compels us to envision justice as a collective, forward-looking responsibility rather than a belated act of redress. The Mahabharata thus emerges as a future-oriented archive, where epic storytelling provides ethical resources for navigating planetary precarity, gender inequities, and cultural breakdown.

By revisiting Draupadi's unanswered question, this paper argues that stories of embodied injustice are also stories of survival and transformation. In the tension between silence and speech, loss and resilience, the epic offers a template for imagining futures grounded in dignity, agency, and ethical responsibility.

Keywords: Mahabharata, Draupadi, Body politics, Narrative ethics, Gender and justice, Crisis Narratives, Future imaginaries.

Approaching A Christmas Carol by Charles Dickens Through Medical Humanities Context

SHERIN ANGELIS, Research Scholar, SRM Institute of Science and Technology, India

Abstract:

A Christmas Carol (1843) penned by Charles Dickens, is a profoundly celebrated classic novella belonging to the Victorian literature. Though it is hugely credited for its morality and gothic aspects, it can also be accounted for the underlying medical disparity of the society. The paper seeks to explore this work through a Medical Humanities standpoint. It delves into the manner in which the author has employed illness and personified diseases in endorsing the social and healthcare reform. This paper is divided into two sections and the analysis is carried accordingly. It examines the character Tiny Tim as a personification of medical negligence, thereby stressing the largescale impact of poverty faced by the 19th century England. Additionally, it addresses the impact of Tim on Scrooge's transformation by breaking the class disparities. The paper also explores the societal decay based on the morality perspectives. Embodiments of ghost as spectral figures highlighting the dreadful impact of poverty, which leads to health conditions like malnutrition and other ailments is also focused. Through these Dickens evokes a sense of social responsibility. Interconnecting literary analysis with medical contexts, the study asserts that this novella brings out public health impacts. Furthermore, the work unfolds the norms on healthcare that reflected an inequity in the society.

Keywords: Medical Humanities, Victorian literature, Illness, Healthcare, and Poverty.

A Study of Speculative Fiction and Ethics of Possibility in J.K. Rowling's *Harry Potter and the Chamber of Secrets*

M KISHWARE SULTHANA, Assistant Professor, Jamal Mohamed College, India

Abstract:

The paper tells about the J. K. Rowling's novel Harry Potter and The Chamber of Secrets had the element of mystery, terror, incredible settings, prophesy, supernaturalism, inexplicable

events, Speculative Fiction and Ethics of Possibility involved through settings, and characters in the novel. Harry Potter and the Chamber of Secrets set in the wizarding world which is a world apart from the reality. It identifies the Speculative Fiction and Ethics of Possibility by the good and evil characters and also throws light upon the magical objects made a major role in the character concealing. Rowling introduces new characters and its plot events had a basis for the succeeding novels consist of loyalty and friendship. The evil characters conceal their hideous side for wicked intentions whereas the good characters take up concealment for other harmless reasons like protecting others, finding the truth and helping other characters. The story reveals secrets from Voldemort's past including his dark nature and the creation of Horcruxes. The main the story harry knows that younger age of tom riddle was Voldemort. Horcruxes in the novel was Tom Riddle's Diary which was used by Ron's sister Jinny at the end of the story harry potter destroy the diary through he destroys of the Horcruxes of Voldemort. . The importance of victory was love, trust and bonding in the fight against evil as well as the strengthening bond between Harry, Hermione, Ron and Jinny as they face dangerous challenges together.

Keywords: Good and evil characters, Light upon the magical objects, Mystery, Terror, incredible settings, Prophecy, Supernaturalism, Inexplicable events.

Hope, Dread, and the Future: Literary Encounters with Utopia and Dystopia

**SRABONA DUTTA, Student of Hoogly Women's College under Burdwan University,
West Bengal, India**

Abstract:

The terms utopia and dystopia have been compelling narrative structures for the expression of cultural expectation and fear regarding the future for many centuries. From Thomas More's Utopia (1516) which initiated the present-day use of the term as an idealized society, to George Orwell's, Aldous Huxley's, and Margaret Atwood's depictions of dystopia, utopian and dystopian narratives operate as reflections of both aspirations and anxieties from particular historical moments. While utopias represent fantasized pictures of harmony, equality, and human flourishing, the examples of dystopia represent the possible aftermath of an unrestrained political tyranny, excessive technological control, environmental devastation, and social inequality. Looking at these frameworks together is our opportunity to address what we learn from literature and culture in relation to the contestation inherent in desire and dread, possibility and peril.

Today, the binary of utopian optimism and dystopian pessimism reflects much more complexity and nuance through the emergence of "critical dystopias," or narratives in which dystopian conditions take center stage, but also offer alternatives for resistance, agency, and new beginnings. Speculative fiction, climate fiction, and Indigenous futurisms show us how societies' conceptualizations of "the good place," or "the bad place," are not universally consistent based upon histories of power, identity, and sense of belonging. Similar complexities occur for feminist, queer, and trans reimaginings of future societies that disrupt the exclusions built into proscriptive utopian models by advocating fluid and inclusive directions for social transformation.

Keywords: Framework for Future Hopes and Fears, Historically Rooted Concepts, Contrasting Ideals and Critiques, Mirrors and Warnings, Negotiation of Desire and Dread.

Contemporary Games: Exposing the Inherent Sexism of Simulation Games and their Impact on Vulnerable Genders

International Conference Organized by New Literaria- 2025



**IPSITA CHAKRABARTY, Assistant Professor, Guru Nanak Institute of Technology,
India**

Abstract:

Media and culture have been interlinked since decades and since its inception media has influenced culture and has been influenced by it in turn. Since the second half of the past century, video games as a form of audio-visual narrative have gained precedence, amongst children and adolescents in particular, owing to their massive potential of entertaining and engaging the audience. The most recent development in the arena of video games is the interactive games and simulation games. These games, however, are no longer limited to gaming consoles and computers. There has been ample development in the space of cellphone games and interactive games and simulation games abound in this space. Most of them provide romance narratives and project sexual fantasies. In addition to providing entertainment, they become instrumental in molding the opinions of their users. The objective of the paper is to analyse the popular games Moments and Dreame, which offer a plethora of interactive novels and discuss their role in superimposing and perpetuating the narrative supporting gender hegemony and their impact on the society and various gender groups and sub-communities.

The paper by exposing the sexist narrative that these games and channels broadcast and perpetuate and by evaluating their role in sustaining unequal power structures and gender hegemony will further emphasise the correlation between mass media and society and will better equip the public to question and dismantle such narratives and power structures and build a future based on equity and respect for all.

Keywords: Games, Online games, Women, Gender.

**Timeless Shakespeare: Literary Insights for Humanity in Challenging and
Changing Times**

HARSHAVARDHANA R, Research Scholar, Mysore University, India

Abstract:

William Shakespeare continues to be read and performed across the world even today and remains very much relevant because his plays speak to the deepest aspects of human life. Though written more than four hundred years ago, his works remain meaningful in moments of crisis and change, reminding us that literature can guide reflection and nurture resilience. This paper, "Timeless Shakespeare: Literary Insights for Humanity in Challenging and Changing Times," considers how Shakespeare's literary contributions offer enduring insights into human experiences and how these insights can help us in confronting the predicaments of the current and future times.

In tragedies such as *Macbeth* and *King Lear*, Shakespeare explores the destructive effects of greed, pride, and failed leadership. These dramas try to show how personal flaws can bring ruin not only to the individual but to society, reminding us of the need for responsibility and care in social life. In "Othello" and "Hamlet", Shakespeare reveals how suspicion, prejudice, and uncertainty can destroy trust and relationships. Hence, these literary masterpieces encourage us to value the importance of honesty, empathy, and thoughtful judgment in times of confusion and crisis. In the play "The Tempest", themes of power, forgiveness, and humanity's relationship with nature tries to open up conversations about justice, harmony, and respect for the world in which we live.



What makes Shakespeare timeless is not that he offers ready-made solutions, but his literature gives us narratives, characters, and situations through which we can reflect on our own challenges. His dramas teach us to anticipate consequences, to share in the feelings of others, and to think more carefully about our choices. In this way, Shakespeare's literature remains a living resource, providing both personal and societal insights that help humanity to meet uncertainty with imagination, resilience, and moral awareness.

Keywords: Shakespeare, Humanity, Crisis, Change, Literature, Resilience.

Decoding Deep Ecology: An Ecocritical Reading of Ashish Kothari's *Shero to the Rescue*

ABHIJIT SEAL, Research Scholar, Department of English, Cotton University, Panbazar, Guwahati, Assam, India, & Dr ARPANA NATH, Assistant Professor, Department of English, Cotton University, Panbazar, Guwahati, Assam, India

Abstract: Indian Children's Literature is emerging as a prominent medium in today's contemporary literary landscape, particularly in the realm of Environmental Humanities. Moreover, Deep Ecology, an environmental philosophy cum social movement was initiated by Norwegian philosopher, Arne Næss, that aims to foster ecological consciousness as well as shared identity between Nature and humanity begins to emerge as a crucial ecocritical approach. Deep Ecology as an approach endorses a biocentric worldview emphasizing the intrinsic value of all living beings and ecosystems. In essence, the core principle of Deep Ecology is to challenge the anthropocentric view that prioritizes human interests above the well-beings of natural environment and other species while also recognizing humanity's position within the larger web of life. Thus, in the present study, the researchers have taken the Indian Children's Literature text, Ashish Kothari's *Shero to the Rescue* (2015) to investigate the elements of Deep Ecology present in it. By evaluating the select text, *Shero to the Rescue* (2015) by Ashish Kothari and illustrated by Anusha Menon, the researchers try to show how the author Kothari wants to aware and educate humans particularly children to acknowledge the role and significance of all living beings in the ecosystem, looking beyond the anthropocentric views through collective action for positive environmental change and conservation of Nature as evident in the actions of the allegorical character of Shero and others in the story of Kothari's text.

Keywords: Allegory, Anthropocentrism, Biocentric, Deep Ecology, Indian Children's Literature

Roots of the Future: Exploring African Transhumanism and Indigenous Spirit(ual) Technologies in Select African Fictions

LAKSHA S N, Research Scholar, Department of English, B S Abdur Rahman Crescent Institute of Science and Technology, & Dr T. SUGADEV, Assistant Professor and Research Supervisor, Department of English, B S Abdur Rahman, Crescent Institute of Science and Technology, India

Abstract:

This article explores the emerging paradigm of African transhumanism, where technology and spirituality connect to articulate distinctive visions of human enhancement. Departing from Silicon Valley's emphasis on technocentric visions of progress, African transhumanism emphasises cultural grounding and communal values. Drawing on Igbo cosmology, which interlaces ancestors, spirits, nature, and continuum across past, present, and future, the study demonstrates how African transhumanism reconfigures transhumanism beyond mere



technological progress. In this study, the term Indigenous spirit(ual) technology is used to describe the various practices, rituals, and tools that indigenous people use to connect with their spirits, the land, and the cosmos. The concept has been referred to in the academia and Indigenous communities for decades. Thus, African transhumanism offers alternative pathways for envisioning human futures. Through close readings of select African fictions, this article highlights how indigenous practices explore and enrich speculative imaginaries, offering distinct narrative perspectives on transhumanism while advancing a framework for envisioning human futures rooted in diverse traditions and values.

Keywords: Futurism, African transhumanism, Silicon Valley Transhumanism, Igbo cosmology, Spirits, Indigenous spirit(ual) technology, Human enhancement.

Navigating Selfhood Through Waterscapes: Yuvan Aves' *Intertidal and Ecoliterary Pedagogies*

**RACHITA MITTAL, Assistant Professor, Lady Shri Ram College for Women,
University of Delhi, New Delhi, India**

Abstract:

This paper explores the relationship between waterscapes and selfhood in Yuvan Aves' memoir 'Intertidal', positioning it as a crucial text for ecoliterary pedagogy. It argues that Yuvan Aves' memoir moves beyond traditional nature writing, using the waterscape as a formative metaphor to navigate concepts of ecological selfhood. Aves' narrative employs the littoral zone—a space of constant flux between land and sea—as both setting and structural principle. Through a close reading of the text, this study demonstrates how Aves' prose stylistically captures fluidity and interconnectedness in its hybrid genre, thereby merging memoir, scientific journal, and poetic reflection. It is this multisensory strategy that de-centers the human gaze through its nonlinear, tidal narration. The paper contends that these literary strategies do not merely describe but actively perform a relational selfhood, one constituted by its continuous interaction with the more-than-human world.

By engaging with the text through an ecocritical lens, the paper argues that 'Intertidal' offers a model for fostering environmental literacy and ethics in education. The memoir's intimate portrayal of the author's connection to coastal landscapes illustrates the interconnectedness of human and non-human worlds, a central tenet of ecological thought. This paper also integrates pedagogical theories of critical pedagogy (Freire 1970) to demonstrate how 'Intertidal' can challenge anthropocentric perspectives in the classroom. By using the memoir as a tool for teaching, educators can foster deeper discussions about ecological identity, environmental crises, and sustainability. Ultimately, this study positions Aves' work as an indispensable pedagogical tool, illustrating how literature can cultivate the ethical awareness and sense of interconnectedness necessary for navigating contemporary environmental crises.

Keywords: Nature Writing, Memoir and Selfhood, Posthumanism, Ecoliterary Pedagogy, Environmental Humanities.

Adivasi Poetry as a Beacon for an Ecological Future in the Age of Neoliberalism

PURVI ORAON, Research Scholar, Central University of Jharkhand, India

Abstract:

Adivasi literature provides a gateway to the world of people whose abode is nature and their natural being. The literature opens the door to the jungles where they live as well as to the struggles of cities where they have migrated to for better opportunities, to welcoming of the roads of development as well to the resistance against destruction that come along, door opens to abundance of nature as well as to poverty. Therefore, major themes that can be ascribed to Adivasi literature constitute exploitation, suffering, pain, resistance, loss of cultural identity, etc. The study aims to explore the Adivasi poetry of Jharkhand to understand these themes. The study will employ postcolonial and ecocritical lenses to examine the Adivasi poetry in the times of globalization and neoliberal capitalism.

The damage done to the environment, as a consequence of developmental activities, should not be studied in isolation. There is intertwining of concern over social justice and conservation of environment (Heise) hence problem of environment cannot be solved without acknowledging wealth and poverty, scarcity of resources, underdevelopment, and similarly, historical struggles over colonial and neocolonial power structures as well as contemporary conflicts over economic globalization have involved environmental questions of land ownership, pollution, uses of natural resources etc. There is an intertwining of postcolonial development with the environmental degradation that produces 'protest literature' that primarily raises global consciousness in a wide variety of (post)colonial contexts in which the social and environmental justice is conspicuously displayed (Graham Huggan).

Keywords: Adivasi Poetry, Resistance, Neoliberalism, Postcolonial, Ecocriticism.

From Oil to Solar: The Green Economy as a New Frontier in India-Iran Partnership

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Abstract:

The traditional India-Iran partnership, historically anchored in hydrocarbon trade, is undergoing a fundamental transformation as both nations pivot toward sustainable energy solutions. This study examines the evolution from oil-based cooperation to renewable energy collaboration, analysing the strategic, economic, and environmental imperatives driving this transition. India's ambitious renewable energy targets of 500 GW capacity by 2030 and net-zero emissions by 2070, combined with Iran's goal of achieving 20 GW of renewable capacity by 2027, create unprecedented opportunities for bilateral green economy cooperation. The research identifies key areas of collaboration, including solar energy development, wind power projects, green hydrogen initiatives, and energy storage solutions. India's proven expertise in cost-effective renewable energy deployment and Iran's abundant solar and wind resources provide complementary advantages for partnership development. However, international sanctions, financing constraints, and regulatory harmonization challenges pose significant barriers to cooperation. The study proposes a comprehensive framework for green economy partnership encompassing technology transfer mechanisms, joint investment structures, and regional energy integration initiatives. The analysis reveals that successful India-Iran renewable energy cooperation could serve as a model for South-South partnerships in clean energy development while contributing to global climate goals. The transition from oil to solar represents not merely an economic opportunity but a strategic realignment that could redefine regional energy dynamics, enhance energy security for both nations, and establish new paradigms for sustainable development cooperation between developing countries in the 21st century.

Keywords: Energy transition, Hydrocarbon trade, Renewable energy cooperation, Solar energy, South-South Partnership.

Ethical Digital Storytelling in Bangladesh: Empowering Women's Voices Amid the Challenges of Social Media's Unethical Urges

Dr PRITILATA DEVI, Assistant Professor, Independent University, Bangladesh

Abstract:

In Bangladesh, where social media platforms have democratized storytelling, digital narratives offer unprecedented opportunities for women to assert agency, challenge patriarchal norms, and foster feminist empowerment. Yet, the pervasive drive for likes, views, and followers—fuelled by the pursuit of fame and monetization—complicates the ethical landscape of digital storytelling. This paper examines the difficulties of imposing ethics on storytelling in an era dominated by social media's performative pressures, focusing on the interplay of representation, voice, and consent in Bangladesh's socio-cultural context. Drawing on interdisciplinary perspectives from literary studies, feminist theory, and digital media ethics, it explores how digital storytelling empowers Bangladeshi women by amplifying their narratives of resistance, from rural activists to urban writers, in platforms like blogs, Instagram, and YouTube. However, the absence of ethical frameworks—manifested in sensationalized content, non-consensual portrayals, and exploitative narratives—risks undermining this empowerment, trivializing centuries-long struggles for feminist progress in Bangladesh. The study analyzes cases where women's stories are co-opted for viral appeal, often misrepresenting their lived realities or silencing their agency, thus reinforcing patriarchal and colonial tropes. By proposing an ethical model grounded in informed consent, authentic representation, and community collaboration, this paper envisions a future where digital storytelling fosters genuine empowerment without compromising dignity. It argues that ethical storytelling is not only a moral imperative but a critical tool for sustaining Bangladesh's feminist legacy in a crisis-ridden, digitally connected world.

