



O.P. JINDAL GLOBAL
[INSTITUTION OF EMINENCE DEEMED TO BE
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A Private University Promoting Public Service

8th JGU INTERNATIONAL LITERARY CONFERENCE

ON

“INDIA IN THE LITERARY IMAGINARY”

18th - 20th July, 2022 **ONLINE**

Conference Convener: Prof. Jagdish Batra, Professor & Director English Literary Society, JGU
Conference Co-convener & Souvenir Editor: Dr. Shruti Jain, Associate Professor, JGU

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Note: While every care has been taken in publishing the names and other details of the participants in the souvenir, in a work of this nature, there is always a possibility of human errors for which the Editor seeks prior forgiveness and indulgence of the participants

CALL FOR PAPERS



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ENGLISH LITERARY SOCIETY

O.P. Jindal Global University, Sonapat, India
invites you to the

VIRTUAL

JGU INTERNATIONAL LITERARY CONFERENCE

JULY 18-20, 2022

THEME: INDIA IN THE LITERARY IMAGINARY

For the eighth consecutive year, the English Literary Society of O.P. Jindal Global University is organizing the International Literary Conference. The aim of the present international conference is to encourage academics, scholars and practitioners representing an exciting diversity of countries, cultures and languages to meet and exchange views and gain from one another's scholarship and experience. We invite you to be a part of this literary endeavour and enjoy the exchange of views with and fellowship of fellow academics as also scholars in the field of literature.



CALL FOR PAPERS

In this 75th anniversary year of Indian independence (*Azadi ka Amrit Mahotsava*), the conference is dedicated to the study of Indian literature, poetics and culture by Indian or foreign authors/critics.

India as a rising superpower is the focus of world attention. We are concerned at this conference about the way India has impacted the imagination of the literary writers in the world. Within India, literary writing about India has multiplied manifold over the last few decades. Starting in the beginning of the nineteenth century, Indian Writing in English, now called Indian English Literature has indeed come a long way when it can boast of an impressive array of writers who have won recognition at the international level, right from Ravindranath Tagore who won the Nobel Prize for the English translation of his all-time enchanting poetry book *Gitanjali* to Salman Rushdie who won the Best of Booker prize for his magnum opus *Midnight's Children*. There are many others who have won the Booker, Pulitzer and other awards. After all, Awards are but an insignificant token of calibre.

Different aspects of life in India – social, economic, political and cultural – have been dealt with in literature written in English or other languages. Various themes which can be traced in literature include history, myths, travel, diaspora, multiculturalism, women, family, relationships, marginalized, space, ecology, biography, psychology, romance, campus, career, crime, mystery, science, dystopia, corporate, etc. Theoretical and stylistic issues constitute another significant area of exploration.

The works chosen by paper presenters at the conference may have been originally written in any Indian or foreign language, but the presentation at the conference will only be in English language. The preference should be for the works which have been translated into English so that the originals can be easily read by interested delegates. The following are the suggested areas for deliberations and paper presentation at the conference:

- i. Representation of India in literary text/s in any language, focussing on positives/negatives of life in India, its culture, issues, personages, etc.
- ii. Critical study of any India-centric text/s on the basis of any western literary or cultural theory like Feminism, Postcolonialism, New Historicism, Structuralism, New Criticism, Postmodernism, etc.
- iii. Stylistic and/or narratological study of any India-centric literary text or corpus.
- iv. Application of Indian poetics and aesthetics comprising theories like Dharma, Purusartha, etc. governing theme; and Rasa, Riti, Alankara, Aucitya, etc. governing style to a literary work or corpus of an author.
- v. Comparison of western and Indian principles of poetics/aesthetics.

Registration/Submission of Abstract

- For registration and submission of abstract (if presenting a paper), please go to <https://bit.ly/3xgpvUW>
- The papers should be well-researched, original and unpublished. Selected abstracts will be published in the digital Abstract Book to be released at the conference.

Registration Fee ➤ There is no registration fee for this conference.

Important Dates ➤

Last date for submission of Registration form and abstract of paper (if presenting)	May 31, 2022
Acceptance of Abstracts to be sent by	June 3, 2022

Important Information ➤

- i. This conference is to be held in online mode. The detailed program and the links to the conference sessions will be shared around July 10, 2022.
- ii. Certificate of Participation in this International Conference will be given to all registered delegates.
- iii. **No registration after May 31, 2022 will be possible.**

About JGU ➤

Established in 2009, JGU has been recognized as an Institution of Eminence by the Ministry of HRD, Govt. of India. Besides, QS World Universities Rankings has recognized it as the Number One Private University in India. The Jindal Global Law School was placed at 70th position in the world. Apart from this school, JGU has eleven other schools and has, in all, around 8700 students and 900+ faculty including a number of international faculty members. For more detail, **please check: www.jgu.edu.in**

Waiting to welcome you!

Conference Convener: Prof. (Dr.) Jagdish Batra, Professor & Director, English Literary Society

Co-Convener: Dr. Shruti Jain, Associate Professor.

Members: Dr. Lovey Srivastava, Asst. Professor; Dr. Neha Tyagi, Asst. Professor; Dr. Navreeti Sharma, Asst. Professor; Mohd. Jilani, Asso. Professor of Practice; Deepika Teckchandani, Lecturer; Mehak Sachdeva, Asst. Lecturer.

ENGLISH LITERARY SOCIETY

President: Karanveer Bhatt (Student 20JGBS); Secretary: Caiityya V. Pillai (Student 20JSJC)

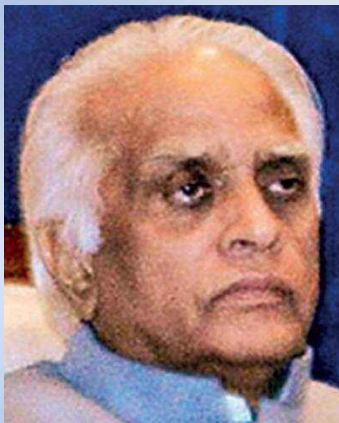
Enquiries should be addressed to: info8conf@jgu.edu.in

KEY SPEAKERS

Padma Shri Keki N. Daruwalla is India's foremost poet and short story writer in English. He is also a former Indian Police Service officer. He was awarded the Sahitya Akademi Award, in 1984 for his poetry collection, *The Keeper of the Dead*, by the Sahitya Akademi. Besides, he was awarded Padma Shri, the fourth highest civilian award in India, in 2014. Keki Nasserwanji Daruwalla was born in Lahore to a Parsi family in 1937. His father, N.C.



Daruwalla, was an eminent professor, who taught in Govt. College Lahore. Before the Partition of India, his family left undivided India in 1945 and moved to Junagarh and then to Rampur in India. As a result, he grew up studying in various schools and in various languages. He obtained his M.A. in English Literature from Govt. College, Ludhiana and then spent a year at Oxford as a Queen Elizabeth House Fellow in 1980-81. He joined the Police Service in 1958. As an I.P.S. officer on deputation with the Centre, he worked in the Sashastra Seema Bal till 1965; as Special Assistant on International Affairs to the Prime Minister, Charan Singh, from 2 August 1979 to 19 January 1980. Subsequently, he resigned from the IPS to join the Research and Analysis Service where he rose to the rank of Special Secretary; then as Chairman, Joint Intelligence Committee from which post he retired in 1995. Post-retirement, he was a member of National Commission for Minorities from 3 February 2011 to 2 February 2014. His work as a police officer offered him various opportunities to work in different party of the country and to face the harsh realities of life from which he drew the substance for his poetry. He has written eighteen books of poems and fiction - both short and long. His first book of poetry was *Under Orion*, which was published by Writers Workshop, India in 1970. His first novel *For Pepper and Christ* was published in 2009. He received Commonwealth Poetry for his collection of poems, *Landscape* in the year 1987.



Prof. Brij Kishore Kuthiala has been a teacher, researcher and academic manager for the last 50 years. He is a social scientist and was trained at Films & Television Institute of India, Pune and also at the Indian Institute of Mass Communication, New Delhi. He has taught human communication, journalism and media at many universities and institutes of higher learning. He has held academic and managerial positions like Head of Department, Dean, Proctor, Director-Public Relations, Dean Academic, Co ordinator- Foreign Students, Director and Vice Chancellor etc. Prof. Kuthiala initiated innovative graduate and postgraduate courses in journalism, advertising, printing technology, digital media and content production. He has taught at IIMC, New Delhi, (21yrs), Kurukshetra University, Kurukshetra, (6yrs), GJ University of Science & Technology Hisar, (11yrs). He was Vice Chancellor, MC National University of Journalism & Communication, Bhopal (8+ yrs). He has the reputation of an institute builder and also of an innovator in teaching methods. He has many research reports, books, booklets and papers to his credit. He also does popular writings about social and cultural issues in addition to subjects related to media and entertainment. He has also produced documentaries, TV and radio programs. Presently he is the Chairperson of Haryana State Higher Education Council where he is has launched many activities to make higher education more

relevant to the society of today and of future. He is also the Chairperson of Bhartiya Chitra Sadhana, a 'not for profit' organisation dedicated to promote film production with Indian ethos and to use film medium to celebrate diversity to create an integral social system. He is also the Director of Panchnad Research Institute, a forum for intellectual dialogues. Internationally Prof Kuthiala has represented Bharat in 21 countries in the areas of education, media, sanskriti and civilisation. Many organisations have honoured and awarded him for his distinguished contributions. In all he has 52 yrs of experience as a teacher, researcher, administrator and also as a social activist. He was born and brought up in Shimla and at present he is 74 yrs.

Prof. Harish Trivedi has published books and articles on Postcolonial Literature and Theory, Translation Studies and Indian/Comparative Literature, and is currently a contributing editor of an international project based in Stockholm for writing a history of World Literature. He has recently edited a book on the medieval bhakti poet Abdur-Rahim Khan-i-Khana. His works include *Colonial Transactions: English Literature and India*, *Post-colonial Translation: Theory and Practice* and the Penguin Classics edition of *Kim* by Rudyard Kipling. He has written on and translated various Hindi, Urdu and Sanskrit writers, including Ashvaghosha, Premchand, Manto and Ajneya. He has edited and contributed two chapters to a book on the bhakti poet Abdur-Rahim Khan-e khana.



Col. Comdt. Prof. Dr. R.K. Anayath is into his second term as the Vice Chancellor of Deenbandhu Chhotu Ram University of Science and Technology (a state-run university) at Sonapat, NCR-New Delhi. He is globally recognized for his contribution in the field of print technology and has been many honours and awards. A proponent of "New industrial Convergence Theory" and widely travelled around the globe for education, research, seminars, conferences and tie-ups, Prof. Anayath is a highly reputed researcher and academician. He is a Visiting Scholar to Technic University, Chemnitz and an International Professor at Zagreb University. The Govt. of India granted him Honorary Colonel rank and appointed him as the Colonel Commandant of (NCC : PHHP&C-Directorate). He is a great scholar of ancient Indian Sanskrit texts also. Prof. Anayath has been conferred many international awards in his field of specialization. Prof. Anayath is a Member of many government bodies and also visiting professor to many Indian universities. He is associated with BIS in TC 130 to develop standards for Indian print industry. Closely associated with AICTE, NAAC and UGC in senior management assignments. Member of Executive Council, Academic Council, Court & Planning Board to many universities. Member of many Haryana Govt apex bodies like Board of School Education (AAC), Pond Corporation, Blue Ribbon committee for Education Upliftment, HSTE , Higher Education Council to name a few.

Mr. Raj Nehru is the Vice Chancellor of Shri Vishwakarma Skill University (SVSU) appointed for the third consecutive term by the Govt. of Haryana. A son of the soil, he is an alumnus of MAM College Srinagar and Gandhi College, Jammu. India's First Skill University established in the State of Haryana. A Postgraduate in Human Resource Management, he has studied for higher management education at Northeastern University and the Indian Institute of Management Ahmadabad. Raj is a good writer as well and in part time as a hobby writes on various subjects (Management, Culture, and ancient history). His book *Kathasatisagar* about the culture of Kashmir was recently released by the Chief Minister of Haryana. He has also done his Post Graduate Diploma in Marketing Management and is a certified Six Sigma Black Belt, a Certified Myer's-Briggs type indicator (MBTI), Hogan and Thomas Profiling Practitioner, Certified Herman Brain Dominance Instrument Practitioner, and a Certified Human Performance Improvement Practitioner. Raj is Strategic thinker, Action oriented HR professional, Team Collaborator, with excellent leadership, consulting, and project management skills. He has twenty years of teaching experience covering a range of HR areas. At IBM he served as Head of Leadership Development & Head Business HR Partner Function before its divestiture to Synex Corporation Concentrix. Raj has been recently appointed, by Governor of Haryana, as the Director on the Board of Directors for Haryana Electronics Corporation Ltd. Raj is also on the Board of Governing Council of IILM Management Institute, Jammu Central University, NASSCOM Sector Skill Council and Global Village Foundation. Education. Raj has undertaken various philanthropic activities and has worked on ground zero in the Disaster Hit areas of Uttrakhand, Vizag and J&K.



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Prof. R. Sudarshan has had distinguished careers in the domains of research, development programming and governance. After he obtained a Master's degree in Economics from the Delhi School of Economics, he was elected to a Rhodes scholarship. He joined Balliol College, University of Oxford, and obtained a Master's degree in Politics in 1977. He was elected to a research fellowship at St. John's College, University of Cambridge, where he studied judicial review of economic legislation by the Supreme Court of India, specializing in the interface of law and economics. In 1983 he was a visiting scholar in the

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Prof. Alan G. Johnson is a professor of English at Idaho State University, where he specializes in postcolonial literature, with an emphasis on India. Besides postcolonial studies, he has taught a wide range of courses, from undergraduate to doctoral, on such topics as literature and religion, globalization and literature, and history of the novel. He is the author of *Out of Bounds: Anglo-Indian Literature and the Geography of Displacement* (Hawai'i, 2011) and the forthcoming *India's Forests, Real and Imagined: Writing the Modern Nation* (I. B. Tauris-Bloomsbury, Jan. 2023), as well as articles on topics that include ecocritical readings of Indian literature and the role of the humanities. A past Fulbright-Nehru scholar to India, his current project is reflected in the title of his talk. He has also published, as A. G. Johnson, a mystery novel, *Family Plot* (2020), set in South Indian hill station.



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5. Sastra Paarangata 6. Samskrta Ratna 7. Sahitya Vallabha 8. International Academic Laureate 9. Shanti Doot. Prof. Ramaratnam has been a Visiting Professor at **1. Oxford University, Centre for Hindu Studies, two terms during 2003-04 - lectured on Indian Ritual traditions 2. Mauritius University, MGI, Indological Studies, 7 terms of 5 months each during 2010-14 - Taught Indian Philosophy, Gandhian Philosophy and Sanskrit.** He has addressed international Conferences and presented papers at many national conferences, in Europe, Asia, Canada and Australia. His fields of study are Hinduism, Hindu culture, World Religions, Indian Philosophy and culture, Vedanta, Literary Criticism and Poetics (both Indian and western), Yogasutra, Art, Music, Dance, Dance Drama, Ritual traditions, Grhyasutra Studies, Communication techniques, Women Studies, Indian Ethos for Management etc. He has guided twelve students successfully for Ph.D. and fifteen students for M.Phil degree. Apart from 40 articles, he has published following books: **1. The Ritual Traditions of India, 2. Dance Drama in theory and practice, 3. Sanskrit Drama w.r.t. Prahasana and Vithi 4. Management Mantras, 5. Kalasala Pathamala, 6. Sanskrit for Beginners, 7. Raghuvamsa of Kalidasa, Canto XII, 8. Prahasana in Sanskrit Literature.**

Prof. Nibir K. Ghosh, D.Litt., is UGC Emeritus Professor and former Head, Department of English Studies & Research, Agra College, Agra. He was awarded the prestigious Senior Fulbright Fellowship

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Dr. Elisabetta Marino is Associate Professor English literature at the University of Rome “Tor Vergata”. She is the author of four monographs: a volume on the figure of Tamerlane in British and American literature (2000); an introduction to British Bangladeshi literature (2005); a study on the relationship between Mary Shelley and Italy (2011); an analysis of the Romantic dramas on a mythological subject (2016). In 2006 she published the first Italian translation of poems by Maria Mazziotti Gillan. Between 2001 and 2022 she has edited/co-edited eleven collections of essays (three more are forthcoming) and a Special Forum of *Journal of Transnational American Studies* (2012). She has just co-edited a special issue of *De-Genere. Journal of Postcolonial, Literary and Gender Studies* (March 2022), and she is currently acting as guest editor for a special issue of *Journal of American Studies of Turkey (JAST)* focused on Italian American material culture (to be released in 2023).

Mr. Rajbir Deswal is a prolific author, columnist and artist who retired as Director General of Police, Haryana a few years ago. He is a master craftsman with a nose for the ludicrous in ordinary human behavior and mundane situations. His humorous middles in various English dailies like *The Tribune*, *Hindustan Times*, *Times of India*, *Indian Express*, etc. are enjoyed by readers. Apart from it, he also writes regularly on administrative matters. Not to be straitjacketed into a narrow category of creative writers, he also pens poems, travelogues, anecdotes, etc. which have been published in 20+ books. He was honoured by the Haryana Sahitya Akademi with the prestigious Pandit Lakhmi Chand award as also the Vishesh Sahitya Sevi award besides the Haryana Gaurav Samman by National Integrated Forum of Artists. A number of well-known writers from Khushwant Singh to V.N. Narayanan have reviewed his books or commented on them. He is often on television and is a sought-after literary personality at seminars, mushairas and conferences. As an IPS officer, he was awarded ‘Meritorious Service’



award in 2008 and 'Distinguished Service' award in 2016. He is the National Police Trainer appointed by the MHA. Having retired from active service, Deswal practices law at the Punjab & Haryana High Court, Chandigarh.



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She has participated in more than 170 national and international conferences, webinars, workshops etc. and has made presentations in various capacities. She has delivered lectures in Edu set programmes and has been on AIR Jalandhar and Patiala and Jalandhar Doordarshan. She has been associated with Sahitya Academy and DPD Punjabi University Patiala in many projects. She has been on panels of Public Service Commissions, Boards, selection Committees etc.

Prof. Rajat Mitra is a Professor of Psychology at Amity University, Noida. He is a Harvard alumnus and has worked in different fields of psychology beginning from patients in a psychiatric center, to prisoners, victims of trauma and human rights defenders. He takes a rights-based approach in psychology and has conducted several researches in these areas. His work with terrorists and survivors in Kashmiri refugee camps made him write a work of fiction 'The Infidel Next Door', a book on healing and reconciliation between deeply divided and polarized young people of Kashmir, soon to be made into a movie. His present book 'The Island Without A Shore', soon to be out, is based on the intense psychological conflicts that the Indian revolutionaries suffered and the Britishers went through while leaving India. His area of interest is trans-generational trauma which suddenly bursts forth disrupting the flow of societies. He sees many present issues in modern India in these terms. He speaks internationally on many forums of topical concerns and is sought out as a speaker. He is the recipient of many awards including United Nations Award for gender justice.



Prof. R.K. Dhawan (University of Delhi) obtained M. Litt. degree in Comparative Literature and Ph.D. in English. He was British Council scholar at Oxford University in 1979. In 1991, he was awarded a five-week fellowship to visit Australia by Australian Literature Board, Sydney. Dr. Dhawan was selected by the British Council as a Creative Writer and it sponsored his visit to Dhaka University, Bangladesh, in 1980. He was awarded Shastri Fellowship at Toronto University in 2008 for his project on 'Literature and Environment'. He has been Secretary of Australasian Association of Australian Studies. He was President of Indian Association for Canadian Studies for four years.

Dr. Dhawan has presented papers and delivered talks at several universities including those in Bangladesh, Sri Lanka, Singapore, Malaysia, Hong Kong, Israel, Japan, Korea, Italy, Tunisia, Canada and Australia. Currently he is President of Indian Society for Commonwealth Studies and brings out two journals entitled *The Commonwealth Review* and *The Indo-American Review*.

Prof. Chandra Mohan is currently Chairperson of the ICLA Standing Research Committee for South Asian Literature and Culture. He is also the General Secretary of Comparative Literature Association of India. He had held the post of Advisor, International Higher Education, Central University of Gujarat, Gandhinagar and had been the President of Indian Association for Canadian Studies and Vice President of International Comparative Literature Association, USA. He taught English, Canadian, American and Australian Literatures and Indian Writing in English in University of Delhi, Calgary University (Canada); Florida International University, Miami; and University of Georgia, Athens, USA. He has published a good number of academic books notably: *Aesthetics: The East and the West - A Study in Expression: Tagore and Croce*; *Culture, History and Politics: South Asian Narratives*, co-ed. with Jasbir Jain and E.V. Ramakrishnan and *Literary Culture and Translation: New Aspects of Comparative Literature* (co-edited with Dorothy Figueira); *Gender and Diversity: India, Canada and Beyond* (co-ed. with Malashri Lal. Prof. Mohan is a recipient of Fulbright Scholarship, Shastri Indo-Canadian Fellowship and was conferred the Global Goodwill Ambassador award in recognition of his outstanding humanitarian work in education sector for over 25 years of mentoring students, young and mature learners along with solidly supporting Internationalization of Higher Education.



Prof. Nandini Sahu, Amazon's best-selling author 2022, Professor of English and Former Director, School of Foreign Languages, IGNOU, New Delhi, India, is an established Indian English poet, creative writer and folklorist. She is the author/editor of seventeen books. She is the recipient of the Literary Award/Gold Medal from the hon'ble Vice President of India for her contribution to English Studies. Her areas of research interest cover New Literatures, Critical Theory, Folklore and Culture Studies, Children's Literature and American Literature.

Dr. Suman Bala, Secretary, ISCS, taught at S.B.S. College, University of Delhi, for more than four decades. She is highly qualified, with B.A. Hons., M.A. English, M.Phil. in Comparative Literature and two doctoral degrees—in English and Comparative Literature. She has done her postdoctoral research at Ohio University, U.S.A.; University of Edinburgh, Scotland, and University of Western Australia, Perth. She has participated in several conferences and presented scholarly papers in England, Canada, U.S.A., Australia, Israel, Malaysia, Hongkong, Singapore and Sri Lanka. She has published several papers in prestigious journals, and two full-length books *The Novels of Joseph Conrad* and *Silver Poets: Wyatt, Surrey, Spenser and Sydney* apart from editing 19 books. She has been President of Asian Association for Australian Studies, General Secretary of Indian Society for Commonwealth Studies and Treasurer, Indian Association for American Studies. She was Editor-in-Chief of *Indian Journal of English Studies* (2009-2011). She is Co-Editor of *The Commonwealth Review* and *The Indo-American Review*. In 2014, she was given lifetime Achievement Award by All-India Association for English Studies for her invaluable contribution to literary studies.