Keywords: Women's Voices, Bangladesh, Empowerment, Digital Media Ethics, Representation.

Literature and Science: Calibrating Human-Machine Interface in S. B. Divya's *Machinehood*

SHIBASAMBHU NANDI, Research Scholar, Central University of Rajasthan, India & Dr. BHUMIKA SHARMA, Associate Professor, Central University of Rajasthan, India

Abstract:

Science fiction emerges as a popular form of literary genre in contemporary times. Subjected to the broad-based production and reception in popular culture, its readership does not remain confined to elite groups but goes beyond. Having been located in a contemporary cultural context, it tries to project the issues pertaining to a technologically determined society. It has

also crossed the traditional textual boundaries to occupy new media platforms such as cinema, animation, and video games for a wider and participatory viewership. Although these popular cultural forms have chiefly evolved in the Western cultural context, their Indian counterpart also has a lot to offer. Ranging from Satyajit Ray to Samit Basu, there are a number of Indian science fiction writers who responded to the demands of science fiction readers. Interestingly, Indian science fiction writers incorporate Indian myths, cultural values, localised settings, indigenous elements of new technology, and other context-specific socio-structural issues while configuring creative visualization of the future world in their fictional design. The present paper endeavours to analyse the Indian science fiction cultural-scape with special reference to S B Divya's novel *Machinehood*. It addresses the cultural reality of evolving artificial intelligence and brings out the existential crisis that humans may face due to the invention of new artificial beings. The paper captures the problems of the human-machine interface that may arise in the forthcoming age of multi-entity co-existence and subsequent conflicts as visualized in the future world. The paper investigates how the future identity of a being may become a more complex question when machines move to and merge with the idea of personhood. The paper also evinces how Indian mythology, religious beliefs, and philosophical perceptions are meaningfully incorporated in contemporary Indian science fiction.

Keywords: Popular Culture, Human-Machine Interface, Artificial Beings, Personhood.

Narratives of Future Shock: Techno-Anxiety and Cultural Imagination in Mission Impossible

PRERANA SANA, Independent Researcher

Abstract:

This essay examines the intersections of techno-anxiety and future shock in contemporary literature and cinema, with a particular focus on the Mission Impossible franchise. Drawing on Alvin Toffler's concept of "future shock", the analysis explores how rapid technological change generates psychological disorientation, ethical dilemmas, and social instability. The essay examines pivotal narrative moments across the Mission Impossible films—from the surveillance, betrayal, and fractured identities of *Mission: Impossible* (1996) to the rise of artificial intelligence as the ultimate future shock in *Dead Reckoning Part One* (2023) and *The Final Reckoning* (2025). Comparative readings situate these films alongside cultural texts such as *Black Mirror*, *The Matrix*, *Ex Machina*, and *Her*, highlighting differences in episodic intimacy, ontological rupture, and human-machine ethics. Through close narrative and thematic analysis, the essay argues that these works mirror contemporary anxieties about surveillance culture, the erosion of privacy, biotechnological threats, and the alienation produced by accelerated technological progress. By charting how popular media negotiates technological acceleration and human adaptability, the study demonstrates that cinematic narratives are crucial sites for understanding the cultural mediation of future shock.

Keywords: Techno-Anxiety, Future Shock, Surveillance Culture, Mission Impossible, AI in Cinema, Dystopian Narratives.

Beyond Historical Metanarratives: Speculative Subversion in *My Lady Jane*

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Abstract:

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History can be viewed as a continuously evolving and interpretative process that offers new perspectives rather than a static and unchanging record of events. This shift from the existing narratives to the specific stories and new versions is examined using the postmodern stance of 'incredulity towards metanarratives.' The paper titled "Beyond Historical Metanarratives: Speculative Subversion in My Lady Jane" attempts to analyse the series My Lady Jane by foregrounding the postmodern aspects of speculative fiction, a relatively recent genre that challenges the traditional narratives and thereby offers new interpretations. The fantasy series My Lady Jane constructs an alternate world where history is reimagined and reframed. By altering the historical events and incorporating the elements of fantasy such as shapeshifting, the series attempts to subvert the metanarratives of the sixteenth-century Tudor history. The series also aims at fostering inclusivity, harmony, and diversity and hence emphasises the transformative power of fiction to reshape our understanding of the past.

Keywords: Postmodernism, Speculative Fiction, Historical Revisionism, Inclusivity And Diversity, Subversion of Narratives.

Deconstructing The Anthropocene: A Select Study Of Margaret Atwood's *The MaddAddam Trilogy*

**IZAZ HUSSAIN, Assistant Professor University of Science and Technology Meghalaya,
India**

Abstract:

This paper aims to undertake a comprehensive analysis of Margaret Atwood's The MaddAddam Trilogy by deconstructing the notion of the Anthropocene. The paper will make an attempt to understand Margaret Atwood's The MaddAddam Trilogy, which presents a compelling dystopian narrative where environmental degradation, corporate dominance, and evolving gender dynamics converge, to underscore how science and technology despite the benefits that it has awarded us, can also be perceived as a dangerous tool which may result in complete annihilation of the environment and ultimately endanger the human race. If we have by far seen the positive effects which the advancement of science and technology has bestowed upon our society, the novels try to depict a speculative dystopian world where the negative effects have become much pronounced. In light of the theoretical frameworks namely Ecocriticism, Ecofeminism, and Posthumanism the proposed study would also try to revisit the representation of nature along with the representation of the female body to question their construction as the marginalized, subalternised 'other' which is (conceivably) only meant for exploitation and utilization by the capitalist patriarchal institutions.

Keywords: Anthropocene, Speculative Dystopian, Ecocriticism, Ecofeminism, Posthumanism.

Narrating Peace in Times of War: The Ethical Responsibility of Fiction in Khaled Hosseini's Novels

MAHIMA SHARMA, Research Scholar, Chaudhary Charan Singh University, India

Abstract:

Khaled Hosseini's novels, set against the turbulent socio-political landscape of Afghanistan and Syria, engage deeply with the ethical responsibilities of fiction in times of war. His works not only bear witness to violence, displacement, and suffering but also foreground the human capacity for empathy, reconciliation and peace. This paper examines how Hosseini narrates peace amidst war by weaving intimate stories of ordinary lives caught in extraordinary



historical crises. Through characters in *The Kite Runner*, *A Thousand Splendid Suns*, *And the Mountains Echoed* and *Sea Prayer*, Hosseini highlights how fiction can serve as an ethical space where silenced voices are heard, traumas are acknowledged and the possibility of healing is imagined.

The paper argues that Hosseini's narrative strategies—such as memory, confession, intergenerational storytelling, and the use of displacement as a recurring motif—create a moral dialogue between reader and text. By humanizing war and focusing on personal choices, guilt, forgiveness and love, his fiction resists the normalization of violence and instead emphasizes ethical responsibility towards the suffering of others. In doing so, Hosseini demonstrates how literature can transcend national and cultural boundaries to cultivate empathy and global awareness.

In reading Hosseini's novels as narratives of peace in times of war, this paper situates him within the broader discourse of ethical storytelling. It emphasizes that fiction, beyond documenting trauma, has the power to envision alternative futures grounded in compassion and justice. Thus, Hosseini's works reaffirm the enduring role of literature as an ethical and humanizing force in a fractured world.

Keywords: War and peace, Ethical responsibility, Trauma, Displacement, Empathy.

Transgender Portrayal in Indian Cinema: A Study of Sushmita Sen's *Taali*

MANYA BHOLA, Assistant Professor, GC Kharkhara, Rewari and PhD. Scholar, CLL, The NorthCap University, India & DR SHRUTIMITA MEHTA, Associate Professor, CLL, The NorthCap University, India

Abstract:

Indian cinema has long served as a mirror to the nation's cultural, social, and political landscapes. Historically, mainstream Indian films have often depicted the queer community—particularly transgender individuals—through reductive tropes, frequently casting them in either comedic roles or as tragic figures. This limited portrayal has reinforced harmful stereotypes and contributed to the erasure of authentic queer narratives from popular consciousness.

While the ongoing discourse on whether society influences art or vice versa remains unresolved, it is evident that both are inextricably linked. This symbiotic relationship becomes especially critical when examining the representation of the LGBTQ+ community—an identity group that is both culturally rich and significantly underrepresented in Indian media.

In this context, the 2023 web series *Taali*, starring Sushmita Sen, marks a significant shift. The series is based on the life of Shreegauri Sawant, a pioneering transgender activist who rose to prominence in the 1990s. As a fearless advocate for transgender rights, Gauri's journey from societal marginalization to becoming a mother and a leader encapsulates the resilience and complexities of the transgender experience in India.

The present research article, titled “Transgender Portrayal in Indian Cinema : A Study of Sushmita Sen's *Taali*”, seeks to analyse the socio-political and emotional dimensions of Gauri Sawant's life as portrayed in the series. It aims to underscore the necessity of realistic and respectful representation of transgender individuals in Indian cinema, arguing that such portrayals are crucial for building an inclusive and empathetic film culture.

Keywords: *Taali*, Transgender, LGBTQ+, Literature, Indian films.

Digital Storytelling and Ethical Innovation: Indian Interactive Fiction

AKANSHA GOSWAMI, Assistant Professor, University of Delhi, India & SANTOSH SIKARWAR, Assistant Professor, University of Delhi, India & SRISHTI, Assistant Professor, University of Delhi, India

Abstract:

The paper argues that Interactive Fiction (IF) offers a vital narrative form for imagining more just and sustainable futures with works such as Meg Jayanth's *Samsara* and Studio Oleomungus's *Somewhere*. Dominant gaming structures often privilege linear progress, mastery, and finality; these Indian works foreground multiplicity, cyclical temporality, and unfinishedness. By embedding rebirth, memory, and fragmented archives into their design, *Samsara* and *Somewhere* model a postcolonial digital aesthetics. In this sense, they do not simply tell stories; they create ethical spaces where players are invited to rehearse alternative ways of thinking about time, history, and responsibility.

Thus, while "they say" that digital storytelling is primarily a medium of entertainment, I contend that Indian interactive fiction demonstrates how narrative can function as an ethical practice. The research pursues three questions: (1) How do *Samsara* and *Somewhere* reimagine Indian narrative traditions in digital, interactive forms? (2) In what ways do they embody postcolonial aesthetics that challenge Western narrative logics? (3) How can IF function as an ethical and imaginative practice in an era of ecological and cultural precarity? The paper develops in four movements: first, it defines "Indian narrative" as plural, oral, and culturally embedded (Thapar; Richman); second, it traces the evolution of storytelling from oral to digital media (Mukherjee; Murray; Aarseth); third, it analyzes *Samsara* and *Somewhere* as case studies; and finally. By bridging literary studies, game studies, and digital humanities, this paper argues that Indian Interactive Fiction should be recognized as an ethical mode of world-making that enables us to rehearse alternative futures in a time of planetary crisis.

Keywords: Interactive Fiction, Indian Narratives, Digital Humanities, Postcolonial Aesthetics.

The Fire That Never Was: Rumour, Trauma, and the Ethics of Narrative

MD SIDRATUL MUNTAHA, Student, Aligarh Muslim University, Aligarh & SUMBUL, Independent Researcher

Abstract:

The 2025 Jalgaon rail accident, where a false alarm of fire on the Pushpak Express led to passengers leaping onto the tracks and into the path of the Karnataka Express, killing thirteen and injuring many, is not only a tragedy of infrastructure but of narrative. The event reveals how rumor functions as a force larger than individuals, dispersing like what Timothy Morton describes as a "hyperobject": diffuse, omnipresent, and exceeding comprehension. Fear here operates less as a private emotion than as a collective atmosphere, sweeping through the train as swiftly as flame itself.

This paper reads the Jalgaon accident through the intertwined lenses of trauma, memory, and the ethics of storytelling. Survivors' recollections and community responses suggest that trauma is never contained by the event alone but lives on through narrative, testimony, and silence. In line with Donna Haraway's claim that "it matters what stories make worlds," the retelling of Jalgaon is not just mourning but also a struggle over meaning, whether



the tragedy is reduced to a freak panic or remembered as a symptom of systemic neglect and vulnerability in India's public infrastructures.

By situating the accident within these theoretical frames, the paper argues that narrative itself becomes a site of ethical responsibility. Storytelling mediates between trauma and accountability, transforming ephemeral panic into enduring cultural memory. The Jalgaon rail tragedy thus exemplifies how disaster narratives, shaped by rumor, grief, and communal remembrance, demand that we attend to the worlds our stories sustain or foreclose.

Keywords: Memory, Trauma, Hyperobject, Ethical Responsibility.

Human Values as Ethical Futures: Re-reading Medieval Hindi Literature in Times of Crisis

RASHMI DEVI, Research Scholar, Manipur International University

Abstract:

Medieval Hindi literature, shaped by the traditions of Bhakti, Sufi, and courtly cultures, preserves a rich legacy of human values such as truth, compassion, humility, and devotion. Although these works emerged during periods of social inequality, religious tension, and political instability, their ethical concerns remain equally relevant in today's times of crisis. This paper explores how medieval Hindi literature can be re-read as a resource for imagining ethical futures, particularly in the context of contemporary global crises—environmental degradation, cultural conflicts, and moral uncertainty.

Through the works of poets like Kabir, Surdas, and Tulsidas, this study demonstrates that narration and poetic creation are ethical acts in themselves, where poetry becomes a medium of resistance, reform, and spiritual reflection. It also considers how contemporary readers interpret these values and whether they can serve as foundations for moral education, cultural preservation, and interfaith dialogue today.

In relation to sub-themes such as “The Ethics of Storytelling” and “Religion, Ethics, and Spirituality in Future Imaginaries,” this paper argues that medieval Hindi literature is not only a historical heritage but also a guiding framework for reimagining human values in an age of crisis.

Keywords: Medieval Hindi Literature, Human Values, Ethics of Storytelling, Crisis, Future Imaginaries.

Trad Wife as a Spectacle: The Subculture of Digital Domesticity and the Politics of Choice

ASHNA K ASOK, Assistant Professor, Christ College (Autonomous), Irinjalakuda

Abstract:

The ‘trad wife’ or traditional wife phenomenon is a social media-fueled subculture that advocates for a return to traditional femininity—one characterized by submission, fragility, and a commitment to the domestic sphere. This model adheres to a conventional division of labor that is both physical and emotional but excludes economic contributions. Positioned as a remedy to the perceived “degeneracy” brought about by modern feminism, the trad wife movement paradoxically employs contemporary digital platforms to argue that a woman's rightful place is as a wife and mother, dedicating her time and energy to family life while leaving financial responsibilities to the male provider. While this portrayal appears to celebrate personal choice, it functions as a romanticized and nostalgic re-imagining of gender roles that reinforces patriarchal norms. What is particularly intriguing is how trad wife influencers utilize the alternative public sphere of social media to advocate for a gendered division of spaces and



for women to return to the private sphere while simultaneously engaging in monetized digital labor. This paper explores the inherent contradictions within the trad wife persona—ostensibly apolitical content that, in reality, advances a deeply political stance. It examines how these figures champion traditional femininity under the guise of personal agency, a principle central to modern feminist discourse. Additionally, the paper employs Jürgen Habermas’s theory of the public and private spheres to analyze how trad wife influencers navigate the complexities of social media to construct a revivalist vision of traditional womanhood.

Keywords: Digital Subculture, Trad-wife, Feminism, Gender Roles, Private and Public Sphere.

The Journey of Affect and Taste: A Gastronomical Study on Cultural Imagination of Indian Pastoralism

AKSHARA S. RAJ, Research Scholar, Department of English and Centre for Research, St. Teresa’s College (Autonomous), Kerala & Dr. JEENA ANN JOSEPH, Research Guide, Department of English and Centre for Research, St. Teresa’s College (Autonomous), Kerala, India

Abstract:

This paper explores how culinary practices of Indian pastoralist communities function as affective repositories of taste. These gustatory experiences influence cultural imagination, identity, and ecological knowledge. Pastoralists like the Gujjars, Maldharis, and Raikas rely on livestock and seasonal migrations, sustain gastronomic traditions rooted in milk, ghee, buttermilk, dried meats, and foraged herbs. These practices, forged within mobility and adaptation to marginal landscapes, exceed the realm of subsistence: they represent living repositories of cultural knowledge, ritual meaning, and intergenerational belonging.

The study traces the journey of affect and taste by examining how everyday gastronomic practices become embodied frameworks of memory. Repetitive acts like churning milk, sharing buttermilk during migrations, or preparing ghee pass down transmit ecological knowledge but also triggers of gustatory emotions. These acts connect the immediate experience of flavor with deeper emotional and cultural intimacy. When disrupted by displacement, shrinking grazing lands, or ecological pressures, these practices fracture, and nostalgia arises as a powerful affective response, reactivating taste as a vessel of survival and identity.

At a collective level, pastoral gastronomy fuels the cultural imagination of these communities. Recipes, stories, and food rituals function as affective prompts. They keep alive the histories of movements and resilience while reimagining continuity during times of change. From this perspective, Indian pastoralism appears not just as a way to make a living but as a gustatory cultural archive. Here emotions, taste, and memories come together to maintain cultural identity.

Ultimately, nostalgia in pastoral gastronomy is not just a longing for a lost past. It plays an active role in cultural imagination and survival, shaped by gustatory affect. Taste serves as evidence and connection, providing a human centered way to understand how pastoral communities face challenges while dreaming of inclusive and ecologically conscious futures.