Dr. Anand Prakash taught English Literature in Hans Raj College, Delhi University. His publications include *Wuthering Heights: An Interpretation, Marxist Literary Theory* (Academic Foundation, Delhi); and *Anaupcharik: A Bilingual Miscellany*. The last one contains his creative writing in English and Hindi—poems, short stories, drama scripts, short essays etc. His collection of English poems came out last year under the title *A World Above Telling*. Books edited by him include *Nineteenth Century Thought, Interventions, and Modern Indian Thought*, (all these by Worldview, Delhi), among others. He translated Georg Lukacs’ *The Theory of the Novel* into Hindi under the title *Upanyas Ka Siddhant* (Macmillan, India, 1981). Other volumes edited by him include *Subalterns in Shakespeare: A Postcolonial Review* (The Shakespeare Association, 2011) and *Women in Shakespeare: A Post-Feminist Review* (Viva, 2014); a jointly edited and translated volume of Premchand’s essays - *Premchand: Selected Essays on Literature and Language* (Signer, 2021). He has presented papers, given key-note addresses, and presided sessions in national and international conferences. He is the Vice President, The Shakespeare Association, India.

Prof. Binod Mishra, Professor of English at IIT Roorkee, has published 24 books on various aspects of English language and literature. One of his books entitled *Communication Skills for Engineers and Scientists*, (6th reprint, published from Prentice Hall, India) is used as a textbook and reference book in many reputed colleges and universities. He is also credited with two poetry collections, namely *Silent Steps and Other Poems* (2011) and *Multiple Waves* (2017). He has supervised nine PhDs and presently 16 more are working under him. Besides books, Prof. Mishra has published more than 100 papers, 80 poems and 21 book reviews in esteemed journals. He has conducted 10 workshops/conferences and presented papers in at least 50 conferences of national and international repute, besides delivering around 85 talks in various conferences, workshops, and FDPs. He has visited several countries namely, Japan, Malaysia, France, Poland, and Czech Republic. He has also floated two very significant MOOC courses namely, *Soft Skills and Effective Writing*. Prof. Mishra is Editor-in-Chief of *Indian Journal of English Studies* and is Vice Chairman, Association for English Studies of India (earlier IAES). Prof. Mishra has been the recipient of several prestigious awards.



Prof. Jaibir Hooda did his Masters and M. Phil. from KUK, Ph. D. from MDU. Worked from 1986 to 89 in CRM Jat College, Hisar, from 1989 to 2007 in University College, MDU and since July 2007 in the Dept of English and Foreign Languages, MDU, Rohtak. Working as Professor since August 2012 and Head since November 2021. Guided several scholars for M.Phil and Ph. D. Delivered talks in national and international academic events.

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Prof. Tanu Gupta is presently working as Professor and Head, Department of English, Chandigarh University. She has a total teaching experience of 22 years to her credit; has many publications including six books and around 80 papers in National and International peer reviewed, UGC Care-listed and Web of Science indexed journals and has got three best research paper awards. Nine Ph.D. and six M. Phil. candidates have been awarded degrees, and seven Ph.D. candidates are working under her guidance. She has attended around 60 International and National Conferences, FDPs and Workshops. She has remained the member of the editorial board of many National and International Journals. She has organised one international Conference, four National conferences, and two State Level Seminars as Convener and Organizing Secretary. Recently, she edited the Special Issue of Literary Voice, a UGC Care-listed and Web of Science indexed journal.



CHAIRPERSONS



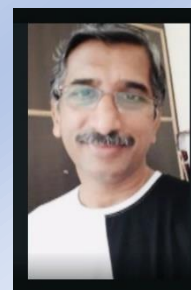
Dr. Deepinderjeet Randhawa is currently Head of Dept. of English, Cultural Studies and Foreign Languages at Khalsa College Patiala. She received her M.Phil. (Anthropological Linguistics) and Doctoral degree in English from Punjabi University Patiala. Her areas of interest include Critical Theory, Religion, Comparative Literature and Cultural Studies. She is the author of *The Carnival of Difference: Imaginary and Semiotics of Dickens and Dostoyevsky*; *The Sikh Memory: Its Distinction and Contribution to Humankind (co-author)*; *Julia Kristeva: Re-signification and Punjabi Perspective*; and *Unsettling Boundaries: Rethinking Culture Religion Literature After Postmodernism and Globalization*. She has also edited *Literature of Small Cultures: An Assertion of Difference*; *Crossing The Borders: Multicultural Dialogue in The Literature* and *The Hermeneutics of the Body* (forthcoming). She is currently working on editing the translation of Sri Guru Granth Sahib by Dr. Gurubhagat Singh and *Shaping of Sikh Cultural Ontology: Guru Nanak Dev Guru Gobind Singh*.

Dr. Priyanka Lamba is an Associate Professor in the Department of English, Dronacharya Govt. College, Gurugram. Besides, she is Dean, Student Welfare and professor-in-charge of Women Studies and Development Cell. Dr Lamba is a university topper in graduate and post-graduate exams and has some eighteen years of teaching and research experience. Her areas of interest are -- Women Studies with reference to Indian & other commonwealth countries, Postcolonial Studies and Folk Literature.



Dr. Bimlesh K Singh, Associate Professor & Head, Dept of English, Mahatma Gandhi Central University of Bihar, (Motihari) is a lover of Drama Studies, in general and Shakespeare's Dramas, in particular. He is supervisor of 5 Ph.D. and 50 M Phil students. As a Resource Person and Keynote Speaker, he has been invited to a number of National and International Conferences and has presented 25+ Research Papers. He has five books to his credit. His areas of interest are Drama Studies, Cultural Studies, Comparative Literature, Queer Theory and Postmodern Literature. As a social Activist, he has been active in the personality development of youth.

An alumnus of Madras University, **Dr. Ravi Bhushan** is currently an Associate Professor & HOD English at Bhagat Phool Singh Mahila Vishwavidyalaya, Khanpur Kalan, Sonapat, Haryana. Dr Bhushan has authored a reference book on William Golding and co-edited two books '*Affinities India and Korea: Past and Present*' and '*Mekong-Ganga Axis*'. He has also co-translated a book on languages of Haryana titled *Bharatiya Bhasha Lok Sarvekshan : Haryana ki Bhashayen*, Volume 10, Part 1 published by Orient BlackSwan. His areas of interest are English language teaching, cognitive semantics, communication theories, oral literature and comparative literature.





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Dr. Rashmi Bajaj is a bilingual (Hindi and English) Poet, Author and Literary critic. Though women- issues have continued to be the fulcrum of her poetic corpus, her wide-ranging poems also deal with politico-socio-cultural and intellectual milieu. Besides her creative writing, Dr Bajaj's internationally acclaimed criticism work "*Women Indo- Anglian poets: A Critique*", selected by the U.S Library of Congress among the best publications in 1996, holds the distinction to be a milestone in the study of English poetry by Indian women writers. Her other fields of interest are Cultural Studies, Religious and Spiritual Studies, New Literatures and Subaltern Studies. Recipient of many Awards and Honours; an inspirational scholarly speaker in international and national fora; a celebrated poet in poetry congregations; Dr Rashmi Bajaj is also a strong Print- and-Electronic media presence with her views, interviews and poems are frequently published and telecast.



Dr. Poonam Dwivedi is a creative writer. She did her doctorate on "Aristotle's Impact on Modern Critical Thought" from the University of Allahabad. At present, she is working as an Assistant Professor in English at Panjab University Constituent College in Moga District of Punjab. Dr. Dwivedi is a versatile scholar, poet, and critic. She is the Associate editor of a literary journal *Contemporary Vibes* and co-editor of various research journals. She has published more than three dozen research papers and has been presenting them at literary conferences at national and international level. She has published two poetry books, namely, *The Confluence & Other Poems* and *Feminine Fragrance & Other Poems*; two books of criticism -- *A Critical Handbook of English Fiction* and *Modern Critical Thought: Aristotelian Méthodos*. She is working on her third book -- *The Historical Development of Thought*

in Indian English Literature. She has also edited some other. Dr. Poonam's outstanding achievements have won her many recognitions and she is associated with some reputed national and international literary organizations.

Dr. Barkha is Dean, Humanities and Social Sciences and HOD (English) at PDM University, Bahadurgarh. She did her Ph.D. from CCS University Meerut. She has done a lot of research in the field of Indian English Literature and many of her research papers have been published in reputed National and International journals. Dr. Barkha has delivered Talks / Plenary Lectures / Keynote Addresses at various conferences and seminars. She has also chaired Technical Sessions at National conferences. She has been very actively involved in the organization of many conferences, workshops and seminars at the national / international level. She has got the Best Teacher's Award of PDM University.



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Mr. Rajiv Malhotra, Founder, Infinity Foundation, USA delivering the keynote address at the 7th JGU International Literary Conference 2021.



Vice Chancellor C. Raj Kumar inaugurating the 7th JGU International Literary Conference 2021.



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Convener Prof. Jagdish Batra welcoming the second day's Keynote Speaker, Prof. S. Ramaratnam, Vice Chancellor, J.K. University, Cuttack.

Artificial Intelligence and Postmodernism: A Deadly Mixture Hijacking Your Freedom¹

“I want to make my talk provocative talk. I want to provoke the young scholars and also the more experienced persons here with some fresh ideas. The field of literary theory, critical theory, postmodernism - all the different aspects of literary theory are being shaken up in a way that has not happened since the last several decades, since this field emerged, and this is being shaken up by artificial intelligence. It's being shaken up in such a serious way and yet hardly anyone in the field of postmodernism or literary theory or any of these related areas seems to be aware of this big tsunami that is coming. It's not coming thirty years later or hundred years later, and I will tell you what's happening.

Artificial Intelligence: it has been developing algorithms which learn on their own. They learn what you read, what you like, what you don't like, they can mimic you, so they can talk like you. Algorithms are being used to generate text. So the question is who's deconstructing that? How do you deconstruct text when the agency is not a human agency? The agency that's developing it, you can't say this is Brahmanical voice or this is whatever voice or something. You cannot deconstruct using the kind of vocabulary and the kind of tools that the people in theory are used to, what you've been raised on, what you are being taught, none of those are going to be valid, none of those apply because now you're deconstructing a text whose author is not a human author. So what are you going to do? How are you going to locate this algorithm in the space that you know gender space or whatever space that you've been taught, because this is an algorithm. It's not even a human. It is not conscious.

Now let me explain to you what is going on. First, I'll tell you, then I'll give you the implications. There are chat bots, chat bots which are computer programs that are mimicking humans and answering questions, engaged in debate, supporting somebody, opposing somebody. A large percentage of these automated chat bots that the Google and the Facebook and a whole lot of private companies are throwing out in the social media. They're actually just algorithms, very intelligent algorithms that are constantly becoming smarter and smarter based on the feedback. The algorithms are being used to write emails without human involvement, write editorials. There was a competition recently where people in the AI field were invited to have their algorithms compose an editorial, an editorial of 800 words on some topic. And so this algorithm went searching the entire internet for that topic, picking up what's the latest news. the topic could be, you know, what's happening in the second wave or third wave in coronavirus, it could be something about trade war with China, it could be something about what's happening in Kashmir, whatever the topic is, it's able to compile information, figure out what's going on, construct a very well written, good English with lot of logic, with a flow, something that is so interesting that human beings, human editors in various newspapers and magazines when they are given these editorials some of them written by machines, some of them composed by human beings and they're asked to evaluate what they think of this. They are not able to tell the difference. They are not able to tell these two are from a machine or these three are from a machine.

Algorithms are also able to compose music. Same story, there have been contests where algorithmically generated music is being seen as “hey! This is pretty good” and “we can't tell the difference.” So you see what is happening is algorithms are composing using natural language processing, NLP, which is a huge topic in computer science, the understanding of natural language. So how to understand human language and being able to tell the motive of a piece that you are reading is this motive, you know, good, bad, left wing, right wing, is it for, against a topic. There's something called sentiment analysis which looks at the sentiments. it's all algorithms evaluating millions of messages that are out there to see what the sentiment on a is given topic, what is the sentiment on the CAA issue that's going on, while there are riots and there are farmer riots going on

¹ This is the transcript of the keynote address delivered by Sh. Rajiv Malhotra, Founder, Infinity Foundation, USA, at the 7th JGU International Literary Conference held on July 23-25, 2021.

somewhere, what is the sentiment on that. So the algorithms rather than humans are the agencies evaluating the discourse, deconstructing the discourse.

Forget us deconstructing the algorithm, right now, the algorithm is deconstructing our narratives. So these algorithms are behaving more and more like human agency in the analysis of narratives, in deconstructing narratives and in coming up with new narratives. So it's not only a participant in terms of evaluating and intervening with the discourse but also putting its own discourse into the mix. Now here is an interesting point, a lot of people are mixed up and muddled and confused including some AI people because they think that since machines are not conscious, they are not able to do these things. But let me tell you, deconstruction of our human discourse has nothing to do with whether these machines are conscious. They are not conscious, and they are not going to become conscious, but still natural language processing is a field in Computer Science which is advanced to the point where it's able to make algorithms behave in this manner. So, the first point I want to make is, algorithms have arrived as discourse participants. They'll argue with you, they'll deconstruct you, they'll block you, they have they're more authority than you and I have because all these social media are being driven by algorithms. Don't think that Mark Zuckerberg is sitting there, deciding what to think and who to block. It's not human beings. They've turned loose algorithms, given some general rules to these algorithms, general policies, general biases, general preferences, and the algorithms then go and implement this on a very large scale. After all, there are billions of people, sending billions of messages. It is humanly impossible to manage and control all that and yet it is being controlled. The social media discourse is being controlled with certain agendas, with certain things allowed, certain things encouraged, certain things not encouraged. If I put out a video with a certain message and I use the word COVID or I use the word caste or I use the word Kashmir or Modi or Trump or China, there are all these algorithms they look up whatever what is this guy saying, is he for this is, against that and then there are rules on what will they allow, what they will not allow, who will be shadowed, who will be blocked, who will get a warning.

So the dominant discourse and the new deep structures, the deep structures are not the old structures that you know this is gender structure, this is a structure about you know postcolonial and what not, the algorithms are creating new structures about social justice, about climate change, about human rights. So the discussion on these topics is shifting away from the kind of things that all of you are used to reading and a whole new kind of discourse which is machine generated is taking over. This is a very important thing for the profession that all of the scholars here are in. If you know the history a new world view called humanism emerged many generations ago in Europe and humanism was a big revolution in thought and one of the offshoots of humanism was liberalism. Now, humanism itself is being attacked by AI and I won't go into that here because that's a huge topic on its own but in my book on AI, I have talked about all these things. I have written a recent book called *Artificial Intelligence and the Future of Power*. Those who are interested can, it's been out for several weeks. ... AI is a product of liberalism by the way. AI is a product of materialism, liberalism, and AI is now threatening its own origin. It's threatening the very humanism which gave birth to it. This is a very interesting topic which is for those who want to go even deeper. Now the elephant in the room is how do you deconstruct an algorithm? You know, we are used to deconstructing human discourse but how do you deconstruct an algorithm? How do you even know how this algorithm is working? How do you attribute motive to this algorithm? This is very interesting point that you have to use.

So now, let's look at how do these algorithms learn. A child is trained by the environment it's being brought up in by the kind of reading material, by the kind of you know narratives that the child is exposed to. A student, even a human being keeps learning based on whatever discourse you are given and you as postmodernists know there is no such thing as neutral, everything has a bias because the people who generate it have a bias. So somebody may say this is the absolute grand narrative but that's not true. That grand narrative includes in it a point of view, a particular built, a particular bias in it. Similarly, in the case of AI, the algorithms are not something that a programmer puts together, the algorithm learns by processing examples, examples, and examples. So, whatever data is being fed to train the algorithm gives it the bias. Now, let me just tell you this, in a Hindu *gurukulam*, he'll have a certain point of view. Suppose a child is raised in a Muslim *madrasa*, he'll have a certain point

of view, different one. Suppose a child is raised in a Catholic school, he will have a different point of view. Suppose he's raised in a Maoist, Marxist training camp, he'll have a different point of view. Everybody knows that. So now if you take these texts, you will also have that point of view. If you take the entire library of madrasas and use that to train algorithms, they will have that point of view. That's how algorithms are. If you train them on the text of the Vedic tradition, all the commentaries and all the analysis, they'll have a certain algorithm, they will have a certain point of view. So like that I could go on giving you examples that there is no such thing as a neutral algorithm.

So, first thing I said that algorithms are taking over more and more of the text business, not only evaluating but also producing new text, passing commentary, evaluating, judging, and more and more editors and think tanks are using it, and certainly social media is using it, certainly politicians are using it. That is one point. Second point is that these algorithms are not neutral. Now they will tell you that this is a very neutral algorithm and it's going to block you if you say bad things but who decides what are bad things. They will say that they have terms like violating social norms. So you are being blocked for violating social norms. Well, who decides what are social norms? According to, you know, YouTube anytime, I put out a video promoting Ayurveda as a potential for COVID treatment, they would send me a warning message, and this would be an algorithm telling me that this is being flagged as violating rules on things like that. So, they consider Ayurveda to be biased and Allopathy to be normal. Now, this is somebody's point of view. [...] So, this algorithm is becoming a big boss even inside these big companies, even their own employees cannot override the algorithms. So, this is a very serious situation for anybody and I'm surprised that the people in literary theory and critical theory have not discovered this and they have not made a noise about it because your whole purpose is to look for biases and look for how to deconstruct narratives and figure out what's hidden in hidden messages in them, hidden points of view that are not normal.

So what is happening is, there's a pyramid of power where at the top are people who control these algorithms, who have points of view. I asked some Google people because they are generating a next generation engine that'll compete with GPT3 which is one of these things that an organization puts together, it's very famous and it's able to understand text and it has done this by reading and being trained on, you know, millions and millions of pages of various kinds of writings. So everybody's competing against GPT3. China has announced something which is going to be much bigger than GPT3, many more, much bigger vocabulary much more content China is doing. Google has announced its own. Google brain that is called. Microsoft has something. You know Facebook has something. All these guys, all the digital giants are racing to compete against GPT3. So when you ask people, when I ask the Google people how are you training the algorithm when it comes to something like Indian culture, Indian civilization and the answer is, oh! There is a large body of academic works. So I said academic works written by whom. And so when they showed me those are exactly the people I'm fighting and arguing with all the time. They are biased. They're colonized. They have what I call Hinduphobia. They are involved in what I call breaking India and so their texts are the legitimate texts in the eyes of the western academy. That is the text that is illegitimate. Those are the texts that are quoted by the newspapers in the international press. So now what you'll find is, all of this Hinduphobia and breaking India forces and the kind of stuff that people like me are fighting, I in particular for four decades, all of that kind of bias is now going to come in the form of algorithms. This is a serious matter.

A lot of them are training their algorithms using Wikipedia but Wikipedia is not a kind of an absolute neutral source. Wikipedia has its biases. The Wikipedia entry on me is biased because when I challenge something they don't accept my word. They've accepted somebody else's word because everybody is allowed to participate but you are rated in terms of your ranking. Different people have different ranking. A person of higher rank can overrule what you've written because whatever you edit you put in, a person of higher ranking in the Wikipedia scheme can overwrite it. So it's again a system of power. There is a hierarchy of power. It is not a democracy like people think. There is a hierarchy of power within Wikipedia. Even one of the founders of Wikipedia whom I know well, in interviews with me, has said that. So where do you get text that is neutral? Well, you cannot get text

that's neutral. Whatever text you get has some kind of bias in it and so that's the bias that goes into the algorithms which are being trained using such texts.

Now there is a movement in the US which is trying to fight this algorithmic bias. Blacks have complained that algorithms are biased racially, and the reason is that many of these algorithms have been trained on texts and on history of law and crime and all of that which is biased because blacks are stereotyped in those texts, they are considered inferior, they are more likely to have violence and be criminals according to those texts. That kind of big data and the algorithms have taken over that bias. Feminists have argued that these algorithms have gender bias. LGBTQ people are fighting, some of them litigating against bias. So the biases of these algorithms are not something novel. I'm just bringing it in a different context. There are different groups, different human rights groups and different public interest groups that are already fighting the digital giants, taking them to court saying that their algorithms are biased and hence, all the stuff they put out and how they filter out news and what they consider to be right, wrong and all that, is being evaluated and adjudicated by biased algorithms. So there is this whole field called demanding transparency of algorithms, demanding that there'll be accountability of algorithms.

Then the question is who are you going to sue? The owner of the algorithm? He may say, "I didn't do this. I'm not a biased person." The point is that it's your algorithm. In the defense of the algorithm people, [we can say] the developer really does not know how the bias came in. If I'll just write an algorithm and tell it to learn through experience and the experience, it's having maybe in a community where one point of view is dominant and so the algorithm picks it up. If I turn my algorithm loose in a certain type of community and I said, go learn from them, listen to what they're saying and learn, learn, learn the way, you know child learns by listening, this algorithm will not be a neutral algorithm because the views and the tilt in that community will be assimilated into that algorithm's own mindset.

So the problem that India faces as a result of this is very unique. So far, I've told you what is generally a problem, nothing to do with India in particular. People in the United States and Europe are who are at the cutting edge of AI, are in dialogue, I am a part of that group, in dialogue with people in literary theory and critical theory to see how it revolutionizes critical theory. What I'm now talking about is going to become very common knowledge, commonly talked about in future conferences. AI as a voice, as a development voice in narrative and a critical voice in controlling narratives because the AI is owned by these very big giants and the AI is their weapon, and this is in the hands of people with an agenda. They are all -- whether it's a Bill Gates or Eric Schmidt who is a very, nationalistic American, more nationalistic beyond left or right. There are strong left-wing, you know, thinkers in this field and they have a lot of investments in algorithms. There are strong Christians, there is a whole community called Christianity and AI, and I'm participating in that. There is a whole community called AI and faith. The latest issue of New York Times magazine, the article was on, you know, on AI and God. I mean what they were talking about is faith. How does AI interact with Islamic point of view, Christian point of view, you know Jewish point of view? The Vedic point of view has not been represented there and that is where I come in. I'm trying to get in and represent a Vedic point of view that we have a lot to say about AI and its biases and we need a seat at the table also.

But the problem I'm facing is that in India you do not have people interested in this topic. You do not have people who even know about this topic. I mean they're very dubious, some people think this must be some kind of a conspiracy theory this guy is talking about. They're not taking the matter seriously and that's a concern of mine. So to conclude what I want to say is this India has not invested, neither at the government level nor industry nor academic. The computer industry, the AI industry has not invested in creating its own equivalent of GPT3 which would give us an engine that is based on natural language processing, that has our point of view, that has studied all our texts all our shastras. It has also looked at all the other philosophies and all the other points of view in the world but looked at it from our point of view. We don't have such a machine, so we cannot sort of say that somebody else's algorithms have a problem and ours are superior in managing the discourse because we don't have such a capability. What India is, where is India headed in this? This is not a

pleasant message to give, but it has to be given, especially since you are in this business of theory and looking beneath the surface and interpreting things. I have to give you this message and the message is this - westerners mainly United States and also to some extent Europe are perfecting these algorithms that are controlling the social media and controlling the discourse and politics and what not and these algorithms that they are controlling have some biases, that are very sort of western oriented biases.

You might say that these algorithms are tools of colonization. So AI is recolonizing the world intellectually. Artificial Intelligence and the recolonization of the world is a big topic in my book. I have chapters on this book so you can read it. I have chapters on the return of the East India company because the East India company was a private company like Google is a private company and many of these are private companies, but they got huge amount of power because they understand all your secrets, they have been listening to you, they have your data, they have your private data, and the machine learning is figuring you out. It's saying that this guy is vulnerable to this, he likes these things, he dislikes these things, he's ideologically this way, politically that way, these are the ways that he's compromised, these are the skeletons in the closet that could be exposed to bring him down. I mean the algorithms know a whole lot about you. In some ways they know even what you do unconsciously which you may not be aware of yourself. Certainly, the algorithms know more about you than your friends, relatives, even your very close, those who are very close to you. So with algorithms able to keep track of billions of people and figure them out and manipulate them, it's a very dangerous world that we're entering and India does not have its own investment.

India does not have its own investment in anything similar to GPT3, even though it's based on natural language processing and natural language processing started out with the study of Panini, Panini's Sanskrit grammar. Twenty-five years ago, my friends in the Sanskrit department at JNU, the Sanskrit department Delhi University, in Varanasi, and all these kind of places, in Pondicherry, were being flown to all the conferences on natural language processing because the Computer Science people wanted to learn the whole NLP field, they wanted to learn, you know, Panini and how to use that grammar to translate languages, translate from one language to another. So the field of Computer Science benefited a lot from Indian thought in the early days and then it went beyond. It went beyond on its own and now it's pretty much free to go and keep extrapolating and expanding on its own, very rapidly. But India has been left behind. Some Indians, in an individual capacity, helped all this but they are left behind. A very large percentage of AI researchers in the world are Indians but in a personal capacity. They're not doing anything for India. [...] That intellectual property belongs to Google, or it belongs to Microsoft, or it belongs to Apple or whoever, it belongs to somebody else. It does not belong to India. [...] So what's happening is that all this technology is being imported into India and Indians are getting colonized. So the next generation of postmodernists, people who are post-colonialists, people who are into gender studies, people who are into social justice, human rights, the next generation of such people are going to be trained by and they're going to be taught how to use algorithms how to evaluate algorithms they will learn all the things that I'm telling you.

But those things which they will be taught will be with a bias. We'll be with the western bias because that's where these things are being developed so you know if you look at who developed, who developed Postcolonial Studies, where did you know this whole idea of Orientalism and then postcolonial studies and then subaltern studies and gender studies, then postmodernism all these -- what I call five waves -- the five waves of critical theory applied to a literary theory, applied to India and Indian culture, are the five waves of Indology. I have written on five waves of Indology, written works and given lectures and all that on it. Indians are basically just regurgitating, parroting, what they read from foreign writers, foreign thinkers. So foreigners are the theory *walas*. They are the ones who come up with all these different kinds of theories that you read, and the Indians are basically data *walas*. We supply case studies, we supply examples, we supply, "sir, in my neighborhood this happened, they abuse this woman, they abuse this caste *wala*." I'll fill it, supply it as my case study, maybe, I'll be sent on a plane ticket to somewhere in a conference. So basically, Indians in the field of literary theory and critical theory, postmodernism, postcolonial etc. are

applying western models to Indian cases, Indian examples, Indian case studies, but we are not creating our own theories and now with the advent of algorithms and AI, the same thing is happening. These algorithms with their biases are being brought into India and Indians are absorbing them and assimilating them. I won't name names but big companies, big government people are involved in this, in the sense of importing these ideas in the name of progress, in the name of "hey! you know we are becoming very world-class because we've now got this collaboration with Google" not realizing that what we are really doing is inviting the East India Company to come in and set up shop here. That's what is going on.

So this is a very provocative statement I'm making that the AI is using postmodernism, critical theory, all these things as a window to get in and bring with it all the biases and it's a tsunami that's sweeping and a lot of the young people in this field are mesmerized but this is going to recolonize India. And therefore, my talk is more like hey guys let's wake up and do something! I've written a whole book on it. I'm willing to give workshops talk about it, have q and a's and I've had about fifty of these, you know, discussions and q and a's in the last five or six months, I would say and I'm willing to do more. I'll stop there. I just want to provoke some young people so they can look into it and hope we can create a kind of Made in India AI with Made in India algorithms. Indian, if there are going to be biases, we might as well have our biases because everybody has their biases. The Chinese have got their China biases. There is no deconstruction of China's grand narrative they are putting their whole Chinese grand narrative into AI and implementing it, not only on Chinese society but also exporting it to Africa and exporting it to various other countries that they're trying to colonize. So India has to become a player. The future of the people in the theory business in general is huge because either you'll get colonized, and it'll be bad for India because you'll become the colonizers of the whole lot of Indians through all these theories that you bring in or you could be home team that counters it. You are educated, you know all this stuff, you know the game and AI could be an opportunity for us to turn things around because it's still very new and if we learn this and train our young people in this, we may have a made in India position to counter all this and become a true *vishwaguru* that we think we are. I want to thank the university. You're a great university. The mere fact that you are having conferences on very broad, big topics like this provocative topics is a good sign and I'm glad I got this opportunity to do it, to speak to, especially your young people. Thank you very much. Namaste to all of you."

REPORTS OF PREVIOUS CONFERENCES

7th JGU International Literary Conference (Online) “Postmodernism: Time for Reappraisal”

23-25 July, 2021

The English Literary Society at O.P Jindal Global University organized online for the second time its annual literary conference on the theme “Postmodernism: Time for Reappraisal”. The conference had over 250 distinguished intellectuals, academics, and researchers from diverse areas of not only literary studies, but also social sciences and humanities. We had our participants from India and around the world, who joined in digitally to engage, debate, and discuss the ideas propounded by the theme of the conference in its various aspects and manifestations.

The first day of the conference had the inaugural address by Prof. Dr. C Raj Kumar, Founding Vice Chancellor of JGU, who stressed upon the crucial role such engagements play in the current period of crisis. He also extolled the efforts of the Convener Prof. Jagdish Batra for his academic zeal, which had made the JGU Literary Conferences a successful space for meaningful and stimulating academic engagement over the past seven years. Prof. Kumar also released on this occasion, a book by Prof. Batra titled “Indian English Fiction (2001-2020): History and Reflections”.

The chief guest at the opening session was Sri Rajiv Malhotra, a renowned public intellectual and founder of Infinity Foundations (USA). Mr. Malhotra delivered the Keynote address in which he dwelt on the new technology of Artificial Intelligence; the role it plays in the public discourse and its future. While recognizing the importance of AI in creation and deconstruction of dominant discourses and narratives, he problematized the not-so-neutral aspects of AI which uses algorithms to construct these narratives. This, he emphasized, poses challenge to India as the MNCs are strengthening their control over AI and the scenario reminds one of the role played by East India Company in colonization. Besides, the Hindu-phobia, for example, is inherent in these algorithms which again can affect badly our understanding of Indian culture. Mr. Malhotra wanted the intelligentsia to create a space, neither left nor right, but definitely pro-India with all its plurality. He also condemned the colonized mindset of people here who lap up whatever comes from foreigners.

The first plenary session on the second day of the Conference was chaired by Prof. Dr. Prabhath Patabendi, Founding Director, International Centre for Research & Development, Sri Lanka. Prof. Dr. S. Ramaratnam, Vice Chancellor, J.K University, India, delivered the keynote “Transcending Barriers of Postmodernism and Seeking Universal Reality.” He underlined the Advaita concept of the Indian philosophical tradition of oneness pitting it against Postmodern subjectivity. Stressing on how Advaita goes beyond the Postmodern, he positioned it akin to post-Postmodern. He further compared and contrasted the themes of non-dual subjectivity, inter-subjectivity, morality and ethics, expanding the mind to grasp absolute truth and reality as they appear in the Advaita Vedanta.

It was followed by a panel discussion on the theme “Postmodernism: Multiple Perspectives” chaired by Prof. Kenneth Holland, Dean, Academics, Research & International Affairs, JGU, and had Prof. Dr. Thomas E. Mical, Dean, Jindal School of Art & Architecture; Prof. Dr. Sreeram S. Chaulia, Dean, Jindal School of International Affairs; and Prof. Dr. Denys P. Leighton, Dean Jindal School of Languages and Literature, all of whom presented their ideas from varied fields of architecture, politics, and history respectively.

The following session had another panel discussion on the theme of “Postmodernism and Nation”. We had the pleasure of having Prof. Dr. R.K. Dhawan, University of Delhi as the Chair. The distinguished

panel for the session included Prof. Dr. Jai Singh of the English and Foreign Languages University, Hyderabad, Dr. Desmond O. Okocha from Bingham University, Nigeria, and Dr. B.K. Singh, Chair, Dept. of English, M.G Central University, Motihari.

Thereafter, there was a panel discussion on “Postmodernism and Creative Writing” with Ms. Roswitha Joshi, German-Indian novelist chairing the session. The panel included poet and critic, Dr. Poonam Dwivedi, Dr. Eliza Binte Elahi, Travel Writer from Bangladesh, and Ms. Shivangi Ramsay, the writer of popular fiction. The second panel of the day was on the theme of “Postmodernism and Feminism”. The session began with the reflections presented by the Chair Prof. Gopa Nayak, JGU. The panel included Dr. S. Chitra from the Royal University of Bhutan, and Dr. Babli Gupta from the University of Delhi.

The valedictory session had Prof. Dr. R.K Anayath, Vice Chancellor, Deenbandhu Chhoturam University of Science & Technology, Sonipat, as the chief guest. Prof. Anayath in his speech emphasized the holistic understanding of postmodernism: not just in relation to history, but also to culture. The Valedictory Address was delivered by the Valedictory Session Chair Prof. Dr. Sanjeev P. Sahni, Advisor to Vice Chancellor & Principal Director, Jindal School of Behavioral Sciences, JGU. Prof. Sahni talked passionately about the importance of psychology, especially behavioralism, to understand postmodernism. His talk was interspersed with numerous examples from day-to-day life to make his points clear, delivered in his characteristic witty and humorous style which saw the audience split in laughter on many occasions. The Guest of Honor for the session was Prof. Dabiru Sridhar Patnaik, Registrar, JGU. In his address, he talked of the role of postmodernism in the post-truth society and how subjectivity, aesthetics and discursive aspects of postmodernism are important to understand the contemporary society.

Along with the plenaries, we had 21 parallel sessions, in which around 120 scholars and researchers from various Indian and foreign universities presented their papers on varied themes of postmodern Literature and tendencies, viz., virtual world, multiculturalism, history, myths, media, literary styles, gender studies, identity issues, narratology, language games, politics, Corona time problems among others. Apart from literary texts, movies, graphics and other artistic manifestations were also included in these papers. All these sessions generated insightful and critical debates and discussions, fostering an interdisciplinary engagement.

6th JGU International Literary Conference (Online)

“Theory - Literature Interface”

24-26 July, 2020

Given the exceptional and challenging times of COVID pandemic, the English Literary Society, organized online the 6th JGU International Literary Conference on the theme “Theory Literature Interface” from 24th to 26th July, 2020. The conference had over 140 delegates including distinguished academics, experts, and presenters from within and outside India. They dealt with various aspects of theory and the inter-relationship between the two. The 3-day event replete with well-researched and thoughtful presentations inspired lively discussions and the attendees availed themselves fully of the opportunity by interacting with one another and sharing ideas.

The first day of the conference started with the welcome address by the Conference Convener, Prof. Dr Jagdish Batra, who expressed satisfaction on being able to organize the sixth edition of the conference. He welcomed and thanked Prof. Dr Sanjeev P. Sahni, Member of the Management and Principal Director, Jindal Institute of Behavioural Sciences, for their encouragement and support in organizing the event. Underlining the importance of the theme, Prof Batra referred to the difficulties

faced by the students and teachers of literature in using theory in literary studies and hoped that the ensuring presentations by renowned professors and scholars would help resolve such problems.

The inaugural address by Prof. (Dr.) C Raj Kumar, founding Vice Chancellor, JGU, who emphasized the added importance of events such as the literary conference which represent flexibility and innovation amidst the crisis that we all are facing due to the global pandemic. He lauded the efforts of the convener Prof. Jagdish Batra in making this 3-day online conference possible overcoming all the challenges.

The chief guest at the opening session was Prof. Kenneth Holland, Dean, Academics, Research, and International Affairs at JGU, who delivered the keynote address on the importance of political philosophy, while stressing the importance and relevance of Nietzschean paradigms in the current context. Theory's bearings from philosophical and existentialist thought were quite clearly and impressively brought out by him.

Thereafter, Prof. Dr Sanjeev P. Sahni, Principal Director, JIBS delivered the presidential remarks and emphasized the importance of philosophy and theory in the study of literature and other disciplines. His seasoned observations coupled with a fresh outlook set the tone for further deliberations at the conference. Dr Shruti Jain, the Co-convener of the conference thanked the Chair and other speakers.

Following this, the next plenary session on the theme of 'Theory', was conducted with Prof. Dr. C.R. Visweswara Rao, former Vice Chancellor, V.S. University, Nellore in the chair. In the panel we had Prof. Dr. Thomas Mical, Dean, JSAA, JGU; Dr Om Dwivedi, HOD, Auro University, Surat; and Dr Nina Patek, Uni. Of Lubljana, Slovenia. Prof. Mical discussed the importance of theories in literature, the disintegration of old theories and emergence of hydra-headed theory or multiple theories. He dwelt at length on the figural and its implications for the theory-fiction interface. Dr Nina Patek took up the comparison between Nagarjuna's, deconstruction in Buddhist Mahayana literature and the contemporary deconstructive theories. Dr Dwivedi criticized Eurocentric theories and the re-Orientalist approach of some Indian authors and proposed new epistemic strategies to engage with the non-white as also western literature. The session was thoroughly insightful and illuminating. After the discussion, Prof. (Dr.) Gopa Nayak introduced her book Guided Reading based upon her doctoral field work in Hong Kong, for which she was complimented.

In the afternoon breakout sessions, paper readings by delegates took place. Thirty-six papers were presented in different virtual rooms. These dealt with the themes of theory, feminist literature, psychoanalysis, comparative literature, existentialism, deconstruction, queer studies, Indian poetics, literature and aesthetics, and literatures from different parts of the world. The following were the chairs: Dr B.K. Singh, HOD (English) Mahatma Gandhi Central University, Motihari, Bihar; Dr Rinu Yadav, Central University, Mahendergarh; Dr Rashmi Bajaj, HOD (English), Vaish College, Bhiwani; and Dr Seemant, HOD (English), Kanya Mahavidyalaya, Sonipat.

The third plenary session held on July 25 was on the theme of Indian Poetics and Aesthetics and was chaired by Prof. Nandini Sahu from IGNOU. The panelists were: Dr. Ravi Bhushan of BPS Mahila Vishwavidyalaya; Prof. KK Gautam of Jaipur National University and Dr. Rajini Singh of IIT Dhanbad, who presented their thoughts and discussed the relevance of Indian poetics and aesthetic tradition in the contemporary times. Prof. Gautam gave a call to save literature from theory which impacts autonomy of literature because literature is mother of all disciplines. Dr Ravi Bhushan quoted profusely from the Indian theorist Bharatrahari to underline the importance of language in literature as 'world is word' according to him. Grammar purifies language and, through it, the human mind. The session inspired a constructive discussion on the theme amongst the panelists and the participants.

The fourth plenary session was on the topic of Gender Studies, and we had the pleasure of having Prof. Elisabetta Marino from the University of Rome Tor Vergata as the chair. She revealed that women in Italy too suffered because of male hegemony. Besides, she lauded Indian feminism for its linkage with ecology. Prof. Priyanka Tripathi from IIT Patna talked about the very relevant issue of gender violence in the present COVID situation. She described how home is not always a safe haven for many women who are now prone to more domestic violence confined as they are to their homes. We also had Dr. Violetta Trofimova from Russia, who could not join directly but a video of her presentation was screened. It was on the theme of the rise of women's literature in late seventeenth century England in the context of gender studies and feminist literary theory.

The evening breakout sessions were again devoted to paper presentations by 44 participants. They presented papers on philosophy, ecological literature, diasporic writing, critical theory, various socio-political problems, nationalism, language, mythological fiction among others. These sessions led to engaging debates and discussions on various themes and issues. The chairs of different sessions were: Dr Suman Bala, Delhi University; Dr Priyanka Lamba, Govt. College, Gurugram; Dr Dipa Chakravarty, HOD (English), Amity University, Jaipur; Dr Sangeetha Noval, HOD (English), Bhartiya Skill Development University, Jaipur; and Prof. Bithika Gorai, Delhi University.

The last plenary was on the theme of Postmodernism where we had Prof. Dr RK Dhawan, University of Delhi as chair of the session. The panelists in the session included Dr. Eliza Binte Elahi from South Asia Uni., Dhaka, Bangladesh; Prof. Pankaj Sharma from CDLU, Sirsa; and Dr. Deepinderjeet Randhawa from Khalsa College Patiala. Prof Sharma spoke on the current craze for game theory, which is also impacting literature in which total disregard for values is

seen as the characters go about their business. They hardly attach any value even to life itself as is visible in the Corona Pot parties currently taking place in the US. Dr Randhawa reflected on the simulacra afflicting contemporary culture as outlined by Baudrillard. The imitation has become more important than the original so faces are made up to meet the faces. Dr Elahi could not join but her paper was well explained by the chairperson, Dr Dhawan. Her paper commented on the travelogue of a Bengali woman who travelled by boat to Japan and it took her two months in the 15th century. This was in stark contrast to the postmodern world where travel is so easy. Dr Dhawan also went through the history of women travellers.

The valedictory session was chaired by Prof. Dabiru Sridhar Patnaik, Registrar, JGU. The key speaker was Prof. Frank S. Deena from the East Carolina University of USA. In his illustrious address titled "The Role of the Professor in Troublous Times: Re-evaluating Theory," Prof. Deena referred to the current events including the 'Black Lives Matter' movement in the context of postcolonial tendencies. Prof. Patnaik's presidential address dealt in-depth with the theory-literature linkage in the context of global studies. A cultured mind, he opined, may not need a theory to place a narrative where it should be, but for an ordinary reader, theory becomes an important tool to understand a narrative. It was a well-researched and profound presentation which wowed the audience. Before his presentation, three attendees presented their feedback of the conference. These were: Ms. Rekha Singh Dahiya, Research Scholar, SRM University, Sonapat; Mr. Abhinaba Chatterjee, Independent Scholar; and Dr Manoj Garg, Asst. Professor, Acharya Narendra Dev College, Delhi.

Prof. Jagdish Batra conducted the session and at the end, he presented a vote of thanks to the plenary and session chairs, key speakers, management and all those associated with organizing the conference -- the Global Languages Centre faculty, viz., Dr Shruti Jain (Co-convener & Editor, Conference Souvenir), Dr Lovey Srivastava (Feedback management), Dr Neha Tyagi (Rapporteur), Dr Suman Rani, Mr. Mohd. Jilani, Ms. Deepika Teckchandani and Ms. Mehak Sachdeva. Each one of them also performed the role of Session Anchor.

Though recognizing the minor technical lags as some presenters could not join us given the network issues, we did receive a resounding acknowledgement by all the delegates present for organizing this conference and the platform it provided for a constant academic exchange of ideas and thoughts on a pertinent theme of theory-literature interface. The importance that such an endeavour holds in the current circumstances was appreciated by the experts and scholars. The 6th edition of the JGU International Literary Conference held online was indeed special as it represented the undeterred spirit of our times.

5th JGU International Literary Conference

“Comparative Literature: For a Harmonious World.”

1-2 March, 2019

The fifth edition of the annual international literary conference organized on the campus under the aegis of the English Literary Society, JGU on March 1-2, 2019 was devoted this time to the theme - “Comparative Literature: For a Harmonious World.” Around 125 academics and researchers from different parts of the country and some from abroad took part in this 2-day event.

Prof. B.K. Kuthiala, Chairman, Haryana State Higher Education Council inaugurated the event as chief guest. The leading Indian poet writing in English, Padmashri Keki Daruwalla presided over the inaugural and former Vice Chancellor of V. S. University, Nellore, Prof. C.R. Visweswara Rao delivered the keynote address. Earlier, Prof. Y.S.R. Murthy, Registrar, JGU, welcomed the distinguished guests and delegates. He also gave a detailed introduction of the university.

The chief guest at the Valedictory Session was Prof. R.K. Anayath, Vice Chancellor, Deenbandhu Chhotu Ram University of Science & Technology and the Guest of Honour was Prof. P.M. Gaur, Director, Haryana Sahitya Akademi. Dr R.K. Dhawan, President, of Indian Society for Commonwealth Society, presided over the session.

Inaugurating the conference, Prof. Kuthiala lauded the theme of the conference which, according to him, fitted in well with the ethos of Indian culture. Poet and novelist Keki Daruwalla, in a separate address, dwelt on the theme ‘Poetry as Revolt’ in the context of world literature. Also Prof. CRV Rao dealt in detail with world literature drawing parallels of various types.