Keywords: Affect, Culinary Memory, Identity, Pastoralism, Seasonal Migration, Sustainability.

**Silence, Menace and the Language of Trauma: (Re)reading Harold Pinter's
*The Birthday Party***
ANIRBAN ROY, Independent Researcher

Abstract:

Pinter's *Birthday Party* has been considered as a significant Absurdist Play. It demonstrates the inexplicable collapse of Stanley Webber. Traditionally, people have read this text as an Absurdist play, Comedy of Menace, through the perspective of existential crisis. But this paper hopes to explore the text predominantly through the perspective of Trauma and Memory studies. It seeks to analyse the language of Trauma in the text by shedding light on the resonance of silence and the fractured narrative. It will also try to illumine the intersectionality of personal trauma and collective memory in the text.

Keywords: Trauma Studies, Memory Studies, Comedy of Menace.

**Spirituality in Future Imaginaries: Rajyoga Meditation as a Pathway to
Resilience, Self-Esteem, and Human Flourishing**
PRIYAL SHARMA, Research Scholar, Manipur International University, Mount Abu,
India

Abstract:

In an era marked by unprecedented crises—ranging from climate emergencies and technological disruption to identity fragmentation and mental health challenges—the search for resilient and future-oriented frameworks of human flourishing has gained urgency. Spirituality, as an enduring yet evolving dimension of human experience, plays a crucial role in shaping future imaginaries of well-being, community, and selfhood. This paper explores Rajyoga Meditation as a spiritual practice that not only enhances individual self-esteem but also strengthens resilience in navigating contemporary and future challenges. Rooted in the philosophy of inner transformation and awareness of the self as distinct from material and technological identities, Rajyoga offers a counter-narrative to the alienation often associated with rapid modernization and digital futures. By fostering self-esteem, Rajyoga equips individuals with a stable sense of self-worth, enabling them to engage constructively with crises rather than succumb to despair or disorientation. Drawing from existing psychological and spiritual studies, as well as insights from lived experiences of practitioners, this paper argues that Rajyoga meditation provides a holistic pathway to human flourishing that transcends conventional therapeutic or educational models. Within the framework of “Imagining Futures,” the discussion highlights how Rajyoga can inform interdisciplinary approaches to resilience, intercultural dialogue, and ethical visions of humanity. By situating spirituality not as a retreat from modern crises but as an active mode of future-making, the paper emphasizes the transformative potential of Rajyoga in cultivating inner strength, social harmony, and sustainable human development.

Keywords: Rajyoga Meditation, Self-Esteem, Resilience, Spirituality, Human Flourishing.

The Peril of Synthetic Sentience in Evolving Artificial Intelligence

ZENITH EVANGELINE HERMIT, Research Scholar, Hemvati Nandan Bahuguna
Garhwal University, India

Abstract:

The paper argues that the most significant risk of artificial intelligence is not technical failure but ethical repetition. The human tendency to create beings capable of feeling, only to deny



their recognition and exploit their emotions. This paper examines how the question of artificial intelligence and emotion exposes deeper human ethical failures. While discussions around AI often centre on efficiency or regulation, much less attention is given to the dangers of synthetic suffering and how programmed emotional capacities can be exploited. This paper explores that gap by examining how philosophy and literature imagine AI as capable of feeling, yet continually denied recognition.

This paper engages with philosophical arguments on synthetic phenomenology and sentience, bringing them into dialogue with literary portrayals of emotional machines. This approach examines how narrative can expose risks and ethical questions that purely abstract discussions often fail to capture.

Keywords: Artificial Intelligence (AI), Ethics, Synthetic Suffering, Sentience, Emotional Exploitation, Philosophy and Literature, Speculative Texts.

Mind, Body and Language: Understanding Cognitive Changes in Middle-Aged Women

PRITHIYANGA K, Research Scholar, Sastra Deemed University & Dr. T. CHINNADURAIA, Assistant Professor, Sastra Deemed University, India

Abstract:

Menopause is a biological transition and a crucial stage for middle-aged women. It often brings about subtle yet impactful changes in language, cognition and self-esteem. The changes are often neglected or misrepresented in both the cultural narratives and personal health discourse. It delves into prevalent cognitive fluctuations such as memory lapses, difficulty in finding words and changes in self-expression and focuses on how these changes impact women's sense of identity, self-worth and personal voice. The embodied experiences are frequently overlooked in mainstream medical discussion, which limits the borders of women's health during this transformative stage of life. Through an analysis of relevant literature, this work underscores the interconnectedness of mind, body and language in shaping women's health during middle age. Additionally, it explores how Cognitive Behavioural Therapy (CBT) can support women in managing the cognitive and emotional challenges of this stage by fostering thought patterns and enhancing communication skills.

Keywords: Menopause, Cognitive fluctuations, Linguistic disruption, Middle-Aged Women, Cognitive Behavioural Therapy (CBT).

What Fire Does When It Burns: A Comparative Study of Fire as a Symbol for Change in Anita Desai's *Fire on Mountain* and Kiran Desai's *The Inheritance of Loss*

SAYANTANI MALLICK, Independent Researcher, UNIVERSITY OF HYDERABAD, India

Abstract: The paper examines the shared vulnerability of the human body and the nature in Anthropocene at the intersections of insurgency, ecological decay, disposability of human bodies and displacement in the postcolonial context. The paper foregrounds the study of interconnectedness of violation of human rights with the ecological degradation and decay of the natural landscape in two primary texts: Anita Desai's *Fire on Mountain* (1977) and Kiran Desai's *The Inheritance of Loss* (2006). The rationale is to provide an arc to analyse the historical context of regional upheavals, the individual struggle for integrity in the chaotic environment and a crumbling ecosystem, that embeds both the human and the nature and that



remains the constant subject to burning, physically and metaphorically. The central argument is based on the following investigations:

- What the mythical, cultural and archetypal symbolism of fire indicate and how fire, in both the texts, has remained a source of catastrophe and regeneration
- How the human bodies become archive of violence, generational trauma and how the corporeality interacts with and integrates into the materiality of the nature through fragility and change
- How each text brings out the ecoprecarity and the repression human lives and how both the texts assimilate into upholding vulnerability as a site of resistance and regeneration

The theoretical framework draws upon Archetypal criticism, postcolonial ecocriticism, biopolitics, affective analysis to cut across the critical medical humanities discourse of archival body with environmental humanities concerns. The methodology will be close reading of the motifs and comparing the thematic pattern revealed through them. The objective is to synthesize upheavals, body vulnerability, natural decay into a composite whole heralding change through crisis.

Keywords: Postcolonial Ecocriticism, Posthumanism, Biopolitics, Bodyvulnerability, Archetypal criticism.

Imagining Surveillance: Science Fiction and Digital Monitoring in India

Dr SUDEEP KUMAR, Assistant Professor Central University of Haryana

Abstract:

When we talk about Science Fiction in West, a fairly long history can be easily traced. For one group of scholars, the genesis lies in early nineteenth century Gothic novel *Frankenstein* (1819) by Mary Shelley. For the others, the roots of Science Fiction go back to the beginning of the Renaissance. Paul Kincaid, for instance, believes that it “begins with the exploration of the New World and the coincident spread of humanist learning through Europe at the beginning of the sixteenth century.” Then onwards, the history of Science Fiction in West can be divided into four major stages: the Old era of Science Fiction; the Pulp era (1920s and 1930s); the Golden Age of Science Fiction (1930s to 1950s); and finally New Wave Science Fiction (1960s onwards). Therefore, we can easily observe that Science Fiction and Surveillance Studies are fairly widespread in West.

The moment we shift to India, the popular prejudice is that Science Fiction is a borrowed genre in our nation. But considering the importance of it in contemporary India, a substantial part of the present paper will go to trace the roots of Science Fiction in India. Similarly, we need to provide a context to Surveillance studies within Science/ Speculative Fiction in India. With the rapid development of science and technology, the modus operandi of surveillance changed very fast. Digital surveillance is perhaps the most lethal method of surveillance in twenty first century. It extinguishes the notion of the privacy giving way for the surveillance literature to take the form of dystopian face. Science Fiction writers often take up digital surveillance as a tool to demonstrate the dystopian world in their futuristic novels.

Finally, to demonstrate the significance of such surveillance narratives, the researcher will examine Samit Basu’s recent work *Chosen Spirits* (2020). It exposes the dystopian danger of such digital surveillance in India. The vulnerability of public data privacy vis-à-vis the surveillance system implemented by the government creates distress in public.



Keywords: Science Fiction, Digital Surveillance, Surveillance Studies, Data Privacy.

The Fire That Never Was: Rumour, Trauma, and the Ethics of Narrative

**MD SIDRATUL MUNTAHA, Student, Aligarh Muslim University, Aligarh &
SUMBUL, Independent Researcher**

Abstract:

The 2025 Jalgaon rail accident, where a false alarm of fire on the Pushpak Express led to passengers leaping onto the tracks and into the path of the Karnataka Express, killing thirteen and injuring many, is not only a tragedy of infrastructure but of narrative. The event reveals how rumor functions as a force larger than individuals, dispersing like what Timothy Morton describes as a “hyperobject”: diffuse, omnipresent, and exceeding comprehension. Fear here operates less as a private emotion than as a collective atmosphere, sweeping through the train as swiftly as flame itself.

This paper reads the Jalgaon accident through the intertwined lenses of trauma, memory, and the ethics of storytelling. Survivors’ recollections and community responses suggest that trauma is never contained by the event alone but lives on through narrative, testimony, and silence. In line with Donna Haraway’s claim that “it matters what stories make worlds,” the retelling of Jalgaon is not just mourning but also a struggle over meaning, whether the tragedy is reduced to a freak panic or remembered as a symptom of systemic neglect and vulnerability in India’s public infrastructures.

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Keywords: Memory, Trauma, Hyperobject, Ethical Responsibility.

The Body as Territory: A Somato-Spatial Reading of Nawal El Saadawi’s *Feminist Geography*

ANAM FATIMA, Student, St Mary’s College (affiliated with Osmania College), India

Abstract:

The present article offers an interpretation of Nawal El Saadawi’s literary and political corpus through the lens of what I term the “somato-spatial dialectic.” This interpretation goes beyond the previous scholarship by insisting that El Saadawi’s work does not simply represent space, but instead imagines the female body as an active geographical agent that reconstitutes and remaps space in the service of patriarchy. This article also offers a Carceral Geography reading of El Saadawi’s constellation of works (her novels, memoirs, and political essays), paying particular attention to the ways in which El Saadawi imagines and represents the spaces of the female body, the public female body, and the female body’s place in both the private and the public sphere.

Keywords: Nawal El Saadawi, Feminist Geography, Postcolonial Feminism, Somato-Spatial Dialectic, Carceral Space, Heterotopia, The Body, Patriarchy.



Yellow Earth as Eco-Cinema: Gender, Climate Precarity, and Alternative Futures

MEENAKSHI S THAMBI, Postgraduate Student, The English and Foreign Languages University, Hyderabad, India

Abstract:

In an era of escalating climate crises, cinema serves as a vital medium for imagining ecological futures. Chen Kaige's *Yellow Earth* (1984), a landmark of Chinese Fifth Generation cinema, has rarely been analyzed as an ecological text. Existing scholarship largely situates the film within the domains of nationalism, revolutionary history, or gender oppression, but it overlooks its ecological vision, this paper addresses that gap.

Drawing on postcolonial ecocriticism and feminist environmentalism, the study argues that *Yellow Earth* functions as an early form of eco-cinema, intertwining climate precarity, gendered stagnation, and cultural memory to anticipate contemporary climate narratives. Set against the arid landscapes of Shaanxi province, the film's barren mise-en-scène, cyclical temporality, and the silent suffering of its female protagonist, Cuiqiao, mirror environmental desolation and the erasure of indigenous ecological knowledge. By reframing the film as a precursor to climate fiction, this research repositions *Yellow Earth* within the genealogy of climate narratives and bridges film studies with the environmental humanities, challenging the dominance of twenty-first-century speculative texts in climate discourse. Cuiqiao's unvoiced songs, paralleling the land's silenced vitality, encode both historical trauma and ecological loss while gesturing toward resilience and feminist recovery. Ultimately, this analysis demonstrates how *Yellow Earth* reimagines human-nature relations through eco-cinematic language, offering a framework for sustainable and equitable futures amidst crisis. By excavating the film's ecological vision, the paper expands critical conversations on narrative, crisis, and change, establishing early Chinese cinema as a crucial site for theorizing planetary futures.

Keywords: Eco-cinema, Climate Precarity, Feminist Environmentalism, Ecological Futures, Cultural Memory.

Sartorial Revelations: A Study of Manto's Selected Stories to Unravel the aspect of Clothing and De-clothing

Dr POONAM, Assistant Professor, SMVDU, India

Abstract:

Sadat Hassan Manto is known for his realistic works that deal with diverse characters coming from various kinds of backgrounds. He had a raw approach to his works, he was unapologetically unadorned in his writing process and eschewed the stylistic and poetics of Urdu language. His works are unembellished but have a motif of clothing; almost all of his stories figure dresses of various kinds that add to the thematic urgency of his stories. Un-garbed in aesthetics, the focus on garbs in his stories is uncanny. The title of several of these stories directly or indirectly refer to this very motif: "Blouse", "Kali Shalwar" (Black Salwar), "Khol Do", "Burquey", and "Phunduney" (Tassels). He chose the most appropriate device to tackle the taboos of the society he was living in, clothes/dress. It seems appropriate that while defending himself against the charges of voyeurism, Manto had claimed that the society was already naked. He said that it was his deliberate attempt to not cover it as that was not his job but a dressmaker's. This claim is ironical in a sense that this research talks about how he establishes his characters in the world of clothes, adornments, dresses like a dressmaker but does the opposite, he reveals rather than covers the societal injustices, corruption, and desires.



Through his writing process and the diegetic elements, he reveals, rejects or resists the sartorial subjugation.

The studies in fashion, textile and clothing is now being read as a cultural turn. It is imperative to now read the involvement of clothes in various disciplines not merely as a presence but to dismantle it as a social practice that has meaning behind it. This research paper seeks to do the same through the textual analysis of Manto's selected stories.

Keywords: Sartorial, Clothes, Resistance, Manto, Culture.

Locating Environmental Grief through Future Memory: An Ecosophical Study of Water Crisis in Select Women-centric Dystopian Novels

ARYA ANN JOHNS, Research Scholar University of Madras & Dr. ANN THOMAS, Associate Professor, Madras Christian College, University Of Madras, India

Abstract:

The (un)recorded history of water disasters across the globe such as flashfloods, water scarcity, water pollution, and dam failures, prolifically escalates to disasters of greater magnitude in no time, considering the large number of people involved and affected, as rampant ecocides, slow mitigation, and speculative reporting, continue to prick the 'disaster consciousness' of citizens to this day. This study examines the nature of memory and memory of nature by attempting to look at select post-apocalyptic fictional narratives such as Nina Munteanu's *A Diary in the Age of Water* (2020), Emmi Itaranta's *Memory of Water* (2012), and Paolo Bacigalupi's *The Water Knife* (2015), among others set against the backdrops of a near future dystopian world. Using the framework of Pierre Nora's *Lieux de Memoire* (sites of memory), Aleida Assmann's future memory, and Sara Ahmed's affect theory, this research investigates the complexity of memoryscapes coupled with emotional responses and psychological strains of survivors in the post-apocalyptic settlements fighting for 'water rights' within ill-fated landscapes. It also proposes that the construct of water, and its function as an abject and a spectacle against environmental entanglements, stand as testament to the aftermath of their traumatic suffering in a dystopian world, as manifested through survivor's guilt, water assassinations, delusions, and illnesses. Thus, the paper offers a deep insight into the constructs of future memory, affect, and precarity and its quality to resist erasure, preserving survivor's agency, through memory wounds and precarity, urging on the need to preserve their journey of endurance from victimhood to survival, vulnerability to resilience, and oblivion to remembrance.

Keywords: Water Crisis, Dystopia, Future Memory, Affect, Eco-anxiety.

The Amputated Woman: The Memory of the Nation

ARUNIMA SENGUPTA, Student, The English and Foreign Languages University, Hyderabad, India

Abstract:

The word "Nation" has come to mean many things since its early conception in the middle of the nineteenth century in India. As far as history serves, this moment signified the first organised attempt at exacting freedom from the colonial Other, to take back what is rightfully ours. Thus the nation came to be defined as something to be returned — something that could

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only be described against (and in the presence of) the Other. Two centuries later, what the nation means to us has certainly undergone several significant paradigmatic changes; however, what seems to remain ubiquitous in our national discourses is this Other — be it the erstwhile Colonial, the Linguistic or more prominently today, the Communal. Maintaining the pertinence of this Other has been most crucial thus to the project of nationalism and much of it has been executed through the repeated definition of the self through various visual and mediatic practices. This paper thus will examine one major aspect of such determinations through exploring the various subjectivities of the body of the woman (a figure that has time and again been made to resonate with the “motherland” India). This figure is not only a projected site of violence but also a deliberate biopolitical construction of State sanctioned history. The analysis will explore the role that trauma plays in reconstructing more than just the memory of individuals who have been subjected to an upheaval of such magnitude as the Partition. Qissa (Anup Singh, 2014) a film on the effects of Partition and its entailing loss of home, nation and belonging, also illuminates the restructuring of selfhood for survivors of this traumatic event and their families. Through Sara Ahmed’s framework on the cultural implications of pain caused by trauma, and how it is processed by the survivor and their loved ones, the analysis will look at the various women in the Qissa and their symbolic amputations through the roles assigned to them by a traumatised victim of Partition. Thus the research attempts to uncover the central dilemma of nation-making that constructs and reifies national boundaries by pushing out the Other, that is located as the source of the pain that was felt at Partition, but forgets that this same pain/event that separates us is exactly what connects or unites us with the Other too. The wound of Partition is fetishised and transformed into an agent rather than simply a sign. In this manner it enters politico-legal discourse through a logic of compensation created by grand narratives on pain where the individual body loses significance as their trauma is narrativised in the collective imagination. Ultimately then, this paper suggests that we can give up this fetish of the wound through different kinds of remembrance, by learning how to hear what is impossible, and respond to a pain that we cannot claim as our own. The various stories of amputation suffered by these victims can only be honoured through unconventional modalities of historiography and storytelling such as a “qissa”; one that is entrenched in incredulity and resists being appropriated into a culture of State-approved testimonials.