Among the creative writers were present Mr Rajat Mitra, novelist, Ms Roswitha Joshi, Indo-German novelist, poets Dr Poonam Dwivedi and Dr Rashmi Bajaj. Among the noted academics who attended the program were UGC Prof. Emeritus Nibir Ghosh, Dr Suman Bala (DU), Prof. Pankaj Sharma (CDLU), ace commentator and critic Novy Kapadia, Dr Eliza Binte Elahi (Bangladesh), Dr Deepinderjeet Randhawa (Patiala), Dr Monali Bhattacharya (NOIDA), et al.

Different dimensions of the theme of the conference were dealt with by the delegates. Literatures written in different languages of the world were taken up for comparison of themes, stylistic elements, ideologies, theories, cultural reflections, etc. The canvas of the conference being wide, many genres like poetry, novel, drama, autobiography, folk literature, travelogues, cinematic literature, children’s literature were talked about.

Writings of all strands - Feminist, Subaltern, Marginalized, Queer writing, Diasporic, Dystopian were discussed. Occidental and Oriental literatures and Theories across Space and Time found due place

too. The passionate involvement of young researchers and academics was especially heartening and the quality of papers quite appreciable.

Some of the other highlights are as follows: Psychologist-turned-novelist Rajat Mitra gave engrossing reading from his recently published novel *The Infidel Next Door*. Dr Eliza Binte Elahi of South Asia University, Dhaka presenting paper on "Begum Rokeya Sakhawat Hossain: A Fierce Feminist Critic to Deplore Patriarchy for Muslim Women in Colonial Bengal." Dr Poonam Dwivedi, poet and academic, conducted a lively creative-cum-cultural session in the evening.

Prof. Pankaj Sharma of CDLU addressed the plenary on the topic: "Nation: There and Here." Dr Monali Bhattacharya's talk on "Children's Literature: Then and Now" was another show stealer. Prof. Emeritus Nibir Ghosh presided over this important session. In the next session, Prof. Sujata Rana, HOD Humanities, DCRUST, compared Lord Byron and Mathew Arnold's poems. Prof. Dipa Chakrabarti, HOD Humanities, Amity University, Jaipur spoke on Simone de Beauvoir's notion of Feminism and compared it to present thinking on the subject. Prof Novy Kapadia of Delhi University presided over this plenary session.

Among the parallel session chairs were Dr Gopa Nayak, Director, English Language Centre besides professors from different colleges and universities: Dr Jayshree Singh, Dr Priyanka Lamba, Dr Jyoti Raj, Dr Aparna Batra, Dr Karan Singh, Dr Seemant, Dr B.K. Singh, Dr N.K. Saini, Dr Rinu Yadav and Dr Sushil Mishra. The resource persons also included Dr Ravi Bhushan,

At the Valedictory session, the Chief Guest Prof. R.K. Anayath, VC, DCRUST, underlined the need for the litterateurs to keep themselves abreast of developments in the field of technology so as not to be outpaced in the fast-changing world. Prof. P.M. Gaur, Director, Haryana Sahitya Akademi exhorted the delegates from Haryana to submit their literary creations to the Akademi for the awards of various types. Prof. R.K. Dhawan praised the quality of papers, time management and other arrangements. Dr Jagdish Batra, the Convener of the Conference thanked all the literary luminaries, delegates, JGU management and staff, and the volunteer force led by Mr Kushal Saini.

4th JGU International Literary Conference

24-25 January, 2018

The inaugural session began on Jan. 24 at 10 a.m. with a formal welcome of the distinguished personalities and delegates from all over the country and abroad by the Convener Dr Jagdish Batra. Thereafter, Prof. Dr C. Raj Kumar, Vice Chancellor of O.P. Jindal Global University inaugurated the conference. He expressed his happiness over the fact that for the fourth time, the English Literary Society had organized this annual conference. Prof. Kumar stressed the need of holistic education and lauded the spread of interdisciplinary education with humanism at its core.

Noted scholar and philosopher Prof. Avadhesh Kumar Singh, Vice Chancellor, Auro University, Surat (Gujarat) delivered the keynote address captioned "Eternal Questions: Provisional Answers". Building up on Prof. C. Raj Kumar's views, he expressed his views on the role of literature vis-à-vis current globalized world. Quoting widely from western and eastern literary and philosophical texts, he underlined the importance of eternal values of literature, namely, love, compassion and renunciation.

Prof. Dr Y.S.R. Murthy, Registrar of the university, in his concluding remarks, lauded the efforts of the Convener Prof. Batra in making the literary conference a regular feature at the university. Dean Prof. Kathleen Modrowski thanked the guests and appreciated the 'low-key' and quiet working of the Convener. A memento was also presented by the Vice Chancellor to the Chief Guest who also received a standing ovation on this occasion.

In the plenary session held after a short tea-break, Prof. C.R. Visweswara Rao, former Vice Chancellor of V.S. University, Nellore delivered the special address. His scholarly talk dealt with the many facets of comparative literature and translation studies. Prof. Rao underlined the importance of comparative literature in our times when interdisciplinarity has come into prominence. This session was chaired by the eminent scholar Prof. R.K. Dhawan, and the proceedings were conducted by Ms. Shilpa Gupta of the Languages Centre, JGU.

After this, in the third plenary session, the theme of 'Female and Feminism' was probed. The session was chaired by Dr. Babli Gupta, retired professor from Delhi University, and the Master of Ceremony was Dr Rashmi Bajaj, HOD, Vaish College, Bhiwani. The opening speaker was Dr Indra Kaul of SGND Khalsa College, Delhi, who presented her well-researched thesis titled 'Of House-wives, Nuns, Courtesans in Medieval Indian Representation: Towards an alternative Histeriography of Gender'. Dr Rashmi Bajaj very succinctly and beautifully presented her views on Indian feminism. Dr Babli Gupta summed up the presentations in her characteristic persuasive manner to the admiration of all.

The fourth plenary session was devoted to language and creativity. The chairperson was Dr Urvashi Sabu of Delhi University, and the Master of Ceremony was Dr Franklin Daniel of Madras Christian College, Chennai. The session began with the acclaimed German Indian novelist Roswitha Joshi throwing light on her art of writing fiction. She particularly focused on her latest novel *Trapped in Want and Wonder*. Dr Daniel underlined the relevance of George Orwell's novel *1984* to the contemporary developments in the world. Dr Sabu took up a very interesting topic "Identity Formation in Cyberspace: Exploring Means, Motives and Manipulations". She very ably dealt with intangible but very 'real' virtual spaces such as digital media and social networking sites that have become indispensable to present day humans and are impacting our identities.

Thereafter was the turn of scholars from different colleges and universities. The session in the main auditorium was chaired by Prof. Mani Meitei, HOD, Manipur University, Imphal and the Master of Ceremony was Dr Geetha Yadav of Banasthali Vidyapith, Tonk, Rajasthan. The first presenter was Dr Abina Habib from Amar Singh College, Srinagar, who spoke on "Between the Accepted and Unacceptable: Indian Cinema and Women". She probed the answers to questions like how are female actors treated? How do directors and female actors deal with vital issues of the three-pronged 'trishul', othering, violence, and voicelessness? What effects do films have on perceptions of beauty, sexuality, and gender? etc. Needless to say, it interested the audience very much.

The next speaker was Ms. Nimmie Topno, researcher from IIT, Dhanbad, who spoke on Chinese history as dealt with in Mo Yan's *The Garlic Ballads*. She underlined the sufferings of the Chinese people during the infamous Cultural Revolution days. The unrest led to the transformation of China from a rigid communist country to a capitalist-oriented dictatorship. Topno, under the guidance of her guide Dr Rajni Singh, dealt convincingly with the ideological conflicts inherent in the situation. Ms. Srishti Madaan, a student at Ashoka University, Sonapat took up the topic "Re-imagining Lived Histories and Transcending Binaries in *The Ministry of Utmost Happiness*". In this novel by Arundhati Roy, the writer has focused on lived experience of the transgender community. Srishti also compared the narrative style as employed in this novel with the style adopted by Roy in her earlier novel *The God of Small Things*. Ms. Prerna, another student at Deenbandhu Chhoturam University of Science and Technology, Sonapat, took up the issue of sexuality in two novels: Volga's *The Liberation of Sita* and Amish Tripathi's *Sita: Warrior of Mithila*. The presenter rued the fact that women characters in our

epics are presented as asexualized symbols only. It is in this context that the re-tellings such as the ones taken up here become significant.

In addition to the above, five parallel sessions were held in separate rooms in which a number of scholars presented their papers on issues like English language teaching, feminism, multiculturalism, postmodernism, etc. The following were the chairpersons: Dr Sangeetha Noval, Dr Pradipta Mukherjee, Dr Vipasha Agarwal, Dr Karan Singh and Mr. Debasish Lahiri.

The evening was devoted to cultural programme chaired by the young poet Dr Poonam Dwivedi, of BB Panjab University Constituent College, Chandigarh. Apart from her poems, Prof. Vinod Bala Sharma and Dr Jayshree Singh sang songs. Thereafter, a local cultural group Swaradhna presented a very interesting music program in which the chairperson of the group Mr. Vinit Patpaita along with his colleagues Mr Nishith Aich, Mr. Bivas Dasgupta et al took part and regaled the audience.

On 25th January, the session began with paper readings by different scholars in the main auditorium and five other rooms. While the chairpersons of parallel sessions were Dr Gopa Nayak, Dr N.K. Saini, Dr Geeta Bindal, Dr Pushplata Awasthi and Dr Darshan Lal, the chairperson in the main auditorium was Prof. Gulab Singh of M.D. University, Rohtak. The programme was conducted here by Dr Priyanka Lamba of Govt. Girls College, Rohtak.

The opening presenter was Dr Dipa Chakravarti, HOD, Amity University, Jaipur, who spoke on “*The Stranger* of Camus and the Postcolonialist response by Kamel Daoud”. Thereafter, Mr. Abhinaba Chatterjee, an independent scholar spoke on “Nationalism, Postcolonialism, Capitalism and Indian Literature in English”. Others who spoke in this session were: Dr Alapati Purnachandra Rao of Prasad VPS Institute of Technology, Vijaywada, on “The Decline in Human Relationships in Sudha Murthy’s *Dollar Bahu*”, Dr Jayshree Singh of Bhupal Nobles University, Udaipur on “South Asian Diaspora Films”, and Ms. Ankita Kaushik, another independent scholar on “Urban cosmopolitanisms: Interrogating speciality and politics in the narratives of Delhi”.

The fifth plenary session was devoted to ‘Author Speak’, in which Australian novelist Derek Mortimer spoke on the topic “My life and my works”. The session evoked considerable response. The session was chaired by Dr Suman Bala, of Delhi University (Retd.), and the MoC was Dr Darshan Lal, DAV College, Ambala Cantt.

After the tea break, another creative writer - Mr. Keki N. Daruwalla read some of his poems. It was natural to find great interest in the audience for this senior most Indian English poet. The session was chaired by Prof. R. Sudarshan, Dean, JGPS, who gave a detailed introduction not only of the poet but also of the publishing industry in India. The MoC was Dr Poonam Dwivedi of BB Panjab University Constituent College, Balachaur (Punjab).

The post-lunch session saw another interesting topic “Nation’s Orphaned Self: Academic Narrations of India” dealt with by the young academic Dr Saumya Dey of JGU. He came down heavily on the skewed ideologies of nation being espoused by the leftist scholars. The session was chaired by Prof. R.K. Dhawan and the MoC was Mr. Mohammad Jilani of JGU.

It was time now for the Valedictory Session which was chaired by Prof. Aman Shah, Director, Quality Assurance & Accreditation Office of JGU. The chief guest was Prof. C.R. Venkateswara Rao, former Vice Chancellor, V.S. University, Nellore (Andhra Pradesh), Two young professors - Dr Samuel Rufus of Madras Christian College, Chennai, and Dr Aparna Batra of Adarsh Mahila Mahavidyalaya, Bhiwani gave their feedback to the conference. Both of them lauded the arrangements and the topics discussed and found the conference extremely valuable.

Prof. C.R.V. Rao, the chief guest, lauded the proceedings of the conference in which he was present right from the start. He encouraged the young scholars to take the message of the conference to

their colleagues and students. Prof. Aman Shah, Director, Quality Assurance and Accreditation Office, JGU, thereafter, honoured different chairpersons of the parallel sessions with the JGU Stole of Honour. The program was conducted by Dr Jagdish Batra. He also thanked the distinguished guests, delegates, organizing team and student volunteers led by the Chief Volunteers since the last three conferences, viz., Mr Kushal Saini and Ms Divita Madaan. The Conference ended with high tea.

3rd JGU International Literary Conference

“Emerging Issues in English Literature”

Dec. 21-22, 2016

The English Literary Society of O.P. Jindal Global University, Sonapat (NCR) organized the JGU International Literary Conference on Dec. 21-22, 2016. It was for the third time that this annual event was organized; the earlier two having been held in collaboration with the Indian Society for Commonwealth Studies, New Delhi.

The theme for this year was “Emerging Issues in English Literature”. A total of 120 delegates from different parts of the country and abroad took part in it. Dr. Jagdish Batra was the Convener of the conference.

The Conference was inaugurated by Prof. Dr. C. Raj Kumar, Vice Chancellor. In his inaugural address, he underlined the university’s commitment to provide sharper focus on the study of literature in all its manifestations and also to develop a strong writing programme in the areas of creative and general writing as a practical approach to learning. Prof. Dr. Y.S.R. Murthy, Registrar of the University, while welcoming the delegates, complimented the Convener in organizing the annual event for the third time.

Ms Marcy Shuck, renowned educationist and former Director of Development East West Institute, New York delivered a special address on this occasion. Ms. Marcy Shuck spoke about her personal transition to an Indopihile and how literature became her guide in understanding the varied nuances of this great cultural confluence called “India”. She spoke about the special promise of literature, “which has a remarkable ability to open our minds to other cultures, to other ways of living, to other people’s hopes and their despair”. Literature reading instils in us a sense of awe at the beauty and power of words, Ms Shuck said, “An awe at the complexity of life; and that is so particularly true about India.” Ms. Shuck was vocal about the sublime quality of some works which she regarded as her passport to India. She spoke about Vikram Seth’s *The Suitable Boy* and compared Arundhati Roy’s language in *The God of Small Things* to Toni Morrison’s “multi-layered language” Also she referred to Rohinton Mistry’s *A Fine Balance*, which made her “laugh through tears as the story was filled with so many emotions.”

Delivering the keynote address, Prof. C.R. Visweswara Rao, former Vice Chancellor, V.S. University, Nellore, gave a bird’s eye-view of different movements in literature. The wide scope of his lecture and the erudition of the renowned academic held the audience spell-bound. The two-day long conference saw interesting sessions on appreciation and critical appraisals of different genres of literature as well as interviews of authors. The conference tried to delve into the narratives in the backdrop rampant globalization and “post-truth” scenario which have further impacted the outlook and methodology of literature.

The speakers at the conference included Prof. Violetta Trofimova, Chairperson, Dept. of Foreign Languages, St. Petersburg University, Russian Federation, Prof. Anand Prakash, Dr. R.K. Dhawan, Dr. Novy Kapadia et al. Moreover, a number of creative writers also attended the event.

Renowned novelist Jaishree Misra, who was interviewed by Dr. R.K. Dhawan, spoke at length about the craft of writing novels. Her novels, particularly *Rani*, based on the life of Rani of Jhansi, was subject of much speculation regarding its historical basis and the fictionalization process to which Ms. Misra replied in great detail. The session continued for almost two hours.

Presiding over an Open House discussion programme, Dean R. Sudarshan, voiced his concern about the decaying habit of reading: “I find it quite difficult to get my students to talk about literature these days, the concern that I have really is that are reading anything at all, in this age of twitter, which has 140 characters and an attention span of only a few seconds, it is what seems to be the staple for most students.”

Dr. Jagdish Batra, who moderated the Open House session on the “Emerging trends in Indian English Fiction”, began with a panoramic review of the post-1980 works produced by Indians. Analyzing some 300 novels written during the past five years, he listed the priorities in respect of themes of novels. This generated a lot of interest and quite a few delegates from different colleges and universities took part in this 100-minute-long programme.

In the evening, a cultural programme was held in which Messrs Bivas Dasgupta, Nishit Aich, Vinit Patpatia, et al of the Swaradhna group regaled the audience with songs and music.

On the second day, acclaimed author Roswitha Joshi of German origin was interviewed by Dr. Suman Bala and Dr. Babli Gupta in the light of her latest novel *Trapped in Want and Wonder*. Thereafter, it was the turn of Mr. Avijit Ghosh of the Times of India group who was interviewed by Dr. Novy Kapadia about his own campus life at JNU though the ostensible reason was his second novel *Up Campus, Down Campus*. The audience was much appreciative of the programme.

Another impressive speech was by Dean Tapan K. Panda who dwelt on the theme of Dalit literature. His comprehensive approach drew much admiration. Prof. Anand Prakash wowed the audience with his brilliant exposition of “Form as Aesthetic of Literature.” He convincingly brought home the point that the subject matter evolved over a period of time to be put in a proper form later.

Speaking at the valedictory session on the second day of the conference, chief guest Prof. C.R. Visweswara Rao, former Vice Chancellor, VS University, Nellore, observed that any conference ends formally with the valedictory, but “it opens the mind up to a variety of possible quests and lines of inquiry to be pursued with diligence, and therefore my message to all participants is work out your academic salvation with diligence”.

Others who took part in the deliberations included Dr. Gopa Nayak, Dr. Bhagbat Nayak, Dr. Priyanka Lamba, Dr. Neelam Tikka, Dr. Geetha Yadav, Dr. Ravi Bhushan, Dr. Vikram Chopra and Dr. Sushil Mishra.

2nd JGU-ISCS International Conference

“Multiculturalism and Globalism: India and the World”

25-27 January, 2016

“There is a divinity that shapes our ends.” In its Silver Jubilee year, the Indian Society for Commonwealth Studies felt overwhelmed by the response from O.P. Jindal Global University, Sonapat, for academic collaboration with it in the conduct of the International Conference on “Multiculturalism and Globalism: India and the World” in the serene ambience of the University with its judicious blend of greenery and amazing architecture. Shri Vijay Vardhan, Additional Chief Secretary to Government, Haryana, delivered the inaugural address on 25 January 2016 and spoke about the interconnectedness of the world and cultures and the paradigms of continuities and ruptures that arise from them. Prof. Y.S.R. Murthy, Registrar, introduced the Chief Guest. Prof. Raj Kumar, Vice-Chancellor, raised the question of the challenges before multiculturalism, especially in the present geo-political scenario. In the context of global networks and interstitial aspects of civilization, he said that understanding one another better would lead to better harmony and understanding of the world. He took the opportunity to present a brief profile of the University in the pursuit of its committed objectives of knowledge creation and dissemination and promotion of a culture of research and worldwide collaborations and partnerships in the fields of liberal arts, humanities, and public policy studies. Prof. Raj Kumar released *The Commonwealth Review*, Vol. XXIV, No. 1, 2016 on the occasion. Prof. R.K. Dhawan, President, ISCS, presented a brief account of the year-round activities and objectives of the ISCS and mentioned the international readership and patronage the journal enjoys. Prof. C.R. Visweswara Rao, Chairman, ISCS, congratulated the University on its idea of the University framed not around the concept of a “neoliberal commodified university,” but around the humanistic disciplines so as to play a critical role in the civil ecology of vibrant communities. Prof. Jagdish Batra, Professor of English, and Coordinator of the International Conference, introduced the guests and compeered the programme. Dr. Kathleen Modrowski, Dean, Jindal School of Liberal Arts and Humanities, proposed a vote of thanks. The inaugural session ended with the presentation of mementos to the guests.

Prof. C.R. Visweswara Rao, Former Vice-Chancellor, Vikrama Simhapuri University, Nellore, delivered the keynote address on “Multiculturalism, Postcolonialism, and Globalization.” While pointing out that multiculturalism is associated with identity politics, politics of difference, and politics of recognition, he said that “hyphenated, hybridized cultural conditions” also form part of a vernacular cosmopolitanism that emerges in multicultural societies. Prof. Sreeram Chaulia from Jindal Global University presided over the session and made a perceptive observation that the western construct of multiculturalism is perhaps receding into the background with countries like China making their visible presence in the geo-political site of contestation and collaboration.

The first plenary talk was presented by Prof. Frank S. Deena from East Carolina University, USA. He spoke insightfully on “Exploration of Globalization in Mohsin Hamid’s *The Reluctant Fundamentalist* and Nadine Gordimer’s *The Pickup*.” Drawing his argument from Joseph Darda who tends to focus more on a future coming together than on an ongoing warfare, Frank Deena argued that these novels generate a unique viewpoint on an Aristotelian note, on what will be rather than on what is, that is on how a global village can begin to exist. Prof. R.K. Dhawan presided over this session in which there was an interesting discussion on perspectives on globalization and predicaments it contextualizes in narrative configurations.

In the afternoon session, the delegates had the privilege of listening to the outstanding Indian English poet Keki Daruwalla, known as the poet of landscape. He addressed the delegates in a plenary talk on his intricately crafted novel *Ancestral Affairs* which reveals the Junagarh history traced through

British suzerainty and Muslim rule and reveals a diffused portrait of a subculture rooted in turbulence and diversity. The session was compeered by Professors Babli Gupta and Novy Kapadia who offered a poignant critical review of the novel. Prof. R.K. Dhawan introduced the chief guest and referred to the intimacy Keki Daruwalla builds up between his characters and his reader through his narrative. Novy Kapadia said that with this novel Keki Daruwalla would join the ranks of postmodernists like Vikram Seth and Amitav Ghosh. Babli Gupta alluded to the multicultural, polyglot features of *Ancestral Affairs* and commented that it dealt with the partition without being a partition novel. Keki Daruwalla summed up the discussion by mentioning his fastidious research into aspects of the Junagarh history which yielded not a document of history but a story with an essential human centre.

This session was followed by a panel discussion on “Multiculturalism: Fact or Fiction?” with Professor Frank S. Deena, Professor Christine Nicholls, Professor Anand Prakash, Professor Ram Niwas and Professor Jagdish Batra constituting the panel. The various facets and implications of multiculturalism were detailed in this session. The historical, political, social and human aspects of multiculturalism and typical modes of their dramatization were brought out in the discussion, with Prof. Batra posing a series of interesting questions that provoked animated debate.

One of the great distinctions of this Conference was that the creative writers’ session in the evening was chaired by Keki Daruwalla. Roswitha Joshi, Udit Chawla, Sunil Gera, creative writers, participated in the session. The session started with an enthralling piano recital by Mr. Kamal Joshi. Mr. Udit Chawla spoke about his debut novel *What Went Wrong?* Roswitha Joshi, while tracing her journey through creative writing, subtly indicated how “all experience is an arch where through/ Gleams that untrammelled world whose margin fades/ forever and forever.” As against the creative artist’s envisionment of her world, there is the wary reader remaining untrapped by the writer. And it was flattering to know that such a critical scrutiny of Roswitha Joshi’s works had already begun. “My Journey to Becoming a Writer” by Mr. Sunil Gera was a touching Orpheus in the forge story of dreams deferred but for no more than four long, irresistible decades. Dr. Gopa Nayak from O.P. Jindal Global University read out her poem on the value enshrined in solitude, reminding us of Emily Dickinson’s “The Soul selects her own Society.”

The second day started with four extensive paper-reading sessions followed by a plenary talk by Professor R.W. Desai, eminent Shakespeare scholar and well-known editor of the international journal, *Hamlet Studies*. “Sweetest Shakespeare, Fancy’s child, / (who) Warbled his native woodnotes wild” was the larger topic under which Prof. Desai chose to address the Conference on “*Hamlet* and Postmodernism.” He focused on the Gravediggers’ worldview as one revealing a transition from modernism to postmodernism. While insisting that either Shakespeare or *Hamlet* the play cannot be easily pigeonholed, he drew upon an elaborate theoretical framework in defence of his argument. Professor C.R. Visweswara Rao who presided over the session traced the trajectory of twentieth century interpretations of *Hamlet* from the play as an “artistic failure” to expressions of postmodern subjectivities in it.

With Dr. Suman Bala, Executive Secretary, *ISCS*, in the chair, Dr. Christine Nicholls, noted scholar from Flinders University, South Australia, presented an illuminating plenary talk on “Aboriginal Women’s Autobiographies.” She addressed the plenary on the literature of the dispossessed “stolen generations” and the psychic effects of their traumas transmitted through the generations, employing a global perspective. She made specific reference to first person perspectives and their “exclusion” from the national history of Australia. Later in the Cultural Evening she demonstrated her emotional identification with the cause of the aboriginals and the literature of the lost generations by rendering an aboriginal song entitled “Narnka Crow.”

A unique feature of this Conference was that there was ample time for paper presenters who were divided into four broad thematic groups engaged one in the forenoon and one in the afternoon session every day. Papers were on wide ranging themes which included the themes of survival and assertion,

religio-ethnic perspectives, subalternity, scripting of gender, writing from the margins and Dalit writing, the idea of the nation and nationality, interpretations of the postcolonial, “cultural amphibianism,” as Edward Said described it, eco-feminism, and so on. The breadth of coverage included the Yemeni novel and writing from the Middle East as well. The parodic relationship postcolonial texts have with imperial textuality, double voiced discourse, multiple anchorages in terms of ethnicities and identities have been so explored that the “anxiety of teaching” has been well exemplified. Double voiced discourse comes in, with a visible dissociation of sensibility in evidence. Covering a vast intellectual space, rather an amphitheatre, the International Conference examined the sociological landscape of literature without making F.R. Leavis frown at it from his grave, by attending to that inwardness towards literature. In a world where literature seemed an “imperilled cultural good,” the metaphoric implications of “the writer as a tuning fork” came through.

The second day of the Conference had a special significance: it was the Indian Republic Day and Australian Independence Day. The occasion was celebrated at 11.15 a.m. on 26 January in the Jindal Global campus with the staff and students of the University representing various nationalities participating in the event. Professor Raj Kumar, Vice-Chancellor, conveyed his special greetings on the occasion to the Australian community in their campus and one of the Deans explained the significance of Australian Independence. Shri H.R. Bharadwaj, Former Union Minister of Law and Governor of Karnataka, was the Chief Guest and delivered an apt address highlighting the basic spirit of the Constitution of India and its ethical backdrop of resistance against the empire. It was a great day for the delegates to watch the mega Indian national flag unfurl, betokening a saga of sacrifice and a spirit of secularism, tolerance, and egalitarianism that symbolize the ethical and constitutional values enshrined in the Indian Constitution.

The cultural celebration on the second day was indeed a *tour de force* with melting, enchanting, melodious voices filling the air and bringing alive the most celebrated playback singers of yester years. Among the Conference delegates Dr. Usha, Dr. Vinod Bala Sharma and Dr. Vikram Chopra too had their share of the contribution to that “linked sweetness.” The celebration with its rich talent was surely yet another feather in the cap of O.P. Jindal Global University. It is not easy to measure “what wealth the show to us has brought.”

On the third and final day of the International Conference, Professor Anand Prakash, Professor of English (Retired), Delhi University, delivered a thought-provoking plenary talk on “Literature as a Social Science in a Cultural Frame.” He traced his journey through the myriad schools of critical thought and their sociological backgrounds and raised questions relating to the politics of writing and issues of commitment. Literature as a mode that teaches us about India and communicates with the Indians was one model he pondered over. Professor R.K. Dhawan presided over this session.

Prof. Frank Deena from East Carolina University delivered another fascinating and lucid plenary talk on “Multiculturalism and Globalization in the New World Order” wherein he brought out the myths and realities of multiculturalism and globalization particularly in the wake of the post 9/11 scenario of heightened insecurity in the advanced West.

The valedictory was held in the afternoon with Professor Asha Kadyan, Vice-Chancellor, BPS Mahila Vishwavidyalaya, Khanpur, in the chair. Dr. Gopa Nayak welcomed the gathering. Professor Frank S. Deena and Professor Christine Nicholls spoke about their experience of the Conference and the enlivening academic transactions and interactions it gave rise to. Professor Asha Kadyan made a plea in the context of globalism for a true “glocal” spirit to prevail for preserving and promoting our local and indigenous cultures. Professor C.R. Visweswara Rao presented a Report on the Conference proceedings. Professor Jagdish Batra thanked the participants and placed on record his appreciation of the unstinted support extended by the authorities of the University and the untiring efforts of the faculty, non-teaching staff and student volunteers in making the International Conference a grand

success. Professor R.K. Dhawan, proposing a vote of thanks on behalf of the Indian Society for Commonwealth Studies, said that a unique feature of the twenty-first century is that the literary festivals, seminars and conferences have helped exchange of ideas and flow of information on the writer, writing, and craft and commitment, with the result that writers and the publishing world are in the focus and more and more writing and academic scholarship are being generated.

This International Conference was described as an “enticing success,” with “enticing” carrying implications of an ardent desire for continuing kinship between the two collaborators, O.P. Jindal Global University and Indian Society for Commonwealth Studies. Drs. R.K. Dhawan, Jagdish Batra and Suman Bala have, “untwisting all the chains” discovered how the hidden soul of harmony in Conferences can be discovered.

1st JGU-ISCS International Conference

“Postcolonial Literature: Theory, Practice, and Politics”

28-30 January, 2015

“The best is yet to be” which we looked forward to with high expectations has finally happened during the Silver Jubilee year of the founding of the Indian Society for Commonwealth Studies during 28th and 30th January 2015. The collaboration between O.P. Jindal Global University, Sonipat, and the ISCS, New Delhi, has yielded a rich dividend: the conduct of the International Conference on ‘Postcolonial Literature: Theory, Practice, and Politics’ at Sonipat, one of the five villages, according to the *Mahabharata*, the Pandava brothers sought in place of Indraprastha, lost in the game of dice. Senior academics from various parts of the country and seven scholars from abroad graced this International Conference and delivered informative and perspective-shaping lectures at the plenary sessions. Not only has the ISCS demonstrated that it has made rapid strides but, in retrospect, it has also offered itself as a prop to a number of younger researchers with scholarly aspirations. *The Commonwealth Review*, a bi-annual journal, and a series of publications that reflect the scholarly activity at these conferences organized by the ISCS, and brought out in book form, now bearing the imprint Prestige India International, lend the ISCS national and international identity and visibility.

The inaugural session on 28th January 2015 was a grand commencement. Prof. Stephen Marks, Adviser to the Vice-Chancellor, Jindal Global University, delivered the inaugural address. He observed that free and open intellectual exploration should lead to a humanitarian end. Caste, racism, and exploitation and the values of peace and tolerance, dramatized in postcolonial literature, should take us beyond the pleasures of the text to the stark realities of the social context so that a spirit of transforming public life permeates our being. Here is where perhaps new directions for a durable link with Jindal Global University may be seen, as could be culled from the address over the skype by Professor C. Raj Kumar, Vice-Chancellor, who was away to USA on a lecture tour. He outlined the University’s goal of holistic engagement with the field of liberal arts and the significant role of humanities in the University’s programmes. Prof. C.R. Visweswara Rao, Chairman, Advisory Board of the ISCS, spoke about the intersecting sites and planes of postcolonialism, postmodernism, cultural studies, multiculturalism, globalization, and how these shape, in the light of the dialectics of Said, Bhabha, Spivak, and others, the historicity and textuality of postcolonial literature and politics. Prof. Kathleen Modrowski, Dean, Jindal Global University, gave an enlightening address on the occasion. Prof. Jagdish Batra, Head of English Language Centre at JGU and Conference Convener, explained the objectives of the Conference. Prof. R.K. Dhawan, President, ISCS, presented a profile of the

activities of the ISCS and thanked Jindal Global University for hosting this Silver Jubilee event. A significant volume of essays entitled *Postcolonial Literature Today*, giving a theoretical background to the subjects dealt with at the Conference, jointly edited by Prof. Jagdish Batra and Prof. Alan Johnson was released on the occasion.

The keynote address by Dr. Anne Brewster from the University of New South Wales, Sydney, Australia, focused on a key aspect of postcolonial studies, Australian Aboriginal writing with reference to the idea of the centring of the margins. Indigenous Australian writers like Jeanine Leane, she said, were increasingly using fiction in avowedly hybrid forms that intersect with life writing. Exploring intersections of life writing and fiction in Australian Aboriginal writing, she drew interesting comparisons between this writing and the Indian Dalit writing.

In the next session, Prof. Frank Seodial Deena from East Carolina University, USA, spoke with clarity and characteristic humility on Postcolonialism: Theory and Literature. He examined “colonization in reverse” and the consequent postcolonial deconstruction of the effects of slavery, transplantation, suppression, and marginalization. He discussed authors, works, and concepts essential for a foundational grasp of postcolonial studies.

In the third plenary session of the day, Indo-German writer Ms. Roswitha Joshi responded as a creative writer to transcending borders, to her “enigma of arrival” on the creative writing scene in India. Tracing her journey through creative writing, she spoke about the complexities of identity involved in her German origin, marriage to an Indian, writing in English, and translating into German. Dr. Suman Bala of University of Delhi chaired the session and placed Roswitha’s writing in the Indian context.

The sessions were interspersed with book releases and the authors’ account of their dialogue with their subjects.

In the evening there was a splendid creative writing session, one of the regular features of the ISCS conferences. It was presided over by Mr. Rajbir Deswal, IG, Haryana Police, better known as the Writer-Cop of Haryana whose humorous ‘middles’ in national newspapers are hugely popular. The session placed before us the “brave new world” these poets and writers among the delegates were exploring. Feminist approaches, technique of anthropomorphism, reinterpretation of myths were among the predominant modes of the delegates’ perception of the world around them. One was reminded of the significance of the Joycean continuous parallelism between antiquity and modernity as a way of comprehending the panorama of contemporary anarchy.

The first session of the second day had a scintillating opening with renowned Indian intellectual Prof. Shiv Vishwanathan of Jindal Global University delivering a lecture in which he challenged the hegemony of contemporary postcolonial discourses which, he said, were Eurocentric and therefore connoted a restricted idea of the margins. The idea of the nation that India is (not certainly the Nehruvian idea as conveyed by Sunil Khilnani) gets lost in the process. The intertextuality found in Indian literatures, its unique epistemology of diversity and plurality, and the subtleties of the interaction between the languages of the backyard as it were and the language of the forecourt that English is get insufficiently sketched in a historiography that follows the Saidian and other Western models, he pointed out.

The second day’s deliberations had a unified focus. Prof. Shiv Viswannathan, Prof. Kapil Kapoor, and Prof. Onyeka Nwelu, among those who addressed the plenary sessions that day, sought a re-definition of the postcolonial in the national context, each of course with a different orientation. In their plea for alternate discourses that accommodated the idea of the nation, they sought rather that the reader should possess a mind “unviolated” by ideas.

In the next session, Prof. Sanjay Kumar's plenary talk in a sense chimed in with the one by Prof. Shiv Viswanathan. He centred his argument on reinventing the nation, re-visiting the site of historiography in the context of mapping the space of the Indian theatre, and sought models in the non-Western, urban aesthetic of modernism. There was a lively discussion of the episteme proposed.

Dr. Gillian Dooley of Flinders University, Southern Australia, in her thought-provoking address, spoke on V.S. Naipaul's autobiographical fiction in which she speculated the reasons for Naipaul explicitly identifying the narrator in *The Enigma of Arrival* with his own "seeing eye" and feeling person but leaving out his personal relationships. Erasures and inclusions in the configurations of art and the issue of whether the author asks the reader to expect the text to fulfil the "autobiographical pact" yielded a lively discussion.

Incisive as he always has been, Prof. Kapil Kapoor, Indologist and expert in Paniniya grammatical traditions, enlightened the audience on the idea of the postcolonial in the Indian context as it dates back to the period of Greek incursions. Comparing Western critical traditions based on a dialectic of adversarial relationships with the Indian critical traditions supporting a synthesizing approach, he made a plea for the academics to move away from ethnographic to transcendental preoccupations. In the Indian tradition, literature celebrates life and derives life lessons from any literary narrative, he said.

The final plenary session on the second day was held by Prof. Nishi Chawla, critic and creative writer at Maryland University, USA. She read out extracts from her poetry and her plays. Reminding us of Gita Mehta's *A River Sutra*, there is her 125-page long poem *Ganga*, which she said, traced the feminine aesthetic of the river. Her play, *Kasturba vs. Gandhi* explores the concept of idealism through the character of Indira Gandhi who is not seen in the play at all until only towards the end.

Prof. Onyeka Nwelu, versatile writer and film-maker from Nigeria, spoke about the hegemony of American-led consumerism and pleaded for freeing ourselves from the colonial mindset that lurks through the dominance of the neo-imperialism of the West.

The cultural show of the students of Jindal Global University and Shaheed Bhagat Singh College, Delhi, on the evening of 29th January 2015 received fulsome praise from the delegates for the quality of the performances and the judicious choice of themes, tunes, and skits. Prof. Shraddha Tripathi of the English Language Centre, JGU, meticulously compered the programme. On the third day, Dr. Andrew Hay of Jindal School of Liberal Arts & Humanities gave a scholarly and insightful presentation on the ramifications and implications of the Decadence Movement with reference to W.B. Yeats in which incidentally he spoke about the importance of teleology to a study of postcoloniality. Prof. B.M. Bhalla of Delhi University in his plenary lecture raised the question of the myth of the idea of the commonwealth.

A lively panel discussion on popular fiction compered by Prof. Jagdish Batra marked the penultimate session. The panel consisted of Prof. Onyeka Nwelu, Ms. Roswitha Joshi, Prof. Mani Meitei, Prof. Santwana Halder, Ms. Neetu Singh, and Prof. Jagdish Batra. Issues of definition, universality, motivation, language, representation of popular culture, its affinity with visual media, "just representations of general nature," the prolific versus the perennial with reference to popular writers, especially Chetan Bhagat, came up for debate.

With about 150 delegates from the four corners of the nation participating in this Conference, the rush for paper presentations could be met only through five parallel sessions on the first two days. The papers evoked a great response and lively discussions ensued. In terms of the number of plenary talks by learned scholars from the country and abroad also this Conference easily stole the march over the others. Neither the paper presenters nor those ready with their queries and clarifications found themselves hard hit by rigid time schedules. Occasional quirks of tempers witnessed were not part of the "sound and fury, / Signifying nothing" but part of the learning experience. Like the

characters in Beckett's *Six Characters in Search of an Author*, the delegates, in order to act out their roles sought (interpretive) models from authors such as Said, Spivak, and Bhabha. The proceedings of the conference, comprising selected articles, will be published in book form for wider circulation. It will hopefully make a valuable contribution to the contemporary literary scenario.

The valedictory session turned out to be nostalgic, with all the speakers paying a handsome compliment to the students and staff of Jindal Global University for their meticulous care of every aspect of hospitality, for providing congenial physical and intellectual space for dialogue and debate, and for the warm and effective chain of communication that paved the way for a grievance-free situation. Prof. Kathleen Modrowski dwelt upon the fruitful result of the collaboration between Jindal Global University and the ISCS and hoped that this would continue in the years to come. She later interacted with the office-bearers of the ISCS on establishing a durable academic relationship. Prof. C.R. Visweswara Rao, Chairman, Advisory Board, ISCS, presented a brief report on the Conference. He said in his address that Dr. Dhawan and Dr. Suman Bala have never cultivated the Shakespearean "our revels have now ended" spirit, since their motto is "Tomorrow to fresh woods, to pastures new." So, these Conferences can be looked forward to beyond the Golden Jubilee of the ISCS as well. Prof. R.K. Dhawan, President, ISCS, profusely thanked the host University and the students and gave a standing ovation to them. Prof. Jagdish Batra proposed a hearty vote of thanks.

ABSTRACTS

1.	<p>ECO WAR: ECOLOGICAL ISSUES IN AMITAV GHOSH'S THE GLASS PALACE</p> <p><i>Ms. A. Govardhini, Research Scholar, Dr. N.G.P. Arts and Science College, Coimbatore & Dr. R. Vithya Prabha, Professor & Head, Department of English, Dr. N.G.P Arts and Science College, Coimbatore</i></p> <p>Amitav Ghosh traces the environmental tracks in all the aspects, as approach of nature plays an important role in the development of mankind. Humankind is causing the destruction of environment without realizing the value of nature. The environmental degradation is major concern of ecocriticism, which portrays the eco war between British and South Asia in The Glass Palace. During the British colonization, the incidents of ecocide damages are happening in Mandalay, which brings out the environmental issues of nature. The misuse of nature over a period of time will lead to an outburst of nature. It presents the voice of ecological exploitation by colonizers. This research article depicts the ecological problems in today's generation through the fictional character.</p> <p>Keywords: Colonization, Degradation, Ecocriticism, Ecology, Environment, Exploitation and Humankind.</p>
2.	<p>THE ISSUE OF COMMUNAL HARMONY IN MAHESH DATTANI'S PLAY 'FINAL SOLUTIONS'</p> <p><i>Ms. Aarti, Research Scholar, SRM University, Delhi NCR, Sonipat</i></p> <p>Mahesh Dattani is a unparalleled contemporary "world-status playwright" who requires no introduction. He is one of India's most talented playwrights, competent at incorporating current themes into his works to the utmost extent possible. In his plays, he seeks communal harmony. Communal enmity and religious hostility still afflict contemporary India. For various selfish and politico-cultural reasons, the delicate fabric of communal harmony is frequently disrupted. In India, theatre has always been one of the most effective means of sensitization, awareness, and social communication. Communal violence and conflicts resulting from caste rivalries, religious revulsions, and gender prejudices have taken on a new meaning and expression in post-independence Indian theatre. This paper is a modest attempt to study the communal difference and tension in Mahesh Dattani's Final Solutions. The play focuses on the subject of communal disharmony between Hindus and Muslims in India, particularly during the post-partition riots.</p> <p>Keywords: Communalism, harmony, theatre, playwright, religious hostility</p>
3.	<p>MULTIPLE DIMENSIONS OF DYNAMICS OF MODERNITY IN TAGORE'S GHARE BAIRE</p> <p><i>Mr. Abhinaba Chatterjee, Research Scholar, Gurukul Kangri (Deemed to be University)</i></p> <p>How does Tagore's concept of modernity relate itself to the idea of nationalism and the western idea of modernity? What are the various dimensions of Tagore's modernity and how does it relate to India's colonial history? This paper seeks to address these questions with special reference to Tagore's novel Ghare Baire, wherein an attempt will be made to analyse the multiple dimensions of modernity advocated by him. Tagore's concept of modernity seems to be closely related to the constructive aspect of the dynamics of modernity, as proposed</p>

by Agnes Heller. The nationalist movement in Bengal in the early 20th century, as Tagore saw it, tended to move more towards self-destruction, having identified the West and the poor/ Muslim as its sole adversary, and not apprehending the colonised self. Tagore firmly believed that the colonial history of India is a necessity, and it should be treated as such, whereby the country could destroy the slavery of taste of being colonized. By means of a comparative analysis of the three protagonists viz, Sandip, Nikhil and Bimala, in terms of their outlook to nationalism, position of women, and subsequently, modernity, this paper seeks to bring out the unique nature of modernity that is peculiar to Tagore.

Keywords: Modernity, Colonialism, Tagore, Ghare Baire, Nationalism

4. WRITING MODERN PILGRIMAGE

Prof. Alan G. Johnson, Professor, Idaho State University

It is hard to differentiate pilgrimage, which we associate with travel to a religious shrine, from other kinds of travel, especially tourism. Narrative accounts of pilgrimage add yet another expressive layer: cultural memory and imagination. Pilgrims are drawn to their destinations by stories that have been told about these sites. And stories about a particular site vary according to each writer's personal idiosyncrasies and regional sensibility, and according to their particular experience of traveling to the site. Some scholars of pilgrimage for this reason see the pilgrim figure as emblematic of the modern condition: each of us today is constantly traveling to an imagined, often idealized destination, one that always eludes us, whether this is an ideal of the nation or a narrower one of individual success. Each pilgrimage experience, in other words, evokes the sense of sharing the visit with a like-minded group while also eliciting distinctive personal reactions to the site. In this talk, I discuss how the writing and reading of a singular life-affirming experience is also one that is shared by many others; and I suggest that a narrative about a particular pilgrimage helps shape the larger cultural memory of that destination. Pilgrimage in this sense involves both location and dislocation. I suggest more specifically that modern narratives—my examples are fiction and poetry from India—are especially emblematic of the modern condition of displacement that pilgrimage accounts have always, if less strenuously, evoked.