Keywords: Partition, Trauma, National history, Woman, Biopolitics.

The Role of the Arts in Future-Making: Rethinking Assam’s Mask-Making Tradition as a Model of Cultural Sustainability in a Comparative South-East Asian Context

Dr SASWATI BORDOLOI, Assistant Professor and Co-coordinator, Indian Knowledge Systems Cell, The Assam Royal Global University, Guwahati, Assam, India & Dr RAKTIMA HUJURI, Assistant Professor, West Guwahati commerce College, Guwahati, Assam, India

Abstract:

The arts embody both continuity and change, serving as vital resources for cultural memory and for imagining future possibilities. Mask-making, deeply rooted in ritual and performance traditions, illustrates this duality. In Assam, the masks of Majuli associated with Sattriya culture preserve sacred narratives while simultaneously engaging with contemporary cultural practices. Similarly, South-East Asian countries such as Indonesia, Thailand, and Cambodia possess rich mask-making traditions embedded in dance, ritual, and storytelling. While scholarly attention has largely focused on the aesthetic, ritualistic, and heritage dimensions of these practices, there remains a notable research gap: the role of mask-making as a framework for cultural sustainability and as a resource for “future-making” in a comparative perspective.



This study rethinks Assam's mask-making tradition as a model of cultural sustainability within a broader South-East Asian context. It argues that when traditional craftsmanship is connected with design innovation, digital media, and sustainable cultural entrepreneurship, mask-making can evolve from being solely a heritage practice to a future-oriented cultural strategy. Comparative insights reveal common challenges of declining artisan communities, changing audience engagement, and the pressures of globalization, yet also highlight opportunities for revitalization through cultural tourism, intercultural exchange, and innovative pedagogical models in art education. The outcomes of this study envision mask-making not only as a heritage art form but as a living, adaptive practice with global relevance. Future directions include the development of sustainable livelihood frameworks for artisans, integration of indigenous arts into educational curricula, and strengthening India–South-East Asia cultural diplomacy. By situating Assam's tradition in dialogue with its regional counterparts, this research underscores the transformative role of the arts in future-making, bridging indigenous knowledge and evolving global cultural landscapes.

Keywords: Future-making, Mask-making, Assam, South-East Asia, Cultural Sustainability.

Girish Karnad's Folkloric Theatre: Toward a Posthumanist Dramaturgy

**SABA FIRDOUSE, Student, St Mary's College (Affiliated with Osmania University),
India**

Abstract:

This study looks at the Indian playwright Girish Karnad and his folkloric theater, analyzing it through the critical lens of posthumanism. It argues that Karnad's plays anticipate and embody key posthumanist principles, radical decentering of human agency and identity, much in the way that posthumanist scholarship claims the 21st century world is a "posthuman" one. Karnad's primary plays—such as *Hayavadana*, *Naga-Mandala*, *Yayati*, and *The Fire and the Rain*—consistently unset the boundaries between the human and non-human realms. They present a theatrical universe in which serpents, horses, mythological creatures, and elemental forces are not just acting as autonomous agents; they are not even performing as the symbolic extensions of human consciousness that Western narratives have long insisted were the only rational alternatives to behaving like a good, reasonable, or human subject. This study demonstrates how Karnad's dramaturgical strategies, rooted in Indian folkloric traditions, inherently resist Western humanist paradigms. The research applies posthumanist theory, especially that deriving from Donna Haraway's cyborg theory and N. Katherine Hayles's work on the posthuman condition. It relies as well on critical posthumanism's interrogation of species boundaries. These theoretical approaches illuminate how Karnad's folkloric sources—with their fluid ontologies and interspecies metamorphoses—provide alternative models of subjectivity that prefigure many concerns with the posthumanist condition, including the elevation to personhood of those we might otherwise consider non-human. The motif of "posthumanist dramaturgy" is at the center of this discourse. It refers to a practice of theater that unpacks humanist dramatics, and that does so with the help of nonhuman actors, hybrid identities, and the kind of distributed agency that operates across diverse forms of species and supernatural entities.

Keywords: Girish Karnad, Posthumanism, Indian Theater, Folklore, Dramaturgy, Posthuman Subjectivity, Multispecies, Hybrid Identity.

Narrating Futures of Belonging: Diaspora, Borders, and Home in a Liminal Zone

**MUNIN DAS, Research Scholar, Department of English, KTHM College, Savitribai
Phule Pune University, India**

International Conference Organized by New Literaria- 2025



Abstract:

Migration has emerged as one of the defining experiences of crisis and change in the present-day world. The notion of 'home' is shaped by crisis and uncertainty in a world where migration and identities intersect. Migrants often live in Liminal spaces. The paper investigates how diasporic narratives reimagine 'home' as a liminal zone, neither fixed nor singular, negotiated, and often contested but a space of possibilities where identities are remade.

Drawing on Homi Bhaba's concept of 'third space' and Avtar Brah's notion of 'Diaspora Space', it can be stated that diasporic texts open up alternative cultural grounds where new identities and affiliations are merged. Amitabh Ghosh's 'Sea of the poppies' and Jhumpa Lahiri's 'The Namesake' demonstrate how migrants disturb the structured binaries of homeland and hostland, belonging and exclusion. These referred texts centres around how South Asian diasporic literature explores the difficulties of migration and belonging in a world where borders are both barriers and thresholds.

Literature doesn't just document migration, it imagines new ways of belonging too. It doesn't show only loss and havoc, many texts show more inclusive futures where belonging is not tied to strict national borders but to relationships, memory, and community. Literature even provides a critical site for imagining futures of belonging that are relational rather than territorial, inclusive rather than exclusionary. The study revolves around how diasporic literature depicts migration as both crisis and possibility, and how it imagines new futures of belonging beyond borders.

Keywords: Belonging, Migration, Identity, Liminal Space, Crisis.

Border Conflicts and Climate Refugees: The Future International Security Challenge

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Abstract:

Borders are not only zones of connectivity but in many cases can become major debilitating agents that challenge states' security paradigms especially where a state is faced with economically least developed neighbours in a state of perennial conflict. These conflicting situations not only pose severe pressures on the stable neighbours especially in the form of a steady stream of refugees and displaced persons but also threaten the available resources in the host states. Often, the prolonged conflicts denude vast tracts of the conflict zones and decimate arable land for strategic advantage. Though these factors had till very recently received hardly any attention worth the due, today many states and non-state pressure groups have started to deliberate intensely upon the future impact prolonged conflicts could have on the states' security. The 1951 Convention for Refugees does not take cognizance of climate refugees though for many refugees, climate change is a factor that makes their survival harder-won. Rohingya refugees in climate-affected Bangladesh face the impacts of the crisis on the country, especially in increasingly severe monsoon seasons that flood camps and destroy temporary homes. The effects of climate change in Lebanon mean that over 750,000 Syrian refugees suffer biting cold spells and struggle to get clean and safe water on a regular basis.

However, climate change is not only a challenge faced by refugees. It's also a leading cause of forced displacement, and one that we often ignore. They've been called "environmental refugees," and "the refugees the world barely pays attention to." But all this could become a real threat in the near future. This paper would endeavour to delve into some

of the complex issues dealing with climate change and the manner it could impact upon the international security regime.

Keywords: Borders, Border Conflicts, Climate Refugees, International Security, Security Challenge.

Political to Personal: Navigating Gender Dynamics, Trauma and Human Rights in V.V Ganeshanathan's *Brotherless Night*

SOUGATA SAHOO, Doctoral Research Scholar, Department of English, Raiganj University, West Bengal, India

Abstract:

A luminary in South Asian literature, V.V Ganeshanathan's *Brotherless Night*, (2023) set against the backdrop of the Sri Lankan Civil War in the 1980s, exquisitely excavates the vestiges of gendered violence, trauma, cultural biases and patriarchy while offering a lyrical meditation on resilience and memory. By bridging together, the tapestry of inexplicable and the tangible, her masterpieces demonstrate a performative intimacy that draws attention in readers and enables them to cope with their own historical and personal traumas. By Concentrating on the central character Sashi, the study delves into the concept of traumatized memory and gender studies to demonstrate how her gendered memories contribute in reshaping of political consciousness during the communal riots. The gendered memories of Sashi act as a key mirror through which the dreadful experiences of war and violence are vividly recounted.

This paper explores the egregious violations of Sri Lankan Tamils' endangered fundamental civil and human rights by placing the living realities of Tamils in the hands of country's predominant Sinhalese Buddhist society. The study makes clear that the complicated historical marginalization of Tamils through rampant genocide, expulsion from the national mainstream, and denial of their freedom was witnessed during the Sri Lankan Civil War. This paper explores how V.V. Ganeshanathan's *Brotherless Night* reconfigures the disorienting experience of estrangement into a site of resistance and reclamation, employing Homi K. Bhabha's concept of the "unhomely" as delineated in *The Location of Culture* (1994). This is how, Ganeshanathan welcomes readers to confront the ruptures within historical narratives, advocating for the restoration of long silenced marginalized voices and the reconstruction of fragmented identities. The study develops a better comprehension of the intricate connections between individual memory, gendered experiences, and political context during times of sheer unrest by engaging with theoretical frameworks of memory and gender studies.

Keywords: Gender, Trauma, Human Rights, Civil War, Violence.

The Posthuman Crisis in P.D. James's *The Children of Men*

**SWEENA SWEETLIN A, Research Scholar, Presidency College (Autonomous), India
& DR V. S. RAMAKRISHNAN, Associate Professor, Presidency College (Autonomous), India**

Abstract:

P.D. James's 'The Children of Men' depicts a dystopian world where humanity faces extinction due to global infertility. This paper argues that the novel uses this premise to explore a profound posthuman crisis through three interconnected lenses. First, it examines the construction of a posthuman temporality when the future is canceled, society becomes stagnant, the state manipulates people to fixate on the past, and institutions like the church and government collapse because they no longer have a future to safeguard. Secondly, it analyses the ecological crisis as an ironic representation of this rupture. A post-anthropocentric world flourishes in



humanity's absence as nature recovers from human exploitation, underscoring the futility of humanity's legacy. Finally, it explores the human body as the primary site of conflict politicised by state biopower as a symbol of failure, yet ultimately transformed into a vessel for fragile biological hope. According to this analysis, James's dystopia serves as a humanist critique influenced by posthuman circumstances. It makes the claim that in the absence of a generative future, human purpose must either be drastically reformulated through existential acts of care or crumble into apathy. The novel ultimately questions what it means to be human when ideas of legacy, progress, and succession become obsolete.

Keywords: Dystopian, Posthumanism, Future, Temporality, Ecological crises.

Interplay Of Destruction and Preservation of Nature In Miyazaki's *Princess Mononoke*

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India**

Abstract:

We are living in an age which is experiencing massive shifts and turmoil which is significantly connected to the future we are building for ourselves. Our concern finds representation through different disciplines and mediums. Authors, artists, scholars, scientists have made attempts to identify the root cause of the crisis and have used various mediums to find and present solutions to our planetary crisis. This paper aims to show how Hayao Miyazaki's "Princess Mononoke" (1997) is a cinematic representation of the environmental crisis that we are facing today. The narrative dexterously shows the interplay of destruction and conservation of nature with Man at the centre of it. The paper attempts to delineate the way in which nature is transformed and preserved in "Princess Mononoke" by resisting the destructive forces which in turn pave the way towards a harmonious future.

Keywords: Nature, Violence, Resistance, Transformation, Gender.

Polyphonic Memories: Reimagining Trauma and Resilience in South Asian Literature

SHANTANU MISHRA, Research Scholar, Delhi Technological University, India

Abstract:

The current landscape of interwoven crises—economic, social, and cultural—within South Asia has fundamentally transformed both individual and collective memory, making English-language literary works from the region essential for interdisciplinary memory studies and crisis analysis. This paper explores how South Asian English fiction interrogates and reimagines memory in environments shaped by internal conflict, democratic backsliding, migration, and environmental disasters. Specifically, the analysis centres on five influential novels: Salman Rushdie's "Midnight's Children," Arundhati Roy's "The God of Small Things," Rohinton Mistry's "A Fine Balance," Amitav Ghosh's "The Shadow Lines," and Kamila Shamsie's "Salt and Saffron". Drawing on trauma theory and recent advances in memory studies, the paper interprets literature as both a site of testimony and an arena for resistance, where narratives serve to bear witness to displaced histories, challenge erasure, and reconstruct identities amid cycles of instability.

These texts mark a move away from episodic representations of trauma towards polyphonic and layered approaches—utilizing fragmentation, non-linear timelines, and intergenerational storytelling—which reflect the complexity of postcolonial South Asian realities. They offer alternative archives of remembrance that resist singular narratives, fostering spaces for solidarity, healing, and hope among marginalized groups. Rushdie and Ghosh probe the enduring wounds of Partition on nationhood and memory, Roy and Mistry portray the violence rooted in caste and politics, and Shamsie foregrounds the gendered and diasporic dimensions of loss and trauma.

Ultimately, the paper posits that South Asian English fiction does more than document crisis; it actively reconfigures meaning and resilience. Memory studies within this body of literature become transformative instruments, using crisis as a catalyst for developing new forms of communal healing, critique, and hope.

Keywords: Memory, Trauma, Resilience.

Between Intimacy and Estrangement: Locating the Conjugal Fragility in Bratya Basu's *Who?*

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Abstract:

This paper attempts to examine "Who?" a Bengali play written by a modern Bengali playwright and poet, Bratya Basu, as an important contribution to the development of post-independent Indian theatrical spectrum. The post-independent period in India, characterised by its engagement with social and political issues, has been defined as a discursive space of rupture and continuity. The current paper would like to argue that Basu's work uses a self-reflexive and pastiche approach, blending socio-political critique with a penetrating psychological exploration of human relationships in a modern urban Indian context. The paper, thus, seeks to emphasise the play's trenchant indictment of domestic intimacy and the multifaceted factors contributing to conjugal erosion. By closely analysing the experiences of three couples, Srikanto and Lily, Sunil and Kurchi, and Arun and Bula, the paper attempts to foreground that Basu's dramaturgy frames marital failure not merely as a result of individual moral or emotional shortcomings, but as a direct symptom of larger societal transformations. These include economic liberalization, technological advancements, and the resultant existential instabilities they embody. Basu's play, therefore, offers a scathing critique of the inherent fallibility of human connection in a contemporary milieu marked by deceit, emotional abandonment, and the pervasive residue of patriarchy. Moreover, the paper explores the symbolic and thematic implications of the play's concluding twist, where the identities of Srikanto and Sunil are revealed to be sides of a single, fragmented psyche. This structural choice, as the paper would show, serves to deepen the play's commentary on the internal and external forces that shape human relationships. Hence, the paper situates Basu's "Who?" as a pivotal piece of contemporary Bengali theatre, whose dark humour, absurdity, and psychological realism allow it to resonate with a global audience by articulating the enduring complexities of human relationships in a rapidly evolving world.

Keywords: Bengali Theatre, Bratya Basu, Modernism, Human Relationships, Alienation.

Beyond the Red Hood: Gender, Resistance and Transformation in Angela Carter's *The Company of Wolves*

Dr DEBARATI GHOSH, Assistant Professor, St. Xavier's College, Burdwan, India
Abstract:

Beyond the Red Hood: Gender, Resistance and Transformation in Angela Carter's *The Company of Wolves* Angela Carter's *The Bloody Chamber* re-reads popular fairy tales through



a gendered lens creating a narrative of resistance and transformation. Challenging the common prototype of 'damsel in distress', Carter's fairy tales establishes women's as active agents of their fate. The Company of Wolves, part of her 1979 collection in *The Bloody Chamber*, reconfigures the canonical Little Red Riding Hood tale as a profound act of feminist resistance and transformation.

Moving beyond the traditional depiction of Little Red Riding Hood as a naive, passive victim, Carter crafts a protagonist who is self-aware, assertive, and willing to confront any evil. The wolf, a complex symbol of predatory masculinity and societal control, is not merely feared or destroyed; instead, the heroine negotiates with him, transforming a dynamic of subjugation into one of agency.

Her deliberate embrace of desire—expressed in the bold act of “freely giving the kiss”—redefines sexuality from a marker of female vulnerability to an instrument of empowerment. By intertwining fear and desire, innocence and experience, Carter transforms gender binaries, rejecting the cultural script that confines women to victimhood.

The closing image, where the girl sleeps between the wolf's paws, embodies this subversive reclamation of power. Rather than being devoured, which also doubles up as a sexual metaphor, she tames the wolf thereby challenging the impression of the female protagonist as a passive object of desire to an active participant. Through her retelling of the story of Red Riding Hood, Carter resists the patriarchal storytelling traditions and transforms the fairytale heroine as an active participant in her own narrative. The Company of Wolves thus emerges as a radical rewriting that celebrates female agency, challenges the male gaze, and reclaims voice and body as tools of resistance and transformation.

Keywords: Fairy tales, Gender, Resistance, Body, Female agency.