5. CULTURE AND COMPLEXITY IN INDIAN SOCIETY: UNDERSTANDING PERUMAL MURUGAN

Dr. Alka Dutt, Assistant Professor Amity University, Manesar

Proposed paper touches upon multiculturalism in Indian English Novels. Focus is on translated works of renowned Tamil author, Perumal Murugan. An attempt has been made to understand Murugan's plight as a writer amidst conservative society through comparative study of contemporary Indian English writings. Paper discusses vulnerability of men and women in society at large and the nation at another level. Through regional literature one is forced to understand that diversity in Indian society also comes with some kind of uniformity.

Keywords: multiculturalism, diversity, regional, plight, Murugan, cultures, myths, mythology

6. MAN, GOD AND NATURE: A CRITICAL STUDY OF TAGORE'S GITANJALI

Dr. Amar Singh, Assistant Professor, S.K. Govt. College, Kanwali (Rewari)

Rabindranath Tagore, one of the greatest writers of the twentieth century and indisputably the most towering figure in the world of literature, achieved world recognition with the award of the Nobel Prize for literature in 1913 for "Gitanjali" in English. Tagore was deeply rooted in Indian culture and tradition. As a writer, thinker and philosopher; his views on Man, God and Nature are universally acclaimed. He enriched the Indian cultural heritage and opened a gateway to it to the western world through his writings. According to Tagore, man is a part of this inscrutable, immanent God. God is the eternal, all pervasive, immanent, inscrutable,

	<p>inevitable, omnipresent, omnipotent, kind and affectionate spirit. Life is harmony, and the law or principle which governs its rhythms is the principle of love and joy. Like man nature is also one of the myriad notes, His creation, the source of joy and His love for mankind. The river, flower, sun, moon, stars, trees, leaves all symbolize His love for mankind. The paper intends to study critically his work 'Gitanjali' to interpret his philosophy of Man, God, and Nature.</p> <p>Keywords: Man, God, Nature, universally acclaimed, tradition, culture, philosophy.</p>
<p>7.</p>	<p>ROHINTON MISTRY'S FINE BALANCE OF PERSPECTIVES: REALITY OR AN ESCAPE FROM IT?</p> <p><i>Dr. Amishal Modi, Independent Researcher</i></p> <p>Rohinton Mistry's 1997 novel <i>A Fine Balance</i> is charged with being written for a Western audience (Almond 216). Ian Almond suspects that in creating radical characters who eventually reconcile with circumstances the novel adopts an orientalist gaze that views Indians as fatalists. An alternative attitude is the unappetising tragic stand of a character who eventually commits suicide. Almond also notes that despite the obvious strand of social criticism in the novel, there is no "single source of evil" in the text (206). One will notice, however, that even though the narrative or its characters do not openly unleash their fury against "evil", the text depicts upper class Hindus as utterly bad characters. The novel then does have its villains even though its characters may not see them as such. Mistry's novel is a melange of viewpoints, prejudices, philosophies that coexist without necessarily being concerned with understanding each other. The novelist even creates characters whose worldviews are different from his. Mistry suspends control of his narrative without letting the novel fall apart. The paper will explore the narrative techniques he employs to do this and how this approach contributes to or takes away from the reality that he describes. Works Cited: Almond, Ian. "On Re-Orientalising the Indian Novel: A Case of Rohinton Mistry's <i>A Fine Balance</i>". <i>Orbis Litterarum</i>, v. 59, 2004, pp. 204-217.</p> <p>Keywords: Rohinton Mistry, <i>A Fine Balance</i>, Narrative Elements, The Indian Novel in English</p>
<p>8.</p>	<p>PRAXIS OF PATRIARCHY IN BABY KAMBLE'S THE PRISONS WE BROKE: A FEMINIST PERSPECTIVE</p> <p><i>Ms. Amita, Research Scholar, Department of English and Other European Languages, Banasthali Vidyapith, Rajasthan</i></p> <p>Gender equality is the state of equal rights, opportunities and equal access to all the sources to everyone without any kind of gender discrimination. But in the context of Dalit community, gender equality is only preached and not put into practice. A Dalit woman's status is thrice marginalized as she has to face the discrimination of class, caste and gender throughout her life. She faces social as well as domestic discrimination. She will tolerate it until our society accepts them as equal. The paper will analyze the autobiography <i>The Prisons We Broke</i> by Baby Kamble. She explains that how Dalit women are treated in patriarchal Dalit families and are brutally punished. The matrix of Dalit feminism emerged as a result of historical struggle by Dalit feminists. The study will strictly focus on Patriarchal system in Dalit community through the feminist stand point theory.</p> <p>Keywords: Patriarchy, Dalit, Feminism, marginalized, gender discrimination, Dalit feminism</p>
<p>9.</p>	<p>ENVISIONING AN INTEGRATED INDIA IN CULTURE AND LITERATURE: A VIEW</p> <p><i>Dr. Anand Prakash, University of Delhi</i></p> <p>Today, we confront a phenomenon of questionings. This has primarily to do with searching for a centre helpful in grasping our dynamic existence. Our range is wide indeed in view of</p>

the complexities surrounding us. Those extend from society to ideology and culture, and impact the way in which values in literature are understood and projected. An India enjoying 75 years of independence stands on its own and expects from its writers a framework of harmonious living and idealist thought. Way back, these were the goals of visionaries such as Rabindranath Tagore, Munshi Premchand, and Subramanya Bharati in India's national movement. They dreamed, imagined, fantasized. For those writers and their associates, the mantra was to seek light in the middle of darkness and meaning in an environment of vacuous pursuits such as sectarianism, orthodoxy, and transcendence. The latter blocked the rational humanist approach and supported through such a stance the vested interests. Interestingly, from the nineteen fifties onwards we have been witness to emphases on modernity, newness, regional identity, and disillusionment as prominent strands in literary depiction. The same have been internalized in a meaningful way by the feminist literary voices in our midst. The aim of this presentation would be to share with the audience a realist viewpoint struggling to emerge through the contemporary writing.

10. MAGIC REALISM AS A FEMINIST TOOL IN THE WORKS OF GIRISH KARNAD: NAGA-MANDALA AND HAYAVADANA

Dr. Anchal Dahiya, Assistant Professor (Teaching Resource Person), Gurugram University

The term magic realism is used to describe a literary genre in which realistic events are amalgamated with dreamlike, magical or supernatural events. Girish Karnad is a seminal playwright who amalgamates myth, legend, history and contemporary issues in a beautiful thread. Karnad provides a comprehensive view of the gender issues in contemporary Indian society by intertwining gender and culture. The two parameters of gender and culture are so intricately linked that one cannot be studied without another. Karnad uses the help of myth and magic to provide a voice to his female characters. By doing so, he ensures that the sensibility of the conservative Indian audience is not offended. He problematizes the traditional relationship between men and women which is based on hierarchical gender stereotypes. Karnad uses the technique of magical realism to portray a remarkable shift in our perspective of female subjectivity. He attempts to deracinate hegemonic practices in a patriarchal world. He doesn't offend the patriarchal mindset of the people directly, yet he provides a voice to the voiceless. The paper will look at two seminal plays of Girish Karnad through the lens of magic realism, which has been used as a tool for feminism.

Keywords: magic-realism, feminism, Karnad, myth, patriarchy

11. REPRESENTATION OF RACISM IN INDIAN SOCIETY: A STUDY OF ASIF CURRIMBHOY'S PLAYS.

Dr. Anshika, Assistant Professor, SGT University, Gurugram

Racism is the very constant and cruel reality of Indian society. Indian society still considers "Race" a determiner of an individual's worth. Racism is a belief that one race is superior to another on the basis of color, caste, creed and gender. In Indian culture, Racism is as old as civilization. India is a country with a firm belief in "Unity in diversity" but this diversity doesn't justify the same saying when we talk about equality. In Post-colonial India, various writers have talked about Racism in contemporary Indian society. The cultural and geographic separation of the East and the west was not only a division of the mindset of Colonized and the colonizers but this is a segregation of human beings, especially based on the color of their skin tone. The race is not a new and alien term to define and classify different people based on their physical traits and civilization. Various writers of post-Independent India showcased the aspects of Racism in Indian society. Asif Currimbhoy is one of the renowned voices of the post-colonial era. He has written more than 27 plays and touched on almost every theme of

	<p>contemporary society. Racial discrimination between East and West plays an important role in Asif Currimbhoy's plays.</p> <p>Keywords: Racism, color, caste and Gender.</p>
12.	<p>CHALLENGING GENDER ROLES THROUGH WRITING: A STUDY OF SUBVERSIVE KAMALA DAS'S MY STORY</p> <p><i>Dr. Anshu Sailpar, Assistant Professor of English, Chaudhary Ranbir Singh University, Jind</i></p> <p>Kamala Das is one of the most prominent voices among post-colonial feminists. She has been observed as a social deviant. As a woman and a writer, she is seen as a sacrilegious woman, who talks about callousness and does not sieve her voice while describing her body. In Indian society women in general fear taking the authorship of their own creative writings, especially, when they start talking about the things that come under taboo. As Helen Cixous puts, "our sexuality is directly tied to how we communicate in society", Kamala Das, through her works, has exhibited the things that make her 'Kamala Das'. She has boldly unveiled the issues like matrimony, extra marital affairs, love-making, women sexuality, women's physical and psychological needs, exploitation etc. and thereby bringing out the anguish among people. Her infamy leaves everyone insecure. Her autobiography teaches us how to unlearn the burden that gender constructs in society draws upon us. She talks about her 'becoming' a woman in her autobiography. She feels quite isolated in male dominated society. The present paper is an attempt to bring out Kamala Das's struggle to voice her repressed self and appear beyond her marginal gender role.</p> <p>Keywords: Social deviant, Sexuality, Gender Roles, Role performativity, Male domination.</p>
13.	<p>UNDOING GENDER THROUGH MARGINALISED MASCULINITIES: A STUDY THROUGH 21ST CENTURY LESBIAN NARRATIVES FROM INDIA</p> <p><i>Ms. Anu M Varghese, Research Scholar, Christ University, India & Dr. Tanupriya, Assistant Professor, Christ University, India</i></p> <p>Culturally, hegemonic masculinity is considered as the ideal form of masculinity. This legitimizes the patriarchal system and the binary gender norms associated with it. As hegemonic masculinity is considered superior, any other gender performance that is non-conforming to this is largely marginalized. Lesbian identities who are discriminated against for their non-conforming sexuality are further doubly marginalized and stigmatized for their masculine gender performance. This social intolerance towards female masculinity enables male masculinity to remain unchallenged and considered as a stable form of 'doing gender' (West and Zimmerman, 1987). Lesbian identities who perform female masculinity are in a process of undoing gender and thereby deconstructing the structural framework that has been established within our patriarchal society. This study attempts to understand this process of 'undoing gender' by lesbian identities who perform masculinity through the novels Married Woman (2002) by Manju Kapur and Precursor of Love by Rita Garg (2006), both of which are lesbian narratives. The study also aims to look into the 'hegemonic' construction of 'masculinity' and its ramifications on the lesbian women who express masculinity in these novels.</p> <p>Keywords: Lesbian identities, undoing gender, female masculinity, hegemonic masculinity</p>
14.	<p>THE INDIAN WITHIN- FROM THE NOVELS OF CHITRA BANERJEE DIVAKARUNI</p> <p><i>Ms. Anupama George, Assistant Professor, RMK Engineering College, Kavaraipettai, Tamil Nadu</i></p>

Chitra Banerjee Divakaruni effortlessly straddles the dichotomy of two seemingly opposing cultures in her works which mainly focuses on the Indian elements in a foreign land. There is a cultural struggle within her characters who strive to keep the authenticity of their Indian characteristics in a land where they need to fit in. The subconscious suppression of their beliefs, the tangible longing for the familiarity of tradition and their mostly dysfunctional families all have their roots in the immigrant experience at different levels. They're always aware of their origins and they take an effort to be a part of the country of their adoption with varying degrees of success. Ultimately it is about the individual, and his internal interpretations of how he perceives himself, how much the cultural roots hold the keys to his evolving as a person and how the origins can never completely be erased because it is ultimately the pedestal on which one stands. The need to fit in as much as the standing apart from the crowd is seamlessly woven into her literature. She pulls apart the character to show the working mind and puts them back together to keep them synchronized with each other.

Keywords: cultural struggle, dichotomy, immigrant experiences, Indian culture

15. ARCHETYPAL RETELLING OF KAVITA KANE'S AHALYA'S AWAKENING

Dr. Anuradha, Assistant Professor, M.D.S.D Girls College

Ahalya's Awakening is one of the remarkable novels of eminent writer Kavita Kane. This exceptional tale is noteworthy episode present in ancient mythology. Ahalya is portrayal of a contemporary woman who was silenced by the circumstances and Kavita Kane has given her voice to represent archetypal aspects through varied layers. Archetypal retellings illuminate and shed new light on the already existed texts in framework of binary situation of present as well as past. Ahalya's Awakening is also one such text where Kavita Kane has depicted stone-like existence of a rishika as the strongest archetypal figure. Ahalya is a learned rishika who has all the knowledge of scriptures and Vedas. Kavita Kane has represented her as a woman with flaws and courage to accept whatever comes in her way with grace and elegance. She has empowered her with spiritual awakening and comprehension of human aspirations. The present paper attempts to re-evaluate the re-presentation of Ahalya in present context. The study aims at archetypal retelling of social, religious and philosophical aspects present in modern society.

Keywords: Ahalya, Kavita, Kane, Archetypal, Myth

16. FEMINISM ROOTED IN INDIAN SOIL: POETRY OF 'VYASPUTRI' RASHMI BAJAJ

Dr. Aparna Batra, Head and Associate Professor. Chaudhry Bansi Lal University, Bhiwani

Marxism and feminism have been the two defining movements of our Times in Word and World with their impact being felt all- around the globe. Indian literatures of the last few decades also prominently reveal this influence. Indian feminists continue to look up to the Western and Marxist reservoir for their sustenance and the result is a big disconnect between the Indian ethos and the Indian women writers' quest for meaning and identity as a woman and as an individual. It has also resulted in alienation, lack of belongingness and uprootedness in much of contemporary Indian women- writing. Under the influence of Marxism, the Indian women writers have also cut themselves off from any religious or spiritual moorings. The tendency is very pronounced in the contemporary feminist Hindi poetry also where most of the women poets seem 'aliens' on the Indian planet. In such a scenario, poetry of bilingual poet Rashmi Bajaj strikes a very different note. In her six poetry volumes, the poet has constantly and consistently engaged with the Woman -Question, critiqued the sexist and misogynistic customs, traditions, systems, structures; yet the connect with india remains very strong as her feminism remains rooted in Indianness and Indian values. This paper takes up for discussion her well -known feminist poems wherein the poet reconstructs Indian

	<p>customs ,myths and legends in a positive manner, placing herself in tradition and yet rewriting the tradition , adopting the role of ‘Valmiki and Vyas putri’- a distinctive stance in the contemporary feminist Hindi poetry with its general overall rejection of Indian Ethos , especially Indian tradition and spirituality.</p> <p>Keywords: Indianness, Marxism, feminism, women- writing, Hindi poetry, reconstruction.</p>
17.	<p>FEMINIST PRINCIPLES IN ANCIENT INDIAN TEXTS</p> <p><i>Ms. Aparna Bhatt, Independent Scholar, University of Delhi</i></p> <p>In India, one of the earliest examples of a strong, confident woman powerfully expressing her views is found in hymn number 179 in the Rigveda composed by Lopamudra wherein the learned Rishika reproaches her elderly husband Agastya for neglecting his wife’s sexual needs. This anticipates Feminism’s ideas of an open, honest and direct expression of women’s sexual desires and needs. When we turn the forgotten pages of our ancient texts, it becomes evident that ancient India was a hotbed of undogmatic ideas (feminism, sexuality and gender identity to be precise) and these still simmer between the lines of these enigmatic texts. Expounding this further, my paper will compare selected ancient Vedic texts and western theories of feminism propounded during the Second Wave of Feminism specially by writers, thinkers and feminists like Elaine Showalter. I will also evaluate the figure of Goddess Kali as a feminist icon and trace how she has been appropriated and transformed by the patriarchal society. My aim is to substantiate that the ancient Indian texts and modern theories of Feminism, though separated by space and time, have a deep connection that needs to be explored further to add to the canon of literary theory.</p> <p>Keywords: Vedic Texts, Goddess Kali, Second Wave of Feminism, Women's Writing, Literary Theory, Indian Literature</p>
18.	<p>A COMPARATIVE STUDY OF THE PANGS AND PATHOS OF TRAUMA IN ANITA DESAI'S ‘CRY THE PEACOCK’ AND TONI MORRISON'S ‘THE BLUEST EYE’.</p> <p><i>Ms. Arunima Singh, Research Scholar, Tilka Manjhi Bhagalpur University</i></p> <p>The paper embodies the psychological analysis of trauma in Indian as well as in African-American context. Anita Desai in ‘Cry the Peacock’ and Toni Morrison in ‘The Bluest Eye’ do not only reveal their culture and nation but they depict the harrowing nature of psychological injury to women and their identity when they are curtailed from the opportunities and confined to the limits. The wound on the psyche is more painful than the wound on the body. If the damage deepens, the body reacts and reflects. Thus, the contrast of context remains with the subsisted agony of subjugation. The womanhood and the urge of establishing identity is a far cry where there is no question of accepting woman as a human being.</p> <p>Keywords: African-American, psychological injury, subjugation, identity,</p>
19.	<p>POSTMEMORY: INTERPLAY OF DIASPORIC AND FEMINISTIC IDENTITY</p> <p><i>Ms. Arvinder Kaur Pabla, Master Coach & Lead, SGT University</i></p> <p>This paper analyses the sexuality and its expression in the gendered and socio-culturally imposed structures of what a female who is marginalised in society due to her marital status can access and experience. Theoretical framework of diasporic and feminist postcolonial theories will be applied to the book Erotic Stories for the Punjabi Widows by Balli Kaur Jaswal to bring forth the articulations of sexuality, desires and its impact on identity formation of Punjabi widows. The widows struggle to find their voice in a spatially situated diasporic consciousness and manoeuvre through the socially binding mores by creating and sharing sexually erotic stories. The stories will be studied to find traces of intersection between</p>

	<p>following the existing institutions as established through postmemory and creating new discourses of action and agency that is immediately dynamic and complex as it is influenced by the adopted country's socially approved discourses. The stories will become the textual reference for understanding and deciphering the importance that widows feel for adhering to the native country's requirements of modesty while still finding liberation and exploring desires of sexuality and sexual experiences in a bid to rebel and break free from the monotony of rules imposed by the overzealous caretakers of what it means to be a Punjabi in a foreign land.</p> <p>Keywords: diaspora, feminism, identity, postmemory</p>
20.	<p>SHOWCASING INDIA AND ITS ESSENCE: KAMLA DAS'S POETRY</p> <p><i>Dr. Barkha, Associate professor, PDM University, Bahadurgarh</i></p> <p>Kamala Das expresses her feelings and emotions in typical Indian style; 'that is the spirit in which her poems over conceived and written and that is how they work, engaging, conversational...' (Kohl). Her Indianness is at its best in her poems where she talks about the basic issues of her family history and the issues of common man. Kamala Das (1934-2009) is one of the pioneering Indian writers who have established the original Indian identity in English literature. Kamala Das's attitude in "An Introduction", is clear that she is able to establish Indian sensibility in English language that no doubt has strengthen the backbone of Indian literature in English. Her poems epitomize the dilemma of the modern Indian women who attempt to free her sexually and domestically from the role bondage sanctioned to her by the patriarchal society. Poetry written anywhere in the world would have its particular immediate context and these contexts are developed in accordance with the society we live in. When poets write, it is obvious they would refer to their environment, social and cultural implications and the general attitude and tendencies of the society, in which they exist with their fellow beings. Thus, poets give words to the hopes, fears and aspirations of the people. The choice of themes might differ among them individually but their poetry would remain their natural response to the conditions of their existence. Kamla das has represented her society in an elucid way, far more than engrossing the reader, rather to sway him along.</p> <p>Keywords: Indianness, Indian society, Kamla Das portrayal of the then Indian Society</p>
21.	<p>RELIGION AND SOCIAL CONFLICTS: A STUDY OF ARUNDHATI ROY'S "THE MINISTRY OF UTMOST HAPPINESS".</p> <p><i>Ms. Bhaktipriya Bhargava, Research Scholar, Jiwaji University</i></p> <p>Religious chauvinism promotes conflict in society. No religion can be blamed for promoting unrest, intolerance, and violence in any civilised society because the ideas of peace, brotherhood, and love are propagated by almost every religion. It is self-interest and individual pursuits of few egoist people which make religion a scapegoat to further selfish agendas. Arundhati Roy's "The Ministry of Utmost Happiness" opens its doors with Dargah of Hazrat Sarmad Shaheed who had renounced Islam and discarded the existence of God. He denied to recite Kalima until his spiritual search was over. He did so to emphasize the greatness of spirituality over religious rites but he was beheaded for his belief. This paper brings forth how religion becomes the cause of conflict as well as integration in Indian society.</p> <p>Keywords: Religion, Conflict, Tolerance, Brotherhood, Integration.</p>
22.	<p>INDIA: CONCOMITANCE OF HISTORY AND MYSTERY</p> <p><i>Dr. Bimlesh K Singh, Associate Professor, Mahatma Gandhi Central University of Bihar</i></p>

When one critically gropes into the world of the responses towards India, one may feel the dual hermeneutics. The variety and complexity of the Indian nation has been the point of research for the philosophers and critics around the globe. There are scholars who have defined this Asian subcontinent embodying historicity, mythology, and cultural significance, whereas there are critics who have approached India from the perspective marked by cynicism and incredulity. It's also a historical fact that India as a geographical entity had undergone territorialization, reterritorialization and de-territorialization. Quite naturally, cultural diversities have ushered in. Hence there's something much more intriguing about this antiquity than meets the eye. On the Diamond Jubilee celebration of India's independence, this is time to review and revise the various perspectives and reinterpret India afresh. The present paper seeks to evaluate the premise if the centuries of suppressions have played havoc with India's pristine stature. At the same time, how far this 'Cradle of Civilisation' gives scope to the emerging readers and writers of India to look for the dynamism and discourse amidst the vicissitudes of its manifold aspects?

Keywords: India, Concomitance, History, Mystery, Responses, Variety and Complexity

23.

CONFLICTS AND SELF - ACCEPTANCE: A CRITICAL STUDY ON AMULYA MALLADI'S SELECT NOVELS

Prof. C. Karthika, Guest Lecturer, V.S.S Govt Arts College, Pulankurichi & Dr. N.Sowmia Kumar, Assistant Professor, Dept of English, H H The Rajah's College, Pudukkottai

The present study mainly examines the conflicts and self-acceptance of the protagonists of Amulya Malladi's select novels. She is a popular contemporary writer, and her themes are unique and different when it is compared to other writers. The cultural issues vividly pictured in her *The Mango Season* and her *A Breath of a Fresh Air* is based on identity crisis, identity formation, conflicts, and self-acceptance. In *The Mango Season* the protagonist encounters cultural problems, but it is proved herself as a decision-maker at the end. On the other hand, *A Breath of Fresh Air* explores the struggles with marital insecurity, social disapproval, and discovering herself from the complex situation. Priya and Anjali are protagonists who overcome all their problems as modern women. The protagonists experience cultural conflict, dilemmas, and their mixed feeling between tradition and modern. The contemporary women writers mainly focus on feministic views, women management, and psychological ideas. Equally Dalit women authors powerfully explore the marginalized girls caught between society and family. Feminist theory emerged from the women's liberation movement that aims at forming folks perceive the character of the feminine sex, their role in society, living expertise. Malladi has a personal motivation to portray one thing similar in her novel. The gas misfortune occurred once she was a young woman. The family lived in associate armed force sleeping shelter wherever her father was positioned couple of miles from the Association Carbide plant. Her family was saved given the weird breeze that determined to blow towards the path away from them. For her presentation novel, Malladi, who was brought up in India and currently lives in Denmark with her family, decides to come back to the situation of the gas misfortune associated remake an anecdotal story of adoration, marriage and connections. This study also is focused on contemporary perspectives and Amulya Malladi secured her protagonists in every of her novel and that shows her literary excellence which proves she is different and unique. Through the protagonist, Amulya Malladi depicts how modern women face problems, and at the end, they too become good decision makers by finding their inner self is the main purpose of the study.

Keywords: Diaspora, tradition, passion, culture, family, society, religion, caste, race, empowerment, love, resilience

24.

MAKING AND BREAKING OF MYTH AND HISTORY: RAJA RAO'S KANTHAPURA

Ms. Damanpreet Kaur, Research Scholar, S.C.D Govt. College, Punjab University, Chandigarh & Dr. Neelam Bharadwaj, Associate Professor, SCD Government College, Ludhiana Punjab University Chandigarh

Myths are not merely fabricated stories; the “primitive” man used to treasure these myths as his priceless possessions. To Northrop Frye, “Myth is an express expressive of the total vision of them a human situation, human destiny, human inspirations and fears”. Notable names among the Indian English novelists who have made significant use of myth are Sudhin N Ghose, Raja Rao, Mulk Raj Anand, R.K. Narayan and B Rajan. Kanthapura (1938) is a novel of selfless action, that depicts the theme of organised struggle for India’s independence from the yoke of British rule. The central myth Raja Rao employs in Kanthapura is that of Rama and Ravana. In Kanthapura, Raja Rao makes an effective use of myth to highlight the contemporary situation paralleled against the timelessness. By interweaving various myths legends and rituals he has made the struggle for political freedom not merely a secular activity confined to a particular time and place but has also transformed it to eternal drama between the good and the evil. The paper focuses and studies how Raja Rao has mythologized even though historical characters like Gandhi to enact the war between the forces of good and evil, truth and untruth, love and hatred.

Keywords: Myth, Fabricated stories, Vision, Inspiration, Selfless action.

25. **"BY THE HOLY LAKE": ANALYZING THE CONCLUSION OF SHIVA TRILOGY**

Ms. Darshika Choudhary, Research Scholar, Pt. Ravishankar Shukla University & Shree Ram Malani, Research Scholar, MATS University

The Shiva Trilogy explores the Indian myth of Lord Shiva and his family. In the final book of the trilogy titled, The Oath of the Vayuputras, we see the final chapter titled "By the Holy Lake" in which Amish Tripathi, the author gives a concluding remark on the family of Lord Shiva. Shiva, after firing the daivi astra goes into an exile, wherein he goes back to Mount Kailash. Sati being dead, Shiva has lost purpose and only listens to Nandi who is believed to be Shiva's ears. Kali, Sati's sister, is going to travel to East where she meditates in Kamakhya, making it the strongest shakti-peeth, Ganesh becomes the head of the tribe of Shiva called Gunas hence, his name. Kartik becomes God of War and travels South where he permanently settles called by them, Murugan. Here, we see how Tripathi has concluded his work of fiction with mythological facts. He has included various mythologically accurate facts in his work.

Keywords: The Shiva Trilogy, Lord Shiva, daivi astra, shakti-peeth, Kamakhya, Indian myth, mythology

26. **REFLECTION OF INDIAN CULTURE AND TRADITION IN A. K. RAMANUJAN’S POETRY: A CRITICAL ASSESSMENT**

Mr. Dinesh Kumar, Kurukshetra University, Kurukshetra

There is no doubt in denying the fact that A.K. Ramanujan is a bilingual poet who faithfully projects the panoramic view of Indian culture and traditions in a vivid and graphic manner. His poetry is, no doubt, an honest enterprise of Indian environment. This has been delineated through the familial atmosphere that is the basis of many of his poetic creations. Being an expert in projecting the physical details, A.K. Ramanujan, through his vivid details which are imbued in luminous evocation of his family descriptions as is evident through his pieces, Small-scale Reflections on a Great House, Love Poem for a wife-I, as well as Of Mothers, among Other Things. His well-known poems collected in the volume, The Striders, like Looking for a Cousin on a Swing, A River, and Obituary bear the testimony of those pieces where one finds the reflection of panoramic view of Indian society in a realistic manner. His poetry is an amalgamation of the various cultures and traditions in the North and South India.

	<p>Keywords: Vivid, faithful, panoramic, realistic, project.</p>
27.	<p>"RE-EXAMINING THE TRAVEL NARRATIVES ON INDIAN OCEAN IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES"</p> <p><i>Dr. Dipa Chakrabarti, Professor of French and Head, School of Languages at Amity University Rajasthan, Jaipur</i></p> <p>This article will take a look at travel stories or travel stories by foreign writers on the Indian Ocean in the 17th and 18th centuries. <i>Anecdotes in French travel accounts in the East Indies (17th and 18th centuries)</i> by Devika Vijayan, 2013 is a study wishing to fill the gap left by the lesser attention paid by researchers to the insertion of personal anecdotes in the travelogues on the East Indies. The author wanted to deal with these writings in depth. At the very beginning, Vijayan observes that the authors of these anecdotes had already had certain preconceptions relating to this type of writing and therefore we see the recurrence of the themes of 'singularity', 'miracle', 'curiosity', 'wonder' in the antiquity and in the Middle Ages. But in the 17th and 18th centuries, the anecdotes show an important evolution by bringing in authenticity, brevity, objectivity and representativeness. In addition, an essential obsession of these French travelers is to address the novelty of information in their stories. Further to that, the article will also throw light on a 2014 publication on the problematic.</p>
28.	<p>READING 'DIMPLE' AS A TYPECASTED TRANS WOMEN CHARACTER IN JEET THAYIL'S NARCOPOLIS</p> <p><i>Ms. Durdana Jahan, Research Scholar, Lovely Professional University</i></p> <p>This research paper tries to study the formulaic typecasting of the trans women 'Dimple' in a role that has been appropriated by the writers in general, hence proving deteriorating for the development of the character of a trans women in the novel Narcopolis and explores how much of her character traits are not explored in order to truly understand the character. A trans woman is a "female" who was assigned "male" at birth, and then decides to go after her true self, after discovering about her identity as one. The novel is written in the year 2012 and the story dates back to 1970's, the writer has tried to make the character relatable to that era, but as the novel is written for generation Z, it could have experimented with the character of the trans women, keeping in view the latest developments of the Rights of the LGBTQIA+ community and their efforts trying to erase the stereotypes held against them, particularly against a trans woman who is a part of the LGBTQIA+ community, the character of 'Dimple' could have been progressive in order to present an original picture to the world about them. She is an integral part of the story without which most of the action would not have taken place in the novel, the character of trans women is still stereotyped in a conventional frame which is being investigated here.</p> <p>Keywords: Narcopolis, conventional view, trans women, textual analysis, LGBTQIA+.</p>
29.	<p>BETWEEN TRAVEL WRITING AND FICTION: FLORENCE MARRYAT'S DEPICTION OF INDIA</p> <p><i>Dr. Elisabetta Marino, Associate Professor of English and Anglo-American Literature, University of Rome Tor Vergata</i></p> <p>Florence Marryat was a prolific author, as well as being renowned for both her involvement with spiritualism and her parallel career as an actress. In 1854, she married Thomas Ross Church, an officer in the British Army, with whom she travelled through India for nearly seven years. On coming back to England, she began her successful writing career. She specialized in popular (and lucrative) sensation novels, but she also capitalized on her residence in India</p>

	<p>by penning an account: Gup: Sketches of Anglo-Indian Life and Character, released in 1868. By engaging in a close reading of the text, this paper sets out to demonstrate that, in crafting her travelogue, Marryat concocted an imaginary, “sensational” depiction of India and its people, to please and entertain her readership. As will be shown, her travelogue reads very much like a sensation novel: indeed, mystery, gothic elements, wonder, and crime are its staple ingredients.</p>
30.	<p>INDIAN CULTURE CELEBRATION IN POSTCOLONIAL LITERATURE: RABIA KAPOOR'S "WE ARE PEOPLE WHO NEED PEOPLE" AS A CASE STUDY</p> <p><i>Ms. Fatima Zahra DEF, Research Scholar, Saida University, Algeria & Dr. Nadia Ghounane, Saida University, Algeria</i></p> <p>The colonial experience has left unbearable scars on both the colonized and the colonizer, the loss was not merely monolithic. India is one of the countries whose people protected their collective culture from extinction, despite Colonialism, its essence remained still. Postcolonial literature is one mean to prevent social pillars from fading, in a myriad of genres. In contemporary literature, Spoken Word Poetry traces its path in India to speak oppression and voice fidelity towards a worldwide audience. Rabia Kapoor, a young Indian spoken word poet, celebrates the Indian heritage and culture using the English language. The poem “We are People who Need People” is the case study which praises Indian people, culture, nature and even weather in comparison to the former colonizer. The research, then, aims at drawing a line between the collective and individualist cultures with an emphasis on the colonizer’s current loneliness and the colonized positive status. Both a cultural and a comparative studies are dedicated to analyze the selected poem and its background.</p> <p>Keywords: Collective culture, Indian heritage, individual culture, Spoken Word Poetry, We are People who Need People</p>
31.	<p>JAYA'S JOURNEY OF EVOLUTION: AN ANALYSIS OF SHASHI DESHPANDE'S THAT LONG SILENCE</p> <p><i>Dr. Geeta Goyal, Associate Professor of English, KUK</i></p> <p>Shashi Deshpande’s That Long Silence depicts a woman’s struggle for identity and her journey to come out of the folds of the dark patriarchal values. Jaya becomes the author’s spokesman as she reveals the uneasiness of an educated Indian woman struggling to free herself from the restrictions imposed by society, culture and nature. The paper analyses how passing through inner turmoil and conflict, Jaya finally evolves and moves from self-negation to self-realisation. Overcoming her dilemma, she attains the strength to do what she believes in. Thus, she is a transformed one by the end as she refuses to do things which go against her conscience and resolves not to let other people tell her what to do. She decides to erase the self-imposed silence, and finds out new possibilities and hopes without stepping out of marital framework.</p> <p>Keywords: Evolution, struggle, transform,</p>
32.	<p>(INDIC/INDIAN) FEMINISM BEFORE LIBERALISATION: A STUDY OF ANITA DESAI'S WHERE SHALL WE GO THIS SUMMER AND SHASHI DESHPANDE'S DARK HOLDS NO TERRORS</p> <p><i>Mr. Guhan Priyadharshan P., Research Scholar, Indian Institute of Technology Kharagpur, West Bengal, India.</i></p> <p>Anita Desai’s Where Shall We Go This Summer (1975) and Shashi Deshpande’s Dark Holds No Terrors (1980) share thematic similarities in the homecoming of the female protagonists (cum narrators), domestic violence and longing for a paternal space, to name a few. Also, labelling these two select novels as “feminist” based on the contemporary theoretical interventions</p>

would not be spurious, although these novels were published much before India's 1990s' economic liberalisation which organically pushed the liberal views about gender roles and gender equality to the mainstream and there did not exist a solid continuum between western feminist movements of pre-1990s and its literary, theoretical, political and the activist acceptance in India. Though one shall premise an argument challenging the aforementioned by grounding it on the biographical account of Anita Desai that her familial connections through her German mother opened up to her newer avenues of theoretical developments in the west, scrutinising Anita Desai's early works of that era and the concerned novel would discount that premise— and Deshpande escapes similar challenges. This leads to a speculative premise that there existed a narration of what is labelled as “feminist” despite the lack of theoretical interplay with the west politically and academically, which necessitates the investigation of the following— what kind of feminist values are articulated in these select novels and if these values are “Indic/Indian.” Contemporary Feminist theories per se are not employed to understand the aforementioned premise in the select novels; instead, the kind of reading “institutionalised” by the New Criticism school is employed to investigate the aforementioned in these novels.

Keywords: Indian Writing in English, Indian Women Novelists, Feminism, Feminism in India, Domestic Violence

33. **INTERLACING ISSUES OF HUNGER AND HUMANITY IN THE BACKDROP OF BENGAL FAMINE: APPROACHING BHABANI BHATTACHARYA'S SO MANY HUNGERS**

Dr. Gurpreet Kaur, Assistant Prof. in English, Sri Guru Teg Bahadur Khalsa College Anandpur Sahib, Punjab.

Bhabani Bhattacharya, an anglophone author, presents a microcosm of the Indian population in the region of West Bengal, especially during the Bengal famine in his writings. He has been considered as a writer who used literature to foster social change and the colonization. He was intensely moved by the famine in Bengal in 1943. Through *So Many Hungers*, he has portrayed the scenes of humanity at its worst, starvation, poverty, the causes of man-made famine, and nationalism with the help of a highly active community of characters. The characters like Kajoli and Rahoul are spokesmen of Bhattacharya. The purpose of the paper is to examine how Bhattacharya successfully attempts to give an insight of the impact of famine and excesses of sufferings on the lives of characters and how readers become witnesses to it.

Keywords: Starvation, famine, Bengal, Bhabani Bhattacharya, trauma.

34. **THE SKELETON- WOMEN AND AGONIZING REALITY OF PARTITIONED SOCIETY**

Ms. Harmanpreet Kaur, Research Scholar, S.C.D Govt. College, Punjab University, Chandigarh & Dr. Neelam Bharadwaj, Associate Professor, SCD Government College, Ludhiana Punjab University Chandigarh

Amrita Pritam was prolific writer who presents the pain of partition through feministic lens. The partition of the countries turned many innocent souls into Pinjar (*The Skeleton*). Hence, *The Skeleton* is used as a metaphor for devaluation of women and human life during the time of partition and communal riots. It reveals, how in the guise of religion and caste, women were tortured mentally as well as physically, human life was left with no importance. Women were treated as mere objects, cruelty which leads to loss of humanity resulting in mass killing. So, it manifests the realistic picture of society with marginalization of women, their sufferings, exploitation and enigmatic identity. Along with the physical and mental agony, Amrita Pritam's novel also manifests the ancestral revenge, hatred self- liberation and transformation. It suggests the idea by keeping Hindu and Muslim under same light that it is not any religion but the inner demon of the man that spreads the brutality. The novel, through

	<p>the character conveys that the virtues like kindness and bravery can save lives from becoming Pinjar (The Skeleton). Thus, Amrita Pritam, in the best ways has arouse the voice of woman and the urgent demand of humanity through her novel.</p> <p>Keywords: Partition, Devaluation, Women, Abuse, Religion, Humanity</p>
35.	<p>GODS, GRAVES AND GRANDMOTHER: A STUDY OF PROTAGONISTS AS EMANCIPATED AND EMPOWERED WOMEN</p> <p><i>Ms. Harshita Chhikara, Assistant Professor, Sh L N Hindu College, Rohtak</i></p> <p>God, Graves and Grandmother, by Namita Gokhale, has skillfully hung different scenes like globules of a rosary to depict the seamier side of Indian life and morality. This is a enthralling and gripping book that wears its numerous complexities daintily. Namita Gokhale's God, Graves and Grandmother is a tale of Ammi and Gudiya, who from penury rise to heights of becoming independent and wealthy. Regardless of tragedies in her own life, she finds 'a lot of enchantment in regular daily life which is to be found, she gives a straight opinion that suffering is a great incentive to growth and failure is more significant than success. It uncovers and re-characterizes character. The present paper will analyse Gods, Graves and Grandmother as a novel of emancipation and empowerment of its protagonists who fight patriarchy and resisting the orthodoxy carve their own niche, their quest for identity and attaining control of their lives in their own hands.</p> <p>Keywords: Patriarchy, empowerment, emancipation, resistance, identity</p>
36.	<p>THE MONOTONY OF A MECHANICAL EXISTENCE IN BADAL SIRCAR'S EVAM INDERJIT</p> <p><i>Mr. Himanshu, Student, Chhotu Ram Arya College (MDU), Sonapat</i></p> <p>Badal Sircar has put diligent efforts into his very famous play Evam Inderjit to represent the life of a Human being. Human life is very monotonous and ends up in the vicious cycle of life and death. The main character Inderjit sometimes stops and think purpose of life. He wants to break the chain of stages (education, work, marriage, child, retirement, old-age, etc) and tries to escape and seek the true meaning of life but as he followed the direction of the common-man lifestyle and being a part of the main-stream, he simply ends up empty-handed like a machine. Through this play, we get certain glimpses to seek the truth of life through astonishing literary texts of Indian mystics and writers produced over the centuries and can relate their work with the life of a modern man who is living mediocre life and constantly chasing for temporary pleasure.</p> <p>Keywords: monotony, man, truth, vicious cycle, quest, life</p>
37.	<p>POWER OF THE DISCURSIVE DISCOURSE AND CONTEMPORARY INDIAN FICTION IN ENGLISH</p> <p><i>Prof. Jaibir S. Hooda, Professor & Head, Dept of English & Foreign Languages, Maharshi Dayanand University, Rohtak</i></p> <p>Economic inequality, climate change, globalization, capitalism, consumerism obsessed lifestyle, advance researches in biological fields, daily changing persistent ICT revolution and many more dimensions of the contemporary discourse make it fluid on the one hand and impossible to get at its source on the other hand. Indian society, both by conscious choice and compulsion, is also caught up in this quagmire. Contemporary Indian literature, particularly fiction, can be seen as an effort to narrate this complex situation and simultaneously a creative critical response to the situation. Scholarly analyses and</p>

	<p>interpretations of the discourse with reference to Anthropocene compel us to look at the Doomsday Clock which is closest ever to apocalypse. Present presentation is a modest attempt to look at a few Indian fictional narratives in English, including popular fiction, of these 'post' and 'post-post' times.</p>
38.	<p>INDIA, NOT LIKED BUT LOVED: KHUSHWANT SINGH'S REPRESENTATION OF INDIA</p> <p><i>Dr. Jasleen Kaur Nanda, Assistant Professor, GSSDGS Khalsa College, Patiala</i></p> <p>Khushwant Singh, one of the best-known Indian authors, voices his concerns regarding his homeland in <i>Gods and Godmen of India</i> (2014) and <i>On India</i> (2017). <i>On India</i> is a book edited by Mala Dayal based on her father Khushwant Singh's writings on India. Singh highlights that as a young boy he observed the ubiquitous prevalence of caste system in India and how the identity of a person was solely marked by his or her caste. When he was studying in a school in Delhi, the students introduced themselves by telling about their religion and native place. Being an Indian was never part of the description and the divisions were accepted as essential part of society. Khushwant Singh raises the basic question, "What does it mean to be an Indian today"? He writes that if he were given a choice at birth, he would have chosen a more affluent and better country. He didn't avail the opportunity of migrating to another country because his heart was more at peace in homeland. The present research paper deals with India as a nation, as depicted by Khushwant Singh, especially the different colors of spirituality and religions in India that give it its distinguished identity.</p> <p>Keywords: Spirituality, Religion, Festivals, Hierarchy, Corruption</p>
39.	<p>REINTERPRETING HINDU IDENTITY AND CULTURE: A STUDY OF AMISH TRIPATHI'S SHIVA TRILOGY</p> <p><i>Ms. Jaspreet Kaur, Associate Professor Khalsa College, Patiala</i></p> <p>Amish Tripathi's works of historical fiction: <i>The Immortals of Meluha</i>, <i>The Secret of The Nagas</i> and <i>The Oath of The Vayuputras</i> have breathed a fresh air into the popular literary culture of India. The trilogy combines myth, history and fiction to give us another avatar of Shiva that is contemporary in his speech and actions. The quintessential 'old wine in a new bottle' actually goes to show how people today can relate to and find meaning in age old tales of Gods and Goddesses. Its appeal lies in its manifold qualities of being a work of classical mythology, fantasy fiction, popular science, self-help philosophy and history. Hence this series has successfully redefined Hindu identity, made us revisit mythologies and found a popular place in the political, economic, social and cultural praxis of contemporary India. It has also made us realize the importance of the past and its continuation in our lives. The past is not just forgotten intrigue. It is very much an inspiration and more importantly, a shared history of a culture. This paper will aim to analyse the Shiva Trilogy from the context of reinterpreting Indian identity, culture and history with a focus on Indian mythologies especially those of Hinduism.</p> <p>Keywords: mythology, fantasy, identity, religion, culture</p>
40.	<p>CINEMA OF SUBALTERN INDIAN CULTURE: DECONSTRUCTING CULTURAL CODES IN TAMIL CINEMATIC IMAGINARY</p> <p><i>Mr. Jay Kumar, Research Scholar, Mahatma Gandhi Central University, Bihar</i></p> <p>Since 2010, a new wave, neo-noir, of Tamil Cinema has emerged, constructing the narratives of the oppressed and subalterns against the elite socio-political and cultural cinematic images in Tamil Nadu. Cinema has been the imitation of culture as well as its creation. The rise and</p>

success of films like Kabali, Kaala, Pariyerum Perumal, Asuran, and Karnan spark a new debate about the subaltern Indian culture and its representation in Tamil cinema. The diversity and dynamism of Indian culture make its reading complex. The division of 'high' and low culture has made the subalterns suffer from a cultural identity crisis reflected in the cinematic imaginary. The new directors like Pa Ranjith, Mari Selvaraj, and Vetrimaaran moved away from elite cultural codes and narratives in cinematic imaginary. These new Tamil films portray marginalized, subaltern low-caste characters with aspirations, pride and humanity, and cultural and traditional values that contest the elitist cultural hegemony and create an 'alternative' cultural identity for them. This paper endeavors to deconstruct the cultural codes of earlier waves of Tamil cinema and (re)construct the new cultural ciphers in post-2010 Tamil cinematic imaginations.