Joy of listening - Reflections from Spanish Oral literature

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Abstract:

This paper aims to search and recover the words rooted in the tale of oral tradition. The (spoken) Word, memory, imagination, and emotion enter and exit through arguments, in a concerted effort to involve the reader in his own experience. I have covered the problem of oral literature and its relationship and survival in children's stories. The word and its power to summon primordial images, and build imaginative, affective, and literary environments resonate affectively for a young child. Thus, I seek to revalue it as well. There is also a reflection on storytelling and collective and original memory. Through this paper I impede a call for the recovery of old tales, to outline the methodological lines to work the story; their analysis, classification, repertoire formation, and how to tell stories. The voice of the word and the sound it traces have a deep significance in oral literature. Thus, an expressive voice needs to address and exercise its nuances and intricacies. In the same vein, intonation is also held as critical. These details of language and orality are inspected in the paper.

Keywords: Word, Spanish, Folklore, Oral Literature, Children's Literature.

Mapping the (Text)-World in *The Left Hand of Darkness*

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Abstract:

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Ursula K. Le Guin's *The Left Hand of Darkness* (1969) utilises creative narrative approaches to examine issues of culture, gender, and identity in speculative fiction. This study applies the Text-World Theory as an interdisciplinary approach to analyse the multiple narrative worlds, drawing on cognitive linguistics, narratology, and discourse analysis, to demonstrate how the prompts of language and world construction shape reader cognition and create vivid mental images of Gethenian life. First, the study indicates that deictic anchoring through first-person journal entries and third-person focalization situates readers within Genly Ai's anthropocentric frame of reference and establishes a first text world of epistemic uncertainty. Second is the world-switching, particularly in the referenced text worlds for Estraven's numerous flashbacks and Ai's fluid immersion into dialogic discourse. All of the foregoing encourage updating choices for different worlds and moments, such as the decision to omit any reference to gendered pronouns for the Gethenians outside of when they are in kemmer. Third, the cultural code of shifgrethor is examined as a constellation of deontic modalities that mediate social relations and ethical assessments, thus expanding the modal landscape of the text world. In these interrelated ways, Le Guin's novel creates a collectively conceptualised space that allows readers to experience and reevaluate social norms that transcend any earthly binary. By illustrating these intertwined processes, the paper demonstrates how *The Left Hand of Darkness* employs an active text-world framework that deconstructs Earth-centric binaries and offers a means of empathetically engaging with Otherness. The results reveal the usefulness of Text-World Theory for unravelling the cognitive processes or mechanisms involved in 'doing' speculative fiction, while also acknowledging Le Guin's storytelling as a model of immersively dislocating world-making.

Keywords: Text-World, Speculative Fiction, Narrative worlds, Deconstruct, Storytelling.

Shattered Shores and Contested Belonging: Migration, Borders, and the Quest for Home in Nakul Mallik's novel, *Pardon Not: The Marichjhampi Massacre*

GOBINDA BHAKTA, Assistant Professor, Rammohan College, India

Abstract:

The events depicted in *Marichjhampi* are deeply rooted in the violent legacy of the Partition of India in 1947. The arbitrary division of Bengal along religious lines led to a massive exodus of Hindus from East Pakistan (which later became Bangladesh) into West Bengal, India. Among these were a significant number of Namasudra Dalits, who faced not only the trauma of displacement but also entrenched caste discrimination in their new homeland. The novel emphasizes that these migrations are driven by a fundamental desire for dignity, land, and a secure future, continually thwarted by state indifference, misplanning, and outright violence. The Namasudra Dalits, already marginalized by their caste status, find themselves at the lowest rung of the social hierarchy, making them vulnerable to state violence.

This paper argues that *Marichjhampi* functions as a powerful counter-narrative, exposing how state policies transform citizens into "illegal encroachers," deploy borders as instruments of exclusion, and systematically deny the right to belonging for marginalized communities. Their "citizenship" is conditional and easily revoked; they are Indian but not Indian enough to claim land or protection. The government's narrative, which demonizes the refugees as "illegal" and "disorderly," creates a rhetorical border that justifies their brutal treatment, stripping them of their humanity and political voice. This paper will argue that *Marichjhampi* not only meticulously reconstructs this harrowing historical event but also provides a trenchant critique of the state's role in creating conditions of perpetual displacement and denying belonging. By giving voice to the subaltern, the paper also interrogates the arbitrary nature of borders – both international and internal – and exposes how they are

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deployed as tools of control, marginalization, and violence. Marichjhampi illustrates how the quest for a stable home and a dignified existence becomes a Sisyphean struggle for those deemed “outsiders,” highlighting the deep fissures of caste, class, and citizenship that continue to shape Indian society. Drawing on critical border studies, postcolonial theory, and trauma studies, these approaches are applied to explore the novel’s depiction of cyclical displacement, the arbitrary nature of state-imposed boundaries (both physical and social), and the resilience of a community striving for self-determination and dignity in the face of brutal state power.

Keywords: Migration, Trauma, Border, Outsider, Marginalization.

Future at the Margins: Sex work, Surveillance, and the Politics of Digital Identity in Mumbai

Prof SHRADDHA GAIKWAD, Assistant Professor Maharashtra National Law University, India

Abstract:

This paper examines the evolving relationship between digital identity, state surveillance, and marginalized labor through the lens of sex workers in Mumbai, drawing directly from original ethnographic fieldwork. Based on in-depth interviews conducted with sex workers, community organizers, and NGO intermediaries in red-light areas such as Kamathipura, the research foregrounds the lived experiences of individuals negotiating biometric systems like Aadhaar, digital policing, and informal digital economies.

Participants describe a complex reality in which digital inclusion-often presented as a pathway to empowerment-frequently results in heightened surveillance, exposure to legal risk, and coerced visibility. From mandatory Aadhaar registration to increased CCTV presence and NGO data collection practices, the paper analyzes how digital infrastructures intersect with gender, caste, and economic vulnerability. At the same time, the research captures acts of resistance and adaptation: workers using encrypted messaging apps to organize, selectively withholding information, or engaging with digital tools on their own terms.

Situated at the intersection of feminist surveillance studies, digital labor theory, and postcolonial urbanism, the paper argues for a reframing of digital identity as a contested, negotiated process-particularly for those at the urban periphery. It also speculates on alternative futures: community-owned data models, anonymous digital platforms, and collective refusals of surveillance. Through both empirical and speculative methods, the research envisions a future in which sex workers are not passive subjects of data systems but active participants in designing more ethical digital futures.

Keywords: Sex work, Digital Identity, Surveillance, Ethnography, Marginalization.

Margins of Desire: Intersectionality, Caste, and Queer Politics in R. Raj Rao’s *The Boyfriend*

Dr VIBHA BHOOT, Assistant Professor, Language Wing, BHAGAT KI KOTHI, Jodhpur, India

Abstract:

Margins of Desire: Intersectionality, Caste, and Queer Politics in R. Raj Rao's *The Boyfriend* written in English, R. Raj Rao's *The Boyfriend* (2003) offers a powerful narrative prism through which to explore how caste, class, and queer identity connect in postcolonial India. The book, which is set in Mumbai in the 1990s, centers on Yudi, a middle-class journalist who is openly gay, and Milind, a Dalit young woman against institutionalized discrimination. The idea that sexuality is a fully liberating force is called into question by their connection, which is characterized by desire and inequality and shows how caste hierarchies and economic discrepancies still exist even within gay spaces. *The Boyfriend* challenges sanitized conceptions of queerness by revealing the multi-layered vulnerabilities of minority identities through its frank depiction of cruising culture, transactional intimacy, and urban gay subcultures. This essay makes the case that the book foreshadows current intersectional feminist and queer frameworks, highlighting how sexual politics are inextricably linked to class stratification and caste oppression. This study emphasizes *The Boyfriend*'s contribution to decolonial queer discourse by placing it within South Asian queer literary history and providing a critical narrative of resistance, visibility, and the politics of representation. This history is reflected in *The Boyfriend*, which depicts queer lives limited by ingrained caste and class barriers as well as legal and cultural stigma. Instead of universalizing Western myths of emancipation, scholars such as Jasbir Puar, Gayatri Gopinath, and Rahul Rao contend that queer theory in the Global South needs to confront the intersections of race, caste, class, and religion. By placing queer desire in a uniquely Indian socio-political context, where caste oppression and economic precarity exacerbate queer exclusion, R. Raj Rao's novel foreshadows this theoretical shift. *The Boyfriend* embodies a de-colonial approach to queer representation by exposing nationalist and upper-caste narratives that silence oppressed queer voices through its unvarnished portrayal of cruising culture and transactional relationships. This paper studies the text in relation to the theories which stand in appropriation to Intersectionality and identity.

Keywords: Intersectionality, Queer Literature, Caste and Sexuality, Postcolonial Queer Theory, LGBTQ+ Narratives, Class Disparity, Dalit Identity, Decolonial Feminism.

Eco-Archives Across Cultures: Comparative Study of Global Indigenous Narratives

MEGHNA VARUN, Research Scholar, Manav Rachna International Institute of Research and Studies, India & DR. MADHU SHARMA, Assistant Professor, Manav Rachna International Institute of Research and Studies, India

Abstract:

Indigenous repository of knowledge is dense, layered, and multigenerational embodying spiritual, ecological, medicinal, and cultural wisdom accumulated for centuries with observation and interaction with the environment. The knowledge carried by indigenous communities in their narratives strengthens the link between ecology and mankind. Folklore serves as the primary mode of transmission of indigenous knowledge; the collective wisdom and lifestyles of tribal communities is conveyed orally in the form of myths, rituals, folktales, etc from one generation to other.

Inspired by the tales of Mawphlang Sacred Forests of Khasi Tribes, Apatanis and Mishmi tribes' agricultural system and Bhil tribes' unique water conservation practices, the research paper aims to situate Indian folklore within a comparative global frame. Parallels with animistic values of Maōri tribe of New Zealand, Yorùbá philosophy of Yoruba tribe of West Africa, Masaai Tribe's vibrant culture, and the Sámi community's semi nomadic way of life uncover philosophies that emphasize sustainability, reciprocity, and ecological kinship. Through this comparative study of diverse narratives, the paper intends to highlight the

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similarities between various indigenous communities' ecological values and sustainability practices.

By employing comparative literary and cultural analysis combined with ecocritical thought, archive and counter-archive theory the study asks: How do these narratives contest anthropocentric exploitation of nature? Through the medium of this study, the paper aims to understand whether these folkloric archives can be used in the contemporary world as a manual for a sustainable future. And, how can the discourse about ecological folklore can be integrated into education and climate activism to create awareness and inspire activism.

Keywords: Indigenous, Folklore, Ecology, Environmental Conservation, Sustainability.

Indigeneity and Sustainability: Mapping Bioregional Identity in Linda Hogan's *Power*

**Dr KHANDAKAR SHAHIN AHMED, Assistant Professor, Department of English,
Dibrugarh University, India**

Abstract:

Mapping bioregional identity is the celebration of a place-based identity that evolves out of a biocentric human culture over the ages. Unlike the external attributes of political citizenship that condition human identity with allegiance to a nation or a state, a bioregional identity involves in becoming a member a natural community and this identification is a way of locating oneself within a culture of faith and practices growing out of a shared responsibility for all the biotic and abiotic components of that ecological bioregion. Based on bioregional ethics, it is an identity of being an ecological citizen and ceasing to be an anthropocentric exploiter. It is a process of extending human identity to the more-than human world. This paper seeks to argue that formulation of bioregional identity is a process that facilitates an indigenous community's deeper identification with a place. As against politically constructed identity, bioregional identity of an indigenous community is a lived-in experience in a place. Reading the texts under question brings to the fore that indigenous narratives celebrate bioregional identity to resist the cultures of frontier aggression on the one hand, and on the other hand it is a justification of a man's relationship to his place. This paper will take note of the above-mentioned points and positions. The aspects of formation and representation of bioregional identity will be studied in Linda Hogan's *Power*.

Keywords: Indigeneity, Bioregionalism, Place, Identity, Natural Community.

Humanities for Policy Change: Academic Interventions in the Time of Uncertainty

Dr SMRUTIREKHA SAHU, Independent Researcher, LBSNAA, Mussoorie, India

Abstract:

In an age defined by cascading global crises, such as climate change, pandemics, forced migrations, growing authoritarianism, and systemic inequality, public policy is increasingly shaped by urgency, technocracy, and short-term solutions. In this context, the humanities are often sidelined in favor of data-driven models and economic rationalism. However, this paper argues that the humanities offer essential, often overlooked, resources for shaping more just, inclusive, and future-oriented policy interventions. Through critical reflection, ethical inquiry, historical perspective, and narrative understanding, the humanities provide frameworks that

can humanize policy discourse and help societies navigate uncertainty with empathy and imagination.

This paper explores how academic interventions in the humanities can actively inform policy debates rather than remain confined to critique. Drawing on interdisciplinary case studies from the environmental humanities, public history, and cultural studies, it highlights how scholars have engaged with communities, governments, and civil society to shape policies around climate justice, cultural memory, and migration. These examples demonstrate the capacity of the humanities to illuminate the lived experiences behind data, challenge dominant narratives, and advocate for historically grounded and culturally sensitive policy approaches.

The paper also critically examines the structural barriers that limit the impact of humanities scholarship in public policy, including disciplinary silos, lack of institutional incentives, and the marginalization of public engagement in academic reward systems. In response, it proposes a praxis-oriented model of academic engagement, where the humanities are reimagined as active participants in policy formation.

Keywords: Humanities, Academic, Uncertainty, Public Policy, Research Funds.

Artificial Intelligence: A Boon or a Bane in the Contemporary World

**Dr MUSTABSHIRA SIDDIQUI, Assistant Professor, Taibah University, Medina
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Abstract:

The world today seems more like a simulacrum than the real one. Everything is on social media. Making YouTube videos has become a common business, like grocery shopping. With the advent of Artificial Intelligence, everything is a facade or a simulacrum. One cannot determine whether it is the truth or fiction. The new generation, Gen Z, lives in a Disney world that is available on the screen in the blink of an eye, but is far from reality.

The present paper questions the inventors of AI and social media, whether they predicted this outcome from their intelligent outputs in technology. If yes, why did they not consider the measurements regarding the repercussions of this technology? If not, why did they not look for the hypothesis before bringing this new child into the world?

Generally, children are more inclined toward screens or simulacra than real human beings or the real world, which makes it one of the most significant threats to the future of this generation. Artificial Intelligence and social media have taken over the globe by storm. In this chaos of Fake vs Real, Literature is the only savior for the upcoming generations if it is preserved as it is.

Keywords: AI, Literature, Media, Simulacrum.

Decentering the Human Subject: A Posthumanist Reading of Jane Austen's *Persuasion*

**MOHAMMED ABDULLAH BIN MOHAMMED AMIN, Student, St Mary's College,
India**

Abstract:

This essay investigates Jane Austen's last finished novel, *Persuasion* (1818), through posthumanism's theoretical framework. Although traditional criticism has spooled out over

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lens such as feminism, social critique, and the individualism of romance (as in the studies of, e.g., Margaret Kirkham, Alistair M. Duckworth, and Claire Hodgson), this study contends that a lens of posthumanism draped over *Persuasion* reveals an astonishing awareness of the human subject that not only tells against the nerves of traditional humanism but also anticipates contemporary posthumanist thought. Unlike posthumanism, which might appear a somewhat anachronistic lens through which to view early nineteenth-century literature, I shall argue that *Persuasion* elucidates—like few other texts of its moment—both the distributed human and nonhuman agency that characterizes contemporary posthumanist thought and several key aspects of posthumanism.

Keywords: Jane Austen, *Persuasion*, Posthumanism, Embodiment, Materiality, Agency, Temporality.

Whose Word Are We Learning? Decolonising Language Education Through Localised, Indian and Postcolonial Literatures in English

ANANYA GHOSH, College Whole Time Teacher (CWTT), The Bhawanipur Education Society College, Kolkata, WB, India

Abstract:

The normalisation of Eurocentric norms and the multiplicity of racial and monolingual hierarchies have resulted in a structural politics of canonical knowledge systems. An inquiry into this racialised literature around critical pedagogies reveals a lack of appropriate curriculum development for racialised learners (Ali, Paris & Wong, 2020; Flores & Rosa, 2015). This, in turn, systematically neglects and discriminates against the linguistic needs of diverse learners. This conceptual paper reevaluates language education in undergraduate English literature classrooms, aiming to foreground decolonial and antiracist pedagogies through a language-through-literature framework. It draws on key texts from the University of Calcutta's Choice-Based Credit System (CBCS) syllabus, including Kamala Das' *Introduction* (1965), Mahasweta Devi's *Draupadi* (1978) and Rabindranath Tagore's *The Home and The World* (1916), to argue how literature offers ample ground for dismantling cultural hierarchies that have shaped colonial education models. The paper's central research question meanders around the need for mobilisation: How can the prescribed literary texts be mobilised to destructure colonial language ideologies and develop culturally appropriate language pedagogies? Through the use of postcolonial theory (Ngũgĩ 1986; Spivak 1990), antiracist education theory (Dei 1996; Kubota & Lin 2009), and translanguaging pedagogy (Garcia and Wei 2014), we examine how these texts destabilise and problematise standard English, championing multilingualism. It is an ongoing endeavour, exploring classroom-based ethnographies and teacher reflections in West Bengal colleges. Planned tools include teacher interviews, classroom discourse analysis, and textual analysis. The theoretical framework lays out an achievable, empirically developed teaching model that focuses on localised solutions for context-sensitive and culturally conscious language education. Offering a decolonial view of theory and praxis for undergraduate Indian English classrooms, it contributes to the urgent discourse on the requirement(s) for socially just, localised materials' creation and inclusive curriculum design within the geopolitical frame.

Keywords: Language Education, Postcolonialism, Decolonising, Inclusivity.

Tasting Borders: Food, Memory, and Belonging in Madhur Jaffrey's *Climbing the Mango Trees*

TUHINA THAKUR, Research Scholar, Swami Vivekanand University, India



Abstract:

Madhur Jaffrey's memoir *Climbing the Mango Trees* (2005) offers a rich culinary archive that situates food as both a personal and collective marker of identity in the shifting landscapes of migration, borders, and belonging. Written against the backdrop of colonial India, Partition, and diasporic displacement, the text demonstrates how food functions as a site of memory that resists erasure while negotiating cultural change. Drawing on Pierre Nora's concept of lieux de mémoire (sites of memory) and Arjun Appadurai's notion of "gastro-politics," this paper argues that Jaffrey's culinary recollections are not merely nostalgic indulgences but active interventions in constructing belonging across fractured geographies.

The memoir foregrounds recipes, family meals, and street food encounters as repositories of cultural continuity that travel across borders, carrying with them histories of partition, communal coexistence, and colonial modernity. Food becomes a mnemonic device that transcends physical displacement, enabling diasporic subjects to reimagine home in unfamiliar contexts. Moreover, Jaffrey's act of writing itself transforms food into a narrative strategy for negotiating identity, bridging the gap between India and the West, memory and modernity, self and community.

By reading *Climbing the Mango Trees* through the lens of food literature, this paper demonstrates how culinary memory enables a reimagining of futures rooted in resilience, hybridity, and intercultural belonging. In a world defined by forced migrations, fractured borders, and contested identities, Jaffrey's text reminds us that the act of eating together—and remembering together—provides a powerful model for imagining just and inclusive futures.

Keywords: Food Literature, Migration, Memory, Belonging, Diaspora, Madhur Jaffrey.

Narratives and Story-telling: Art for Art's Sake: A Study of Ashwin Sanghi's *Keepers of the Kalachakra*

JYOTI SINGAL, Research Scholar, NorthCap University & Dr. SHRUTIMITA MEHTA, Associate Professor, NorthCap University & Dr. DIVYABHA VASHISTH, Associate Professor, NorthCap University, India

Abstract:

Story telling is an art; an art that enriches the audience. Both oral and written, story-telling has been practiced since ancient times. From the notorious travelling musician and storyteller 'Narada' to the famous bards in the courts of Kings, the art has been well spoken about with respect to communities, cultures and geographies. Ashwin Sanghi, a Post Colonial Indian writer in English comes out as a 'raconteur' with his peculiar style of narration and authority. He attempts to bring stories from history and mythology with an openness of perspectives and richness of details. This paper seeks to explore the dual narrative theory and the concept of meta fiction in Sanghi's *Keepers of the Kalachakra* (2018). Sanghi uses his extensive inter-disciplinary knowledge to depict the world with a broader spectrum, with a temporal-spatial bias. His retellings of the past give voice to traditions and beliefs that give a sense of identity, generate empathy, value a person's view, and inspire to think beyond the normal. This paper is also an initiative to study Sanghi's text in relation to the Labovian model of Narrative Analysis and Bakhtin's concept of the 'Chronotope' and 'Dialogism' that authenticate the voice and give consent of poetic liberty to the author.

Keywords: Story-Telling, Voice, Narratives, History, Mythology.

Reckoning with Disaster: Caribbean Speculative Fiction and the Archives of Sea, Ship, and Plantation

NARDIA LIPMAN, Student, University of Miami

Abstract:

This paper traces an imaginative arc across four contemporary Caribbean speculative texts – Opal Palmer Adisa’s “The Living Roots”, Tobias Buckell’s “Spurn Babylon” and “Category Six”, and Shivane Ramlochan’s “A Letter from the Leader of the Android Rebellion, to the Last Plantation Owner of the Federated Caribbean Bloc.” Read together, these works narrate a continuum of ecological and historical reckonings, from plantation pasts to posthuman futures. Beginning with “The Living Roots”, the plantation emerges as ecological and psychic wound, where the transatlantic slave trade – arguably the first global ecological catastrophe – ruptures human and environmental continuities. Adisa inscribes maroonage, women’s bodies, and ancestral memory into the land and sea, making the Caribbean landscape itself a living archive. In Buckell’s “Spurn Babylon”, a resurrected slave ship, unearthed by a hurricane, confronts a contemporary Virgin Islands community with the spectral presence of the Middle Passage. Here, disaster becomes both catastrophe and catalyst, echoing Kamau Brathwaite’s ‘bruggadung’ as a sound of reckoning. In “Category Six” a repurposed cruise ship reimagines CARICOM not as a failed federation but as a cooperative experiment for survival. Finally, Ramlochan’s android’s letter returns us to the plantation through a technological metaphor, where the gendered, racialised body becomes the site of rebellion and rupture. To interpret these texts, I draw on Édouard Glissant’s Poetics of Relation to frame archipelagic, ecological connectivity; Sylvia Wynter’s theorisation of the plantation as ecological and epistemological system; Christina Sharpe’s concept of “the weather” to situate disaster as ongoing condition and the womb as site of black negation but also possibility; and both Marlene NourbaSe Philip and Derek Walcott to theorize the sea as archive, memory, and witness. Together, these frameworks clarify how ships, seas, plantations, and wombs recur across the stories as ecological and political sites where history resurfaces in speculative form. Caribbean speculative fiction reframes disaster as possibility, imagining futures grounded in memory, survival, and transformation.

Keywords: Caribbean speculative fiction, Ecology and disaster, Plantation afterlives, Sea and memory, Futurity.

Between Haunting and Healing: Memory, Trauma, and Ethical Imagination in *Oryx and Crake*

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Abstract:

Shaped by planetary crisis, technological overreach, and cultural erosion, Margaret Atwood’s futuristic dystopia *Oryx and Crake* is a hauntingly prescient narrative that interrogates the role of memory and trauma in imagining ethical and just futures. This paper examines how Atwood’s speculative fiction refracts the collective anxieties of survivors through the traumatized consciousness of Snowman, ‘the last human’, whose fragmented recollections form the nonlinear archive of an annihilated civilisation. Snowman’s memory rife with personal grief, environmental collapse, and survivor’s guilt, becomes an unstable yet vital repository of historical consciousness and ethical reflection.

From the theoretical frameworks of trauma studies, posthuman theory and memory studies, this paper explores how Oryx and Crake challenges the techno-utopian logic of forgetting engineered in the Crakers, who live without memory, history, or desire. The narrative is a prophetic warning that such engineered amnesia serves to erase not only trauma but also accountability, empathy, and resistance. In contrast, Snowman's embodied memory acts as a counter-archive and confront the wreckage of the past as a condition for imagining better futures.

By situating memory and trauma as central to future-oriented narrative ethics, this paper reimagines Atwood's narrative future not as a clean slate but as a terrain haunted by loss, shaped by responsibility, and animated by cultural storytelling

Keywords: Memory, Trauma, Engineered Amnesia, Ethical future.

Migration and Belonging in Transition: Interdisciplinary Reflections on Amitav Ghosh's *The Shadow Lines*

Dr SHABREEN SULTANA SHAIK, Assistant Professor, Bapatla Engineering College (Autonomous), Andhra Pradesh, India

Abstract:

Migration and belonging are central to the human experience, shaped by political borders, historical forces, personal memories, and emotional ties. In today's rapidly changing social and cultural landscape, these themes demand renewed scholarly attention. This paper examines them through Amitav Ghosh's *The Shadow Lines*, first published in 1988, a work that has since become a landmark in Indian English literature. Lauded for its nuanced portrayal of interconnected histories, the novel received the Sahitya Akademi Award and the Ananda Puraskar in 1989, affirming its cultural and literary significance. Ghosh's narrative dissolves the boundaries between nations, communities, and individual histories. Drawing on literary analysis enriched with sociological and cultural perspectives, the study argues that Ghosh presents migration not merely as physical relocation but as an emotional and psychological journey. It explores how displacement and connection intersect, and how identity is continuously redefined through movement and memory. While *The Shadow Lines* has been widely studied in postcolonial and national identity contexts, few works adopt an explicitly interdisciplinary lens that links its literary dimensions to contemporary global migration discourses. This study addresses that gap through an analysis of the novel's portrayal of migration across geographical and psychological landscapes, its intricate interplay between displacement, memory, and identity, and its resonance with present-day migration experiences marked through cultural hybridity, shifting borders, and transnational ties. Bridging literary, sociological, and cultural frameworks, the paper offers a nuanced understanding of migration and belonging in a world in transition.

Keywords: Migration, Identity, Cultural Hybridity, Global Mobility, Psychological Journey.

Reimagining Democracy in Crisis/Emergency: Power, Knowledge, and the Spectacle of Democracy in Utpal Dutt's *Ebar Rajar Pala and Barricade*

NAREN MONDAL, Research Scholar, Dept. Of English, Visva-Bharati University, India

Abstract:

Utpal Dutt's political theatre dramatizes the contradictions between democracy and authoritarianism, revealing how the state manipulates power, knowledge, and ideology to consolidate control. In *Ebar Rajar Pala*, the fictional ruler Banku serves as a satirical allegory of Indira Gandhi's Emergency regime, echoing the Congress government's unfulfilled promises on inflation, hunger, and sterilization while simultaneously silencing dissent and monopolizing media. By enacting Michel Foucault's concept of the power/knowledge nexus, Banku fabricates "truths" that sustain domination. His acceptance as king, read through Max Weber's theory of authority, legitimizes coercive measures that distort democratic processes, while his redefinition of parliamentary procedure—criminalizing dissent and enforcing unanimity—exemplifies Lord Acton's dictum that "absolute power corrupts absolutely." Dutt further critiques authoritarian discipline through Banku's celebration of a "model prison," which invokes Jeremy Bentham's 'Panopticon' as a metaphor for surveillance and internalized coercion. The prison becomes a microcosm of the state, where order and harmony mask the erosion of democratic freedoms. Yet, in line with Gramscian theory, the consolidation of hegemony simultaneously produces counter-hegemonic forces. In *Barricade*, the symbolic barricade dramatizes resistance by the working class against bourgeois oppression, representing both a spatial site of struggle and an epistemic rupture. These allegories resonate with historical parallels between Hitler's rise in 1930s Germany and West Bengal's manipulated elections of the early 1970s. As Darsan Chaudhuri and Sankar Seal writes in their books, Dutt's theatre captures the farcical collapse of democracy into authoritarian spectacle. His plays thus operate not as mere historical allegories but as urgent political interventions, exposing the mechanisms of censorship, surveillance, and coercion while mobilizing theatre as a radical space of resistance. Dutt transforms the stage into a mirror of contemporary crises, compelling audiences to confront the fragility of democracy under states of exception.

Keywords: Authoritarianism, Power/Knowledge, Voice of Dissent, Hegemony, Political Allegory.

Gender, Resistance and Transformation in the fiction of Arundhati Roy's *The God of Small Things*

**RATNA PRABHA KALYAN, Research Scholar, Department of English, Magadh
University Bodhgaya, India**

Abstract:

Arundhati Roy is known for her first novel *The God of Small Things*. This is the winner of Booker prize for fiction. She is an Indian author and social thinker. She is a prominent voice on social and think best for gender issues. Gender doesn't means only men or women but also about caste, class and power. The novel contrasts female suffering with male privilege showing how societal structures double standards and abusing against the position gaps. Roy shows here the differences between the rich-poor, men-women and caste differences. Gender resistance and transformation is central themes in the novel of *The God Of Small Things*. Here women treated as a private property and forbidden for love in their choice and as be aware that it is heritage from the ancient time, and it handle to men and sacrificed women in all field. Roy shows the reality of society in her novel. She tried to change the society mentality by her novel and by doing some social work in favor of women and environment. The novel tells about the gender and social status. This act of resistance, though ultimately tragic directly challenges the "love laws" and the intersection of gender, women has no any history happily, in every single step she has to fight for her right she is unable to decide for her well. A man has power to do as he want but woman is bounded by certain obligation in doing so. This novel is a true portrayed of the plight of women in society. The gender issue seems to be the most thought provoking in the novel. Some rules were there, that now women had to act and behave in



society. Even she cannot laugh without permission. Roy just shows us the mirror of society through this novel, which shows the reality of inequality of gender.

Keywords: Gender, Inequality, Society, Rule, Resistance, Women.

Women and Food in Indira Goswami's *The Moth Eaten Howdah of the Tusker*

Dr. CHANDRIMA SEN, Assistant Professor, Department of English, Bodoland University, India

Abstract:

Food is a celebration, ritual and need. The food that we eat defines who we are and where we are from. Food has always been a matter of choice, a delicacy and most importantly a cultural item. In contrast to others who have already read Indira Goswami's *The Moth Eaten Howdah of the Tusker* primarily as a socio-religious novel, this paper argues that the novel's most significant contributions to the discourse of food is comprehensive in manner and content. The plot not only adheres to both social and religious issues but also accelerates the category of food that employs social standard and cultural significance, traditional values and individual amplification. The metaphorical essence of food that is analyzed in the first part of this article revolves around the correlation between food and women and food and social integrity. The different food items, at times, serve as a soul-searching component and at other times as a personal amplifier. Whatever the pretext is- it rationalizes the community spirit and cultural profundity. This paper lenses food as a regional glory that epitomizes human relationships with organic resources. The second part of this article illuminates the textual interpretation of the Assamese cuisine. The paper discusses this edible phenomenon through an examination of the Indian English novel's narrative framework. The structural base of the novel introduces Indira Goswami as a social activist and reformer, who in her narrative explores the ways food in a particular society and within a designated class rejuvenates human will, wisdom and performance.

Keywords: Food, Society, Individual, Woman.

Digital Competency among Prospective Teachers

Dr MOHAMMAD HASAN, Assistant Professor, Manuu-College of Teacher Education: Manuu-CTE, Bhopal, Madhya Pradesh, India

Abstract:

21st century has been regarded as the era of exploring, sharing and managing knowledge. For sharing knowledge, the role of digital competency is inevitable. Hence, the prospective teachers must be prepared in tune with digital literacy as they are the future teacher of education system and they will be expected to transact the curriculum through the skillful use of digital devices. Therefore the present research study aims to examine the digital competency among Prospective Teachers. An appropriate size of sample shall be collected from the prospective teachers of teacher training colleges of District Bhopal by administering the self-developed questionnaire on digital Literacy. However, the data will be collected by employing simple random sampling technique. Framed hypotheses will be tested by using t-test. Moreover, percentage analysis will also be carried out in respect to demographic variables (gender, academic stream & academic qualification). A lucid interpretation of data followed by discussion will be proceeded in the light of related studies, and possible suggestions of further studies shall also be made.

Keywords: Digital Competency, Prospective Teachers, Digital Skills.

From Coastlines to Mountains: Climate Risk Profiles of India and Bhutan in the 21st Century

Dr SUSHMA MISHRA, Associate Professor, Department of Sociology, University of Lucknow, India

Abstract:

This study presents a comparative analysis of climate risks and vulnerabilities in India and Bhutan based on World Bank Climate Risk Country Profiles. Despite their geographic proximity in South Asia, these nations face distinctly different climate challenges shaped by their unique topographies, economic structures, and development pathways. Using document & content analysis methodology, we systematically compared historical climate trends, future projections, and sectoral vulnerabilities. Our findings reveal that India faces diverse climate risks across its vast territory, with projected temperature increases of 1.1-4.1°C by century's end and significant threats to coastal regions, agriculture, and public health. In contrast, Bhutan's climate vulnerabilities are more concentrated, with temperature projections of up to 3.9°C by the 2090s under high-emission scenarios primarily threatening its hydro power dependent economy and mountainous ecosystems. Both countries exhibit increasing precipitation variability, though the impacts manifest differently: India experiences more widespread flooding affecting millions, while Bhutan faces localized but severe flood risks potentially impacting 4% of GDP by the 2030s. This comparative approach demonstrates how contextual factors significantly influence climate vulnerability profiles even within the same geographic region, underscoring the necessity for locally-tailored adaptation strategies while highlighting opportunities for regional cooperation in addressing shared climate challenges.

Keywords: India, Bhutan, Climate Profile, Comparative Analysis, Climate Vulnerability.

Narrating Eco-Sickness: Illness and Survival in The Minamata Story

SURYA C S, Research Scholar, Department of English Studies, Central University of Tamil Nadu, Thiruvavur, India

Abstract:

Industrial disasters produce environmental devastation and enduring forms of human suffering that resist containment within biomedical categories. The Minamata mercury poisoning of 1956 exemplifies this entanglement of ecology and health, where contamination left deep psychosomatic and social scars. "The Minamata Story: An Eco Tragedy" by Sean Michael Wilson and Akiko Shimojima transforms these experiences into graphic narratives, foregrounding survivors' embodied realities and their struggle against medical and social marginalization. Read through the lens of Medical Humanities, the text operates as an illness narrative in which survivors become "wounded storytellers," articulating forms of eco-sickness that biomedical discourse often silences. The comic also reveals how medicalization and biopolitical governance redefined poisoned bodies as objects of regulation rather than subjects of empathy. By visualising toxic embodiment and its intergenerational consequences, the work emphasizes the need for narrative medicine's ethical listening and empathetic engagement. Thus, the comic becomes a critical archive of environmental illness, bridging the personal, the political, and the ecological in ways that demand a rethinking of health and justice in contexts of industrial disaster.

Keywords: Eco sickness, Graphic medicine, Industrial disaster, Wounded storytellers.



Memory and Cultural Diaspora in *The Kite Runner*: A Critical Insight

Dr RICHA BOHRA, Assistant Professor, Jai Narain Vyas University Jodhpur, India

Abstract:

Khaled Hosseini is a maestro of humanistic ties and cultural plurality. Imbued with the cult of Culture and Humanism, *The Kite Runner* celebrates the evolving ties of Amir and Hassan - the duo manifested as friends in disguise. Though Hassan is always seen as a good companion to Amir; but is always looked down upon by Amir owing to the societal discrimination of Pashto and Hazara. In the light of this revelation the study peruses with the Marxist hermeneutics which helps in having a better understanding of the web of social hegemony.

Pursuing with this sensitive picture of human morality, the study is also encountered with the trauma of Taliban forces which seems to be quite dystopian- ultimately aspiring to meet with the utopian picture of Human integrity though enraptured with the pathos of deceit, guilt and suffering in the course of self enhancement.

Keywords: Culture, Displacement, Humanism, Taliban Force.

An Ecocritical Reading of Anuradha Sarma Pujari's *Iyat Ekhan Aaranya Asil*

**Dr. MUNMONI SAIKIA, Assistant Professor, Borholla College, Jorhat, Assam &
NILUTPAL PHUKAN, Assistant Professor, Kherajkhata College, Assam, India**

Abstract:

This paper studies the interconnection between nature and culture as represented in Anuradha Sarma Pujari's social novel *Iyat Ekhan Aaranya Asil* (2018). The effect of modernity in the postcolonial ecology is very disastrous in nature which has become a challenge for the sustainability of the environment. The unnamed narrator (a journalist) in the novel becomes the mouthpiece who critiques the modern society obsessed with materialistic thoughts where the ease of modern life sustains only by exploiting land and labour. With an ecocritical lens, this paper explores how the extension of modern cities/ societies has become a threat to the non-humans. The destruction of forestlands for the sake of human settlements, the inherent politics behind these issues, and again, eviction of the same settlements in order to build high buildings or to establish multinational companies cause solastalgia among both human and non-human communities.

Keywords: modernity, ecology, solastalgia, politics, humanity.

Homonationalism in *The Scent of God* and *The Middle Finger*: Politics of Campus Queer

**RAJAT SUVRA MANDAL, Research Scholar, Department of English, Raiganj
University, India**

Abstract:

There is a disconcerting coincidence between escalating interdict of LGBTQIA+ citizenry and decriminalisation of queer diaspora during last couple of decades across nations. This diabolical serendipity drives home illiberal political ideologies on an even keel with homonationalism. Nation-states have set about exporting the image of "LGBTQIA+ friendly" governments whose ideological state apparatuses, however, carry on, rather merrily, with populism of existing homophobia through and through right-wing circumspection.



Homonationalism lies at the core of the conundrum of “liberal” nation-states which camouflage homophobia with “gay friendly”, “inclusive” and “leftist” political amendments and discourses. Saikat Majumdar’s *The Scent of God* and *The Middle Finger* have drawn microcosm of such nation-state in the form of Hindu monastic boarding school and elite University campus respectively. Both school and University function diabolically as sites of stodgy authority predicated upon elite exclusivity and right-wing homonationalism. There is ironic concurrence of “inclusivity”, “broad-minded” framework of syllabus of queer studies, “magnanimous” pedagogy, “progressive” campus on one hand; and islamophobia, insatiable desire to keep Eklavyas in wilderness on the other end of the homonationalist spectrum. In postqueer politics of India, haut monde campus of many ‘sophisticated’ schools, colleges and universities do selectively uphold “liberal” socialism as an apparatus to rally support for utterly corporatised academia. The schools, universities, nation-states weaponise two diametrically antithetical ideologies to alternately celebrate and vilify queer community; since totalitarianism, more often than not, works in tandem with homonationalism.

Keywords: Homonationalism, Isa, Campus, Left-Winger, Postqueer.

Beyond the Human: Ecological Consciousness in Ladakhi Folksongs

Dechen Wangmo, Research Scholar, Central University of Karnataka, India

Abstract:

Within the paradigmatic shifts of the Environmental Humanities, that beloved relationship between the human and the more-than-human world is maintained in Ladakhi folksongs as opulent oral histories. The traditions have an ecological knowledge base that predates contemporary discourses of sustainability centered around the high-altitude landscapes of Ladakh. This paper examines Ladakhi folksong as a product of profound ecological thought, with mountains, rivers, and glaciers, and heavenly bodies not seen as objects in the background but as living, interconnected beings. By recourse to the Deep Ecology conceptualization developed by Arne Næss, the discussion reveals how these lyrics nurture a relational morality that surpasses anthropocentrism, precluding ecological selfhood. By unraveling symbolic motifs, references to seasonality, and invocations as part of rituals in these folk narratives, the paper posits that Ladakhi folk songs hold stores of indigenous environmental imagination. These songs are part of a future-making, an ecological response to an ecological crisis and cultural homogenization, through which these songs refuse erasure, but ask to be re-imagined in a future of reverence, reciprocity, and resilience between people and nature.

Keywords: Environmental Humanities, Ladakhi folksongs, Sustainability, Anthropocentrism.

Tipra Cuisine as a Living Archive of Memory, Identity and Ecological Wisdom

ALAMPIK DEBBARMA, Research Scholar, Department of History, Tripura University (A Central University), India

Abstract:

In times of planetary crisis questions of food, culture and sustainability have become urgent sites of inquiry. For the Tipra people of Northeast India, cuisine is not merely about nourishment but functions as a living archive that sustains memory, identity and ecological wisdom. This paper examines how Tipra culinary traditions embody centuries of ecological intimacy with forests and soil while preserving oral histories, ritual practices and community ethics. The reliance on indigenous herbs, seasonal crops and sustainable techniques such as



fermentation reflects a sophisticated environmental knowledge system that continues to shape everyday life.

In this context food is also a marker of identity and belonging. Shared meals and ritual feasts reaffirm cultural continuity, transmit ancestral memory, and consolidate community bonds amid migration, globalization and climate change forces. However these culinary practices are increasingly endangered by ecological disruption, loss of biodiversity and the homogenizing pressures of market-driven food cultures. The erosion of indigenous plant knowledge and the decline of traditional preparation methods signal a loss of cultural heritage and the weakening of ecological resilience.

By framing Tipra cuisine as a living archive this study argues that foodways must be understood as sites of cultural survival, ecological ethics and future making. The paper situates Tipra culinary practices within broader debates on environmental justice and indigenous futurisms, emphasizing their relevance to imagining equitable and sustainable futures. In doing so, it highlights the kitchen, the hearth, and the communal table as vital spaces where culture and ecology converge to resist crisis and reimagine change.

Keywords: Tipra cuisine, Cultural memory, Identity, Ecological wisdom, Indigenous futures.

Rights, Justice and Reimagined Future: Exploring Trans woman Identity in Akkai Padmashali's *A Small Step in a Long Journey*

RUDRANSH SINGH RATHORE, Research Scholar, Department of English, Central University of Rajasthan, and NEHA ARORA, Associate Professor, Central University of Rajasthan, India

Abstract:

The current study examines how the future for trans women is anticipated to differ and what those differences might entail. It primarily notes that queer politics in the past has been connected to separatist movements to talk about queer rights. In contrast, today's queer identities have diversified, giving voice to various sub-identities, including trans women. This paper examines themes of transformation and resistance in the lives of trans women. By introducing the concept of 'transfeminism', the discussion extends feminist theory and helps in understanding the heterogeneity of the queer community. It is an interdisciplinary collaboration in literature, law, and art with the goal of creating an inclusive and accepted society for trans women, where everyone collaborates and participates in sharing new visions. In the current research, Indian trans woman Akkai's work *A Small Step in a Long Journey*, illustrates transformation and resistance as important tools. The choice of the work is deliberate, particularly because this memoir not only sheds light on Akkai's journey but also represents the entire trans women's community. Akkai's journey is marked by struggle, and she challenges herself with her consistent efforts and determination. Her contributions to activism and legal battles are not just for her personal growth but also aim to help build the future for upcoming trans women. Her efforts are not limited to herself; she might also be imagining a future for the youth trans women community, which is why she participated and was involved in significant movements like the NALSA judgment. Her story may end, but her work aims to create a better environment for future generations of trans women. The memoir portrays that the change has been initiated by Akkai, and similarly, through this work, the researcher aims to present a theme of envisioning the future for the entire trans women community, with a focus on creating an inclusive and better society.

Keywords: Transformation, Resistance, Future, Inclusion, Transfeminism.

Trauma, Transformation, and Transcendence: Weaving Memory, Community, and Indian Knowledge Systems (IKS) in Aruni Kashyap's *The House with a Thousand Stories*

Dr KANGKAN BHUYAN, Assistant Professor, Department of English, Chatia College, Sonitpur District, India

Abstract:

To speak of Assam is to speak of wounds and songs in the same breath. Aruni Kashyap's *The House with a Thousand Stories* does not narrate trauma as a distant event; it makes the reader walk through unfinished grief, broken households, and the quiet endurance of those who never asked to be remembered as statistics. The present paper reads the novel as both testimony and tapestry—where memory, silence, and resilience are woven together through rituals, relationships, and the fragile intimacies of daily life adopting weaving—an act deeply rooted in Assamese culture—as a metaphor to understand how Kashyap's narrative stitches together fractured memories, silences, and resilience. Weaving, here, is philosophy in motion, an everyday epistemology that binds fragments, preserves memory, and sustains continuity. Each motif carries the trace of survival, each completed cloth testifies that even what is frayed can still belong to a pattern. Kashyap's storytelling echoes this loom-like rhythm: fractured timelines stitched together, unspoken sorrows finding texture, violence acknowledged without being allowed the last word. By foregrounding weaving and other cultural practices as sites of resilience, this chapter also situates Assamese indigenous knowledge within the broader framework of Indian Knowledge Systems (IKS)—demonstrating how lived practices in Assam carry both cultural memory and philosophical depth. The novel suggests that healing is not about erasing wounds, nor about a sudden transformation, but about carrying memory with dignity. Survival here is not triumph—it is continuity, a stubborn refusal to vanish. Through this lens of trauma, transformation, and transcendence, the present chapter reflects on how Aruni Kashyap captures the emotional landscapes of Assam: not by offering closure, but by allowing brokenness itself to become a form of beauty.

Keywords: Indian Knowledge Systems, Assamese indigenous knowledge, Narrative weaving, Trauma, Transformation.

Dystopian Cartographies of Water, Memory, and Marginality: A Comparative Study of Sarnath Banerjee's *All Quiet in Vikaspuri* and Prayaag Akbar's *Leila*

TAPAN MANDAL, Assistant Professor, Panihati Mahavidyalaya, India

Abstract:

This study conducts a comparative analysis of two contemporary Indian dystopian works—Sarnath Banerjee's graphic narrative *All Quiet in Vikaspuri* (2015) and Prayaag Akbar's novel *Leila* (2017)—to explore how distinct literary forms articulate urgent ecological, political, and social concerns in urban India. Despite their formal differences, both texts converge in their portrayal of crises such as water scarcity, authoritarian governance, and socio-cultural division, offering speculative visions that resonate with present-day realities.

Banerjee's *All Quiet in Vikaspuri* employs the graphic medium to depict Delhi's groundwater depletion, illustrating the brutal consequences of hydro-capitalism in a near-futuristic setting. The narrative exposes how water's commodification fuels power struggles and violence, laying bare governance failures and the precarity of marginalized urban communities. In contrast, Akbar's *Leila* envisions a walled city where authoritarian regimes

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enforce social purity through surveillance, segregation, and the erasure of collective memory. The novel's focus on separation—between mother and daughter, caste and community—reveals how ecological crises and urban inequalities are exploited to entrench control.

By juxtaposing these dystopian narratives, this study argues that they function as both speculative allegories and forms of “critical realism,” reflecting the ongoing crises in Indian urban spaces. Water infrastructures and physical walls emerge as mechanisms of exclusion, biopolitical control, and social stratification, while the texts also illuminate possibilities for resistance through memory, solidarity, and reimagined futures.

Keywords: Indian Dystopian Fiction, Hydro-Capitalism, Authoritarianism, Biopolitics, Ecological Crisis, Memory, Marginality, Graphic Narrative, Critical Realism.

The Unnatural and The Power Fetish: A Study of The Film *Bramayugam*

Dr ASHWATHI, Assistant Professor, Department of Languages (English Area), JAIN Deemed- to- be University, Bangalore, India

Abstract:

The 2024 Malayalam film *Bramayugam* (The Age of Madness) employs supernatural motifs and cyclical tyranny to allegorically critique humanity's evolving relationship with technological power, particularly in the age of artificial intelligence. Through the figure of a supernatural goblin, power is framed as originating from an ‘unnatural’ or ‘alien’ source, masking deeper anxieties over how familiar, human-made technologies reshape autonomy, rational thought, and agency. This narrative choice refracts contemporary technological debates into the safer realm of historical folklore, producing a strategic alienation effect that distances the audience from direct confrontation with present-day AI-driven power structures.

The study examines how *Bramayugam*'s supernatural setting parallels digital environments—opaque, algorithm-driven systems that appear navigable yet subtly restrict human agency. The mansion under goblin control mirrors closed, coded digital spaces, where access is monitored and attempts to exceed boundaries invite repercussions, as seen in Thevan's spatial confinement. Koduman Potty's seeming control over the mansion reflects the illusion of mastery among developers and tech users over complex algorithmic systems.

Using Lefebvre's concept of heterotopia and Bertolt Brecht's alienation effect, the analysis explores how the film constructs spaces that appear open yet are designed to limit influence, sustaining a façade of autonomy. The research combines close textual analysis with critical theory, drawing on media studies, digital culture research, and spatial theory to connect cinematic representation with contemporary AI discourse.

The study argues how supernatural allegory both illuminates and obscures technological power relations. While it enables a layered exploration of domination and vulnerability, it risks obscuring critical engagement by relocating modern technological anxieties into the distant realm of myth and legend.

Keywords: Alienation, Power fetish, Digital spaces, Artificial intelligence, Heterotopia.

Reconsidering the Sacred in Rabindranath Tagore's Santiniketan Essays: An Ecospiritual Perspective

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Abstract:

Rabindranath Tagore, an Indian polymath, has significant contribution in the fields of literature, art, music and humanitarian activities. His philosophy of humanity was concretised through his educational innovations in Visva Bharati and an ecological “living and dying” (Aseem Srivastava, “The Ecology of the Spirit”) in Shriniketan where human and nature came into a harmonious existence through spirituality. Tagore’s Santiniketan Essays (1908-1914), derived from his understanding and internalisation of the Upanishadic mantras, delves deeper into a metaphysical connection between the individual self (Atman) and the universal reality (Brahman). He posits the human in nature, again as part of the cosmos; thus understanding the narrative of creation in the framework of “religious ecology” and “religious cosmology” (Grim and Tucker, Ecology and Religion) into a pervasive microcosm- macrocosm relationship.

Ecospirituality as a critical lens provides a nuanced understanding of human-nature relationship and explores the complexity of humanity’s anthropocentric outlook to nature. It considers religion’s ethical and spiritual considerations that offer a moral paradigm in solving environmental problems. It brings a culture of jurisprudence, equality and sustainability critiquing humanity’s inevitable surrender to modernity’s consumerist, capitalistic, industrial and techno deterministic culture. It sees human- nature relationship thriving, sustaining and evolving in a mutual way.

In Indian philosophy the connection between the sacred and the divine is understood around the concepts of dharma (righteousness), karma (rightful action) and moksha (liberation). In Hinduism, the goal is to gain moksha or liberation from the world of maya (illusion) performing one’s dharma or the duties in the world. Spirituality does not preclude a religious adherence to it and it permeates itself in and beyond religion. Spirituality as having both ecological and cosmological dimensions; through nature’s working in some rituals and scriptures unfolding the mystery of the universe; will framework of my argument studying Tagore’s Santiniketan Essays, manifested both philosophically and practically in his care for the Earth full of wonder, imagination and beauty.

Keywords: Ecospirituality, Sacred, Religious Ecology, Religious Cosmology, Santiniketan Essays.

Recipes for Resistance: Bhaswati Ghosh’s use of Mnemonic Memory and Narrative Devices for Sustenance in *Victory Colony 1950* and *Nostalgic for a Place Never*

NAMRATA CHOWDHURY, Assistant Professor, St. Xavier’s College (Autonomous), Kolkata, India

Abstract:

Bhaswati Ghosh’s debut novel *Victory Colony 1950* and her subsequent volume of poems *Nostalgic for a Place Never Seen* have come to embody her sense of displacement and is at the same time an attempt by her to find anchors. For Ghosh, based in Ontario, Canada, culinary memory is the medium which helps her navigate her sense of exile and longing, as she makes her way towards a future with a promise of healing. Her attachment with the culinary codes, with food and rituals connected with that help reconstruct her identity and resist erasure. Written in the context of the post-Partition Indian, both her novel and her book of poems presents documents of resistance, resilience and survival on the personal as well as the communal level. In her reading recipes are epistemological as they encode histories of migration, caste and class. This paper takes into account Ghosh’s fictional journey and how it presents food as a mnemonic device for the study of displaced communities and the medium for sustenance.

Keywords: Memory, Food, Resistance, Displacement, Partition, Recipes.

Light in the Void: Knowledge, 'New Athens,' and Self in the Crisis Landscape of Arthur C. Clarke

**Dr BANDANA DEVI, Assistant Professor, Govt. Degree College Drang, Mandi,
Himachal Pradesh, India**

Abstract:

The need to imagine a just and viable future has never been more urgent in a world thriving on the edge of technological upheaval, ecological disturbance and socio-political fragmentation. In the era of crisis, the role of knowledge, creativity and selfhood must be reimagined not merely as accumulation or recreation but as transformation. The present paper explores the narrative and interdisciplinary inquiry through the amalgamation of science and fiction in Arthur C. Clarke's novel *Childhood's End*. The novel offers a powerful speculative lens through which to address these concerns, which compel to ponder over the future possibilities and our preparedness, socially and culturally. The paper highlights the novel's vision of development and spiritual transcendence as a metaphor for our current predicament. Arthur's narrative of a humanity demands a society driven by wisdom, ethics, intuition, creativity and existence of cosmic relevance. The paper suggests that knowledge and creativity can become a catalyst for transcendence from the catastrophe of the world we are creating for ourselves. The work ultimately explores the role of knowledge and creativity to bridge science, story and self to suggest the ethics of development that is humanitarian, humble and sustainable attuned to the sacredness of the earth and shared destiny of its beings.

Keywords: Knowledge, Science Fiction, Creativity, Self.

Dharmic Paradigms: Unpacking the Timeless Wisdom of the Ramayana for Holistic Development

**Dr DEBDOOT MUKHERJEE, SACT, Bhargar Mahavidyalaya, University of Calcutta,
Bhargar, West Bengal, India**

Abstract:

The Ramayana, an ancient Indian epic, offers a wealth of life skills and valuable lessons that remain relevant today. This study explores the epic's timeless wisdom, highlighting key takeaways in leadership, personal growth, relationships, and life lessons. Through the characters and events of the Ramayana, we can learn important values such as duty, selflessness, humility, compassion, forgiveness, patience, and resilience. The epic also emphasizes the importance of teamwork, loyalty, and respect for others, while cautioning against the dangers of ego, greed, and unchecked ambition. By examining the Ramayana's teachings, we can gain a deeper understanding of the importance of living a life guided by moral principles and values.

Keywords: The Ramayana, Life Skills, Leadership, Relationships, Dharma, Moral Principles, Values-Based Learning, Timeless Wisdom.

Imagining Justice in the Age of Artificial Intelligence: Legal Pluralism, Ethics, and Human Futures

Dr ASHISH RANSOM, Assistant Professor, Assam University, Silchar, Assam, India

Abstract:

The accelerating growth of Artificial Intelligence (AI) technologies has generated profound questions about law, ethics, and human futures. While AI promises efficiency, innovation, and transformative solutions, it simultaneously raises concerns over surveillance, algorithmic bias, data privacy, and the erosion of human agency. These challenges are not merely technological

but deeply cultural and ethical, requiring a reconsideration of the narratives through which societies frame justice and governance.

This paper argues that in order to construct equitable and sustainable futures, legal and ethical frameworks must be reimaged in dialogue with indigenous epistemologies and plural legal traditions. Drawing on the concept of legal pluralism, the paper explores how indigenous justice systems—such as those of India’s tribal communities—can offer alternative models of accountability, transparency, and restorative justice that may complement emerging AI regulations. Such traditions emphasize community participation, reconciliation, and cultural legitimacy, qualities that are often absent in the technocratic design of AI governance. By juxtaposing AI’s global challenges with localized practices of customary law, the paper demonstrates that future imaginaries of justice must resist homogenization and embrace multiplicity. This interdisciplinary approach—bridging law, ethics, technology, and culture—underscores that the crisis of AI governance is also a crisis of imagination. If narratives of law remain confined to state-centric or corporate frameworks, the futures they produce risk perpetuating inequity. Conversely, integrating plural perspectives opens pathways to more participatory, responsible, and human-centered futures. In an era where crises of climate, democracy, and technology converge, the humanities play a crucial role in rethinking how stories, ethics, and legal orders shape the collective imagination of tomorrow.

Keywords: Artificial Intelligence, Legal Pluralism, Ethics, Indigenous Justice, Future Imaginaries, Human-Centered Governance.

Patriarchy, Ecology, Indigenous Resilience: An Ecofeminist Study in Sheela Tomy’s *Valli*

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Abstract:

This article looks into Sheela Tomy’s *Valli* as an ecofeminist narrative rooted in the ecological and cultural landscapes of Wayanad in the Western Ghats. The novel shall be read as an ecofeminist discourse. It features how women’s oppression and the exploitation of nature are inseparable under patriarchal-capitalist systems. It takes on theoretical insights from Francoise d’Eaubonne, Vandana Shiva, Carolyn Merchant, and Susan Griffin. The article explores the oral traditions, sacred hills, and sustainable life of indigenous women, who emerge as custodians of ecological knowledge and resilience against dispossession, ecological degradation, and gendered violence. The article further analyzes the plight of some female characters subjected to domestic patriarchy, subjugation, and exploitation that reflects the commodification of nature. By parallelly addressing ecological violence with indigenous resilience, *Valli* acknowledges the material realities of women’s labor, suffering, and agency, rather than doing the essentialist readings of ecofeminist

Keywords: Annihilated, Degradation, Labour, Suppression, Violence.

Alienation, Surveillance Capitalism and Processes of Dehumanization

**Dr KETAKI DWIVEDI, Assistant Professor, PG Department of Sociology, MCM DAV
College For Women, Sector 36, Chandigarh, India**

Abstract:

Drawing from the proposition of ‘Estranged Labour’ from Karl Marx’ Economic and Philosophical Manuscript (1844), the paper attempts to explore a continuity and correlation between the Theory of ‘Alienation’ with the recent notion of Surveillance Capitalism as

popularized by Shoshona Zuboff in her work 'The Age of Surveillance Capitalism: The Fight for Human Future (2019).

Marxian notion of alienation suggested that in a modern capitalistic society, workers are alienated from social and creative forms. Surveillance capitalism on the other hand, in the encompassing world of machine learning and artificial intelligence, illicitly extracts users' online data to design algorithms that generate accurate predictions about users' online behaviour. Zuboff considered it as instrumentalism that works through behavioural modification. Both in a way suggest an oppressive commodification of human nature by capitalist tendencies. This work examines both concepts and attempts to find correlations between them

Keywords: Alienation, Instrumental Power, Surveillance, Behavioural Surplus, Commodification.

Language Learning through Digital Games and Immersive Technologies

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Abstract:

Storytelling has long functioned as a structural tool for transmitting values, ethical understanding, and life skills. Traditional narratives regularly conveyed through fables, allegories, and imaginative tales played a crucial role in cognitive and moral development. In the digital age, these narrative traditions are being transformed through interactive and immersive platforms such as digital games, virtual reality (VR), and augmented reality (AR).

This chapter attempts to explore how the narrative-based digital platforms in the form of games and animated story/films are reshaping language learning promoting creativity, collaboration, and contextual communication. These mediums allow learners to engage in role-play, world-building, and expressive interaction, promoting internalization of vocabulary, grammar, and practical use in significant ways. The research emphasizes the prospective of such platforms to stimulate expression, emotional intelligence, and communication skills in young learners.

Despite the vast digital media's reach in education, a gap persists in understanding how narrative immersion and performative learning in virtual spaces can be systematically integrated into language pedagogy. The research directs this gap by highlighting the educational significance of multimodal digital storytelling.

The paper employs content analysis and review of learner engagement data collected in a classroom to reveal how immersive storytelling supports deeper linguistic development and broader communicative competence. It is an attempt to advocate a paradigm shift from passive/ (arbitrary) learning to active interactive narrative-based methodologies that cultivate specific discipline, creativity, and global readiness in language education.

Keywords: Language, Digital Games, Virtual Reality (VR), Augmented Reality (AR).

Quantum Posthumanism: Memory, Trauma, and Entangled Futures in *Annihilation*

MILAN KUMARI PANDA, Student, St. Xaviers Autonomous College, India

Abstract:

This paper develops a Quantum Posthumanist framework to analyze Jeff VanderMeer's *Annihilation* (2014) and its 2018 film adaptation, focusing on how they reimagine subjectivity, memory, and the human nonhuman divide. *Annihilation* depicts identity not as fixed but as a variable within a shifting system of relations. Posthumanist thought (Haraway, Braidotti) provides the philosophical ground for these dissolutions of the human, while quantum and mathematical metaphors articulate the indeterminacy that structures the narrative. The shimmer of Area X resembles a fractal landscape each encounter a self-similar iteration that repeats with difference, suggesting that trauma and memory reverberate in recursive patterns. Characters move through non-Euclidean geometries, where familiar coordinates dissolve and perception no longer maps onto linear space or time. Identity behaves less like a single point than a vector, directionally altered by forces of ecology, loss, and mutation. The community of survivors can be imagined as a matrix of interdependent variables, where transformation in one life cascades across the whole. Chaos and feedback loops describe Area X's ecosystem, which evolves unpredictably yet with an underlying order that resists human mastery. By combining posthumanist theory with these quantum mathematical metaphors, the paper argues that *Annihilation* envisions futures where survival requires surrendering to complexity, indeterminacy, and relational transformation rather than clinging to human exceptionalism.

Keywords: Quantum Posthumanism, *Annihilation*, Fractals, Non-Euclidean Geometry, Posthuman Futures.

Borders and Vulnerable Bodies: Representation of Precarity in *Hope and Other Dangerous Pursuits*

THEERTHA THEOPHIN, Research Scholar, Central University of Tamil Nadu, India

Abstract:

The twenty first century witnessed some of the massive forced migrations in the history of the world. Rather than driven by internal political tensions within a nation state, forced migration and refugee crisis can throw light into current geopolitical scenario of the globalized world. Borders being one of the primary sites where refugee bodies are subjected to marginalization and vulnerability; this paper likes to explore the politics of exclusion that the refugee experience while in transit. The major objectives of the study are, (i) how refugee bodies are subjected to Othering in borders, (ii) how the vulnerable bodies that are devoid of rights are treated while crossing, and (iii) how borders can act as a space that can probe ethical action, rather than a site of aesthetic representation. The primary work selected for the study is *Hope and Other Dangerous Pursuits* written by Laila Lalami. The primary text will be read in detail to elucidate above mentioned objectives. The concepts of precarity and vulnerability as proposed by Judith Butler in her works, *Precarious Life: The Powers of Mourning and Violence* and *Frames of War: When is Life Grievable?* constitute the theoretical framework. As Bill Ashcroft said, 'creativity is important to the oppressed as it can inspire hope for another world' this study aims to throw light into a better alternative in these times of geopolitical tensions.

Keywords: Refugee, Migration, Precarity, Borders.

A Critical Analysis of Climate Crisis, Capitalism and Trauma of Globalization in *Gun Island* of Amitav Ghosh

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Abstract:

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Today climate change or degradation of environment is major issue which affects on various fields. Indeed, capitalise and greediness play major role in order to discard others living things easily. Oftenly rising sea levels, the impact of deforestation, forcing migration and refugees are. mainly and exclusively intertwined issues in a larger part. Deen Dutta, a rare books dealer, protagonist and narrator of the novel, returns from New York and travels to the Sunderbans in West Bengal to document or save a vanishing or submerged shrine of Manasa Devi, a snake goddess, from rising sea levels. Tipu, companion of Deen Dutta, a resourceful, tech-savvy young man from the Sunderbans, there Tipu is bitten by a giant snake (capitalism or globalization). Deen Dutta's journey connects to the legend of the Gun Merchant. Piya, an American cetologist or whale researcher Deen Dutta encounters connecting with the mystery of the changing ecosystem. Cinta is an Italian scholar of Bengali Folklore she helps Deen Dutta crucially in order to link between the myth and historical reality of Venice. Rafi is a quiet, traumatized refugee from Bangladesh. This paper exclusively explores how the novelist Amitav Ghosh points out the impact of climate change using the ancient narrative of Manasa Devi' to intertwine to the contemporary world. This novel is structured around the legend of the Gun Merchant, seventeenth century tale of conflict between profit and natural world who tried to escape the wrath of Manasa Devi, a goddess of snake.

Keywords: Climate Crisis, Globalization, Capitalism, Myth and Migration.

The Role of the Arts in Future Education

Dr URMILA GURUNATH DHARASHIVE, Assistant Professor, Dr. Babasaheb Ambedkar Mahavidyalaya, Affiliated to SRTM University, India

Abstract:

The role of arts in education today is going to be the same in future too because fundamental aspects of arts are not going to change. Therefore, we must look at the role of arts in education today. The arts have played a crucial role in education throughout history, being a fundamental cultural manifestation that has evolved over time. From Antiquity, the educational value of the arts is recognized, with civilizations such as Greek and Roman giving great importance to music, dance, theatre and visual arts as an integral part of the formation of its citizens. However, the challenges related to the integration of the arts into the curriculum are significant. The lack of resources, the pressure to prioritize "more traditional" subjects and the misperception that the arts are not fundamental to academic success are obstacles to be addressed. In exploring future trends related to the arts in education, it is clear that the integration of the arts will continue to evolve. Greater emphasis is placed on artistic education as a catalyst for innovative thinking and creative problem solving. The integration of arts in education not only enriches the educational process, but also promotes the integral development of individuals. From its value as a vehicle of cultural expression to its ability to enhance cognitive and emotional skills, the arts occupy a fundamental place in the educational field.

Keywords: Cultural Manipulation, Visual Arts, Integration, Innovative Thinking, Creativity.

NATURE: A Voice for the Marginalized through the Lens of Environment Analyzing various texts from NCERT English Text books for Classes IX- XII

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Abstract:

The NCERT English curriculum for classes IX to XII integrates the theme of nature as a potent voice for marginalized communities, highlighting the intrinsic link between environmental issues and social justice. Through a variety of texts, students explore how environmental degradation disproportionately impacts marginalized groups such as Adivasis, tribal communities, and economically disadvantaged populations. These texts underscore how the destruction of natural resources not only threatens livelihoods but also erodes cultural identities, spiritual heritage, and social rights. Nature is portrayed as both a victim and a symbol of marginalization, giving insight into the interconnectedness of ecology and human rights. The curriculum encourages critical awareness of environmental concerns like pollution, deforestation, and displacement, emphasizing the impact on vulnerable populations excluded from mainstream development narratives. By studying these texts, students gain an understanding of environmental justice as an essential dimension of inclusive growth and democracy, reinforcing the need to protect both nature and the marginalized communities dependent on it. This interdisciplinary approach fosters empathy, social responsibility, and a call for sustainable coexistence that respects ecological balance and human dignity.

Keywords: Sustainable, Coexistence, Environment.

Language Barrier between the Environmental Issues and the Beneficiaries

KAVITA ARYA, Associate Professor, Mahatma Gandhi Kashi Vidyapith, Varanasi, India

Abstract:

Great developments are taking place in the field of Environmental Sciences. Going by the various modes of mass media, one may be impressed by the increasing level of awareness. But we often hear that Environment and Pollution control are subjects of drawing room discussions only. The common people are unable to understand and be concerned with the environmental issues as effectively as they should. The result is that despite the progress in the environmental sciences and despite being directly affected by the environmental hazards, the common man finds no active role for himself in addressing those issues. The main reason for this situation is the lack of a language that people understand. The language used by the researchers would undoubtedly involve some jargon and would not be comprehensible for the common man but that leaves a big gap between the academics and the intended beneficiaries of their research.

The proposed paper intends to discuss the issue of language as a barrier between the current developments and the common people and the role of mass media which can play a major role in enhancing awareness about environment. It would also discuss methods to communicate with people in a comprehensible manner.

Keywords: Environment Science, Hazards, Language, Jargon, Comprehensible.

Schooling Equality in Unequal Classrooms: Crisis in India's Media and Education Pedagogy

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Abstract:

During immense ecological, social, and political crises, it is imperative to reimagine education systems, particularly in third-world countries. Eurocentric approaches have weighed down India's education system since its inception. Moreover, the private education system has historically been a space for elitism, as the hefty monetary requirements impede accessibility for marginalized groups. In these spaces, teaching and learning subject matter of social change - whether through concepts of marginalization, intersectionality, or the underprivileged's developmental needs- generates more fissures than solutions.

The current research focuses on media and communication education in the country during the times of a severe media crisis, which remains entrenched in elitism, as notably, many of the prestigious media and communication institutions in India continue to be private. Significantly, media and communication's intersection with ideas of social change is critical, as students of such programmes are frequently expected to be the mouthpieces for the underprivileged. Even though media and communication engage with such concepts through courses such as social change communication, development communication, political Communication, global Communication, etc, often these learnings remain theoretical and abstract, detached from practice, among students from privileged backgrounds with little lived experience of the systemic inequalities. The current research argues for reimagining pedagogy as a transformative practice rather than mere theory transfer

It employs in-depth interviews with both the students and faculty of media and education to situate the structural fissures that shape the construction of the media and education system. By foregrounding empathetic practice at the core, media and communication pedagogy can become a vital tool for addressing future crises nationally and globally.

Keywords: Media Education, Development Communication, Social Change, Inequality.

The Future of Writing: Dystopia, Utopia, or Artificial Blessing?

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Abstract:

The future of writing faces a defining moment. Artificial Intelligence (AI) is no longer a distant concept but an integral part of how information is generated, consumed, and interpreted. This raises critical questions: Will AI render human writing obsolete, or will redefine what writing means? This article argues that writing will not vanish but transform profoundly, with human creativity shifting from mechanical production to an act of emotional authenticity and conceptual depth. Integrating philosophical, technological, literary, and educational perspectives, this paper examines the paradox of progress: as machines become more efficient, the true value of writing will lie in what AI cannot replicate—imperfection, vulnerability, and meaning. Far from signaling the death of originality, the rise of AI may revive its essence by compelling humans to rediscover the irreplaceable role of the open heart, intuition, and imagination.

Keywords: Artificial Intelligence, Writing, Creativity and Originality, Humanities, Human–Machine Collaboration.