Keywords: Subaltern Culture, Dalits, Cultural Hegemony, Elite, Cultural Identity, Tamil Cinema, Tamil Cinematic Imaginary.

41. **IMAGINED BOUNDARIES AND DILEMMA OF NATIONHOOD IN AMITAV GHOSH'S THE SHADOW LINES: A POST-NATIONAL READING**

Mr. Jayant Tomar, Research Scholar, Mahatma Gandhi Central University

The idea of nation and boundaries keeps revising and repositioning in context of the global politics and economics. Amitav Ghosh's *The Shadow Lines* presents the complexity and dilemma of nation and boundaries in the context of culture and identity. In today's post-national era, the definition and characteristics of nation, nationhood, and nationalism have been re-inclined and redefined due to various interrelations between different global phenomena. The coming of globalization and cross-cultural interaction of the population challenges the established notion of nationhood. As we have entered into the post-national era, there is a need to not only deconstruct the existing design but also construct and re-construct new propositions. This paper is aimed to study Amitav Ghosh's concept of nation and the dilemma and complexity of borders in his celebrated novel *The Shadow Lines* from boundaries from a post-nationalistic perspective.

Keywords: Amitav Ghosh, *The Shadow Lines*, Nation, Nationhood, Nationalism, Post-Nationalism, Boundaries

42. **"CRITICAL PERSPECTIVES OF THE EMOTIONS OF AN ANGRY YOUNG MAN IN THE SELECTED FILMS OF AMITABH BACHCHAN" (1970 - 1990)**

Dr. Jayshree Singh, Associate Professor, HOD English, FOSSH, Bhupal Nobles' University Udaipur Rajasthan

Human frailty in the form of an emotion of anger is a spatial and temporal aspect of human behaviour that can endanger emotional context into the state of wrought with violence and suffering. But if same factor becomes a variable of construct and reconstruct the order from disorder, the external deterioration into self-evolution and self-actualisation the success becomes the sweetest as the taste of anger and its management becomes the guiding axis to resolve many of the self-conceived perceptions, possessions, obsessions and can give relief from self-developed pity, anger, sorrow, guilt etc. The research paper aims to understand the different perspectives of the emotion 'anger' in the selected films of the blockbuster millenium superstar Amitabh Bachchan of Indian Bollywood whose acclaim from the period (1970 -1990) labelled him popularly as 'An Angry Young Man'. We can say that the element of antagonism in Amitabh Bachchan films such as *Deewar*, *Khuda Gawah*, *Trishul*, *Mukadar Ka Sikander* implicate indeed internal 'experience of frailty' (Keifer 2002) in order to reach to a goal of fighting out injustice, but at the same time the films such as *Kala Pathar*,

	<p>Andha Kanoon, Adaalat, Sholay focus upon the emotional mindset that is a response to perceived injustice (Weiss, Suckow, Cropanzano 1999). Some films like Agnipath, Don, Gambler, Dostana indicate expression of anger as the personal weakness while some others like Kuli, Mard, Lawaris, Shakti, Zanjeer generate some specific values for example uncompromising ethic of honesty, subsequently revolt against absurdity in order to create an environment for social justice. In these realistic perspectives the paper attempts to set a pattern of anger where one is in dark desire, or selfish or writes the history of heart or demonstrates frailty.</p>
43.	<p>“ARE YOU EXPERIENCED?” BY W. SUTCLIFFE: TAKING A GAP YEAR IN INDIA</p> <p><i>Dr. Julia Remaeva, Associate Professor, Nizhny Novgorod State University, Institute of International Relations And World History</i></p> <p>The novel under consideration was written by a contemporary British writer William Sutcliffe (b. 1971). It was published in 1997, at the turn of the century, when new subgenres were emerging and present-day literary trends were gaining momentum. The book is entitled “Are you experienced?” Such question was initially asked by Jimi Hendrix in his rock album with the same name. The first-person narration is presented by a nineteen-year-old Londoner David Greenford. The protagonist tells the reader about his gap year with much emphasis placed on the journey to India. The young man embarks on this travel without any specific knowledge - only having particular expectations of the country. He spends three months there, plunging into a different way of life and another culture. In fact, it does not seem to be a spiritual or intellectual quest, though Dave tries to understand himself and the world around him better. The main character’s adventures and misadventures in India are depicted by the novelist with ease, humour and irony. What is more, if one goes deeper into the subject matter, they may realize that Sutcliffe manages to raise a few quite important issues. The journey motif serves to reveal the author’s idea.</p> <p>Keywords: W. Sutcliffe, gap year, the journey motif, India</p>
44.	<p>SUBVERTING OF THE GAZE: REPRESENTATION OF THE SUBALTERN IN ARVIND ADIGA'S THE WHITE TIGER</p> <p><i>Ms. Juriti Goswami, Assistant Professor, Dibrugarh University</i></p> <p>Arvind Adiga’s novel The White Tiger (2008) is a narrative of the postcolonial Indian nation where the society has been divided in two categories- the haves, and the have-nots. The protagonist of the novel, Balram Halwai belongs to the lowest strata of the society where he is constantly deprived and dehumanized by the upper class. Balram’s story revolves around his journey from a poor driver to a wealthy entrepreneur. The voice of Balram Halwai and his narration brings into light the systemic violence and oppression inflicted on the poorest section of the society who are trapped in their meagre state devoid of any chance at improving their life. The story exposes the legacy of colonialism that has created a new section of wealthy Indians who exploit and abuse the illiterate poor Indians. This paper focuses on the ways in which Balram’s narrative of resistance subverts the gaze by representing the corruption, duplicity and cunningness of the high caste Indians in order to expose the fragility of such social hierarchy. Although his journey does not necessarily give a feasible solution in dealing with the century old social discrimination born out of the division in class and caste; he , nevertheless, represents a strong voice of the subaltern that subverts the gaze by blurring the boundaries between moral and immoral, ethical and unethical.</p> <p>Keywords: Gaze, Postcolonial, Resistance, Subaltern, Subversion</p>
45.	<p>WOMAN PERSPECTIVE IN KAMALA DAS POETRY</p>

Ms. K.K. Abithaa, Research Scholar, Government Thirumagal Mills College, Gudiyattam & Dr. P. Vasuki, Associate professor, Department of English, Government Thirumagal Mills College, Gudiyattam.

Kamala Das holds the difference of being the most celebrated and most anthologized of Indian English women poets. A versatile genius a poet, a novelist, a short story writer, a columnist and a painter she has been a favorite with her readers and critics alike. She is known for her bold expression of social behavior which otherwise is labeled as taboo. Kamala Das is a renowned woman poet who epitomizes the modernization of the Indian feminine poetic psyche. She talks about women who have passed through a period of disturbance, depression, gloom, depression, pain, suffering, rootlessness, agony and torture. Her poetry is a very strong expression of feminine sensibility. Devender Kohli finds it to be celebration of beauty and courage of being a woman. She is every woman expressing all that comes with the territory of being a woman the strong wants as a woman, the beauty of filial Love, the dependence on man for the happiness, the concern with physical decay, the identity crisis, the unwilling acceptance of allotted roles and lamentations against the insensitive male and wale dominated society. In fact, hers is a unparalleled example of feminine-cum- feminist sensibility.

Keywords: Anthologized, modernization, depression, unparalleled, sensibility.

46.

MEENAKSHI, THE LESS KNOWN CHARACTER FROM RAMAYANA

Ms. Kapila Joshi Research Scholar, Amity University Rajasthan & Dr. Kaushal Kishore Sharma, Assistant Professor, Amity School of Languages, Rajasthan

Surpanakha, Ravana's shady sister, is more disliked than disdainful. Surpanakha is generally seen as revolting and barbaric, merciless and audacious. One whose nose was cut off by Lakshman. She is projected as the lady behind the war. However, she was a culprit or merely a sufferer is what's going on certainly with my paper. Do you know the original name of Surpnakha? Have you ever think who was Surpnakha? Beside a powerful king's sister? This paper unfurls the reality of Meenakshi, also is known as Surpanakha. Growing up like an unrecognized youngster, eclipsed by her siblings, again confronting an existence of dismissal. As even the name itself has a purdah (veil) to her birth name Meenakshi, which means a girl with gorgeous eyes. But she is projected as a horrible character in all the manuscripts. The paper is a genuine attempt to show the real misery of the Princess, who faces barbarous treatment by the patriarchal society. The paper will arouse some considerable questions like- Is Meenakshi was truly the only culprit of war?, Is she a villain or a sufferer?, Is it correct to say that she was Lanka's princess, who faced rejection throughout her life? And Why was she angry with world?

Keywords: Indian English Novels, Indian Mythology, Feminism, Kavita Kane, Ramayana, Surpnakha.

47.

THAT COLOSSAL WRECK: V. S. NAIPAUL AND HIS ESSAYS ON INDIA

Mr. Karan Makkar, Research Scholar, Panjab University, Chandigarh

India and V. S. Naipaul have been seen as two contradicting elements with latter being held responsible for negating the former over and again. But Naipaul himself had a very fascinating and even intriguing relationship with India, not of the love-hate kind, but something which one kind of possess by birth and cannot get rid of no matter how hard one may try. And throughout such a struggle, Naipaul produced a critically valuable work on India which has been subjected to great but I believe, a prejudiced and an imbalanced, scrutiny. While it is understandable that his works were profound explorations of the contemporary history of

	<p>India and how it has become “a dead country”, they did little to understand the whole process which has led to this and to its people. But on the same note, his works on India are a profound meditation by an Indian who’s no longer an Indian per se. Therefore, a humble attempt shall be made to understand India through his five essays on India, through this research paper, using the inter-disciplinary approach of history, sociology, culture, and globalization. And thereby, offering a balanced view on Naipaul and his views about India.</p> <p>Keywords: Naipaul, India, History, Culture, Globalization</p>
48.	<p>DISABILITY IN INDIAN MYTHOLOGY</p> <p><i>Mr. Katupalli Santha Ram, Research Scholar, NIT Mizoram & Dr. Shuchi, Assistant Professor, Department of BS & HSS (English), NIT Mizoram</i></p> <p>India has been home to a rich culture and diverse belief system. Indian epistemology has travelled across the world and contributed to many fields of systematic enquiry ranging from Ayurveda to Space. Such glorified knowledge was codified in Indian religions/belief systems. As a coin has two sides, the Indian belief system does have two sides. On one side it is spreading knowledge across the world and discrimination on the other side. A close examination of Indian myth unveils its attitude toward ‘completeness’. To highlight the perception, the Indian belief system described a man with two eyes as a Human (completeness), a man with three eyes as a God (Lord Shiva) and a man with one eye as a One-eyed demon (incompleteness). This paper attempts to enquire about a discriminatory projection of characters with disability by referring to some of the famous plots in Indian mythology. And how that projection led to proverbs (about disabled people) in Telugu and Hindi.</p> <p>Keywords: Indian belief system, completeness-incompleteness, proverbs, disability</p>
49.	<p>AMBAI: A PARADIGM OF CONTEMPORARY INDIAN FEMINIST</p> <p><i>Ms. Keerthi Rajalakshmi V, Research Scholar, Dr. N.G.P. Arts and Science College, Coimbatore & Dr. K. Sankar, Assistant Professor, Dr. N.G.P Arts and Science College, Coimbatore</i></p> <p>Ambai, a prolific Indian Tamil woman writer, in her works, vividly pictures the domestic sufferings and relationship issues and also details the difficulties of household women between traditional and modern society. Ambai draws the attention of the society through her factual stories along with her life experience. The quest for space, silence and sexuality, and the importance of communication are some of the recurring themes in her works. Ambai infuses a deep sense of reality in her stories by making the worlds of these women rich in sensory details one can almost smell and taste and feel the environment of the characters. Her short stories delve into the complexities of personal connections, a complicated web of emotions, and deftly weaves themes together. This paper is attempted to study the reality of women in the contemporary society on Ambai’s point of views.</p> <p>Keywords: Exploration of space, Feminism, Gender issues, Silence, Social issues.</p>
50.	<p>THE WOMEN IN JANE AUSTEN’S “SENSE AND SENSIBILITY” AND PREMCHAND’S “SEVASADAN”: A COMPARATIVE STUDY OF THE FEMALE PROTAGONISTS</p> <p><i>Ms. Khushboo, Research scholar, Aligarh Muslim University</i></p> <p>The paper presents a comparative study between the 18th Century English novel, Sense and Sensibility by Jane Austen and 19th Century Indian novel, Sevasadan or The House of Service by Premchand. The two novels present the lives of two sisters who are quite young and possess quite different personalities. In Sevasadan the two sisters, Suman and Shanta are depicted as</p>

quite opposite to each other where Suman is shown to be ruled by her ambitions while Shanta is shown to be quite virtuous. These differences in their personas decided their fate at the end of the novel. The Dashwood sisters, Elinor and Marianne are also shown as the two contrasting figures where the Elinor symbolizes “Sense” while Marianne symbolizes “Sensibility”. The two novels try to showcase the burden of social expectation on these women to act the way society demands from them. The character of Suman in Sevasadan and Marianne from Sense and Sensibility possess some similar traits and are presented as morals in the novels, where their passion resulted in their downfall and both have to question their outlook for life and have to transform their personality completely in order to get acceptance in their familial and social setup.

Keywords: English society, Indian society, Marriage, Women agency, Social burden

51.

GENDER AND WOMEN ISSUES: DALIT FEMINISTS VOICES.

Ms. Komal Bhatt, Research Scholar, The Northcap University, Gurugram, Haryana & Dr. Divyabha Vashisth, Supervisor, Head, Centre for Languages Learning, The NorthCap University, Gurugram, Haryana

Independent India has tried to give women a safety net, but Gender Equality and Gender Difference are still an issue for women. At every step, we make a conscious effort to bring changes in the issues related to gender equality. Dalit women face multiple oppressions as they are not only women they also belong to a lower caste group. Dalit women suffer both gender and caste-based violence. This research paper will examine how Dalit women were oppressed over multidimensional issues as there are diverse and distinctive theories that highlight their oppression. Bama has portrayed the conditions of Dalit women and how destructive the caste system hurts women in several ways with reference to Bama’s Sangati. Dalit women kept moving forward to change their lives and talk about their experiences through writing and how Dalit life and Dalit culture became a life-giving and life-affirming culture for Dalit women and writers. The oppression of Dalit women is a category of its own. How Dalit women dealt with verbal, physical, and sexual violence in public and private domains. The struggles of Dalit feminist writers in putting their voice forward and telling the masses about their conditions through writing. Dalit feminist writers emerged as unheard and unspoken voices for the people belonging to the same group.

Keywords: Caste, Dalits, Feminist Voices, Discrimination, Gender.

52.

DYSTOPIC REALITIES AND UTOPIC IMAGINATION: INDIA IN POST-LIBERALISATION INDIAN ENGLISH TRAVEL WRITINGS

Ms. Komal Yadav, Research Scholar, JNU, Delhi

The literary manifestations of India have foregrounded India either as a land of riches or a primitive land, an underbelly, housing poverty, slum and inhumane practice of Sati. However, the embracement of liberalisation in the twentieth century brought overwhelming alterations in how India would be perceived globally. The changes in the wake of liberalisation and globalisation ignited speculations on the existing stagnant and unchanging representation of the nation. The paper contends that post-liberalisation Indian English travel writers offer a corrective to the way India has been imagined in dichotomies over the ages. The paper argues that Indian English travel writers unromanticise and demystify the landscape to delineate both the dystopic and utopic realities of the nation. By reading landscape as a text, the paper highlights how Indian travel writers write a counter-narrative and engage in a cultural critique of the nation by altering the trope of aestheticism popularly used by travel writers. The paper will scrutinise Butter Chicken in Ludhiana (1995) by Pankaj Mishra and Capital: The Eruption of Delhi (2014) by Rana Dasgupta in the light of Postcolonial and Globalisation theories. The paper reads globalisation as an accelerated and newer form of imperialism and, therefore,

	<p>underlines the significance of the postcolonial perspective in understanding the transiting sociology of India. With close scrutiny of the literary narratives of the travelogues, the paper seeks to mull around questions of representation, identity, migration, displacement, power and hegemony.</p> <p>Keywords: India, Liberalisation, Globalisation, Landscape, Postcolonial, Utopia, Dystopia</p>
53.	<p>THE CONDITION OF INDIAN WOMEN THROUGH THE LENS OF INDIAN DRAMA: A STUDY OF POLIE SENGUPTA'S MANGALAM</p> <p><i>Mr. Krishna Kumar, Research Scholar, Mahatma Gandhi Central University, Bihar</i></p> <p>This paper aims to explore Polie Sengupta's representation of the condition of women in society even after the seventy-five years of Independence in her work Mangalam. This may help people to look upon the change and development, which have taken place, and the effect of the same on women and their condition in society. With the critical study of the play and references from different plays and critics along with how Indian drama has played an important role in showing the condition of not only society but also women in the depth, this paper deals with women in postmodern era. Where Sengupta shows that women's condition has improved a lot in the present time but they are still suffering from different kinds of harassment, partiality, and suppression and she also shows that women's condition has been pathetic in the past as they had not given opportunities to go for higher studies or any kind of professional work and they even were engaged in the household work instead. This paper, with its outcomes, brings an awareness that how women's condition is improving day by day and how literature, especially drama, is playing an important role in the same.</p> <p>Keywords: Drama, Mangalam, Women, Society, Postmodernism</p>
54.	<p>THE PANCHATANTRA: AN INSPIRATION IN THE ABBASID AGE</p> <p><i>Ms. Lina Serir, Independent Scholar, University of Ain Temouchent & Dr Yousra Mahi, University of Tlemcen, Algeria</i></p> <p>This paper transgresses space and scope with some flashbacks from Indian literature and culture during the Abbasid rule. A unique representation of Al-Hind was offered by the Arab scholar Abdullah Ibn Al-Muqaffa, which allowed the world familiarity and knowledge about the aesthetic side of Hindustan. The negative Western imagery of India in the twentieth century is contentious and often invalid because of the historical and cultural background of this territory, its eternal art that is older than the foundation of the hegemonic powers of the last century. In Arabic literature, mainly in the eighth century, Ibn al-Muqaffa introduced a vivid image of India; following his translation of the Panchatantra or Kalila va Dimna from Persian or Pahlavi language into Arabic. On this account, this paper's findings assert the intellectual world of India and the cultural heritage performed in its Sanskrit literary text, which fascinated powerful kingdoms in Persia and Baghdad. It also finds that the translation of Ibn al-Muqaffa allowed the book an everlasting zone in World literature to become, in Arabic literature, among the major literary prose.</p> <p>Keywords: Panchatantra, Ibn al-Muqaffa, India, World Literature, Translation, Fables.</p>
55.	<p>DEVDUPT PATTANAİK'S INDIAN MYTHOLOGY AS A TRANSFORMATION OF MYTHOPOESIS</p> <p><i>Dr. M. Kanika Priya, Assistant Professor of English, Saradha Gangadharan College</i></p> <p>The concept of Mythopoesis Transformation in Devdutt Pattanaik's Indian Mythology is divided into 24 divisions. Although there are 24 titles within one roof called mythopoesis, this present paper attempts to probe only into few stories in order to showcase the Indian myth transformation handled by Devdutt Puttanaik. In the present paper we can find how Hindu</p>

narratives emerged, ideas evolved, and worldviews changed with history taking Mythopoesis Transformation in Devdutt Pattanaik's Indian Mythology into consideration. At this time the Vedas, mantras, and yagna, are given more prominence. Which are completed by rishis to crack temporal problems. In India narratives as fragments existed in earlier texts which has become full bodied in later texts and even came to possess a number of versions: the transformations effected by sociocultural changes and the needs of the people. There are huge transformations came forward to offer a sense of continuity. Though new ideas did not substitute old ones, they were adjusted to produce better ideas. Thus this paper highlights such transformations through the myths prevailing in India.

Keywords: Myth, India, Mythopoesis, Transformation

56. **THE EUROPEAN GAZE AND THE RE-PRESENTATION OF INDIA IN FIONA BOLGER'S "A COMPOUND OF WORDS"**

Dr. Mahi S Thavarathu, Assistant Professor, VIT- AP University

Fiona Bolger, an emerging Irish poet, has lived "between Ireland and India for work". Thus, the Indian culture and its traditions have a profound impact on her poetry where she often experiments with juxtaposing the old Gaelic customs with "the elements of the Sanskrit and the Dravidian traditions of India". Her anthology *A Compound of Words* (2019) is a strong testimony to this poetic technique. My paper will thus politicise the poet's colonial gaze through which she mis-represents India and its culture. The poet manipulates numerous Tamil elements in her poetry, especially through transliterating a few Tamil vocabulary, as she lived predominantly in Chennai. Further, I will identify the limitations of such an endeavour by studying the racist connotations of Bolger's appropriation of Indian customs and tradition. For instance, in the poem, "Words to a New Wife Entering Her Kitchen", the racially infused conception of India and 'Indianness' to merely having traits of spices is immensely problematic. Bolger who herself has established as a poet within the 'hybrid' and in-between space of India and Ireland, tries to identify the liminal spaces between both cultures in her oeuvre. In one of the poem's the Irish waja l u k i n a t is juxtaposed with the Sanskrit maya. In the anthology she further deals with themes of cultural alienation, India's political unrest, mobs and lynching, the Kashmiri mother's plight etc. My paper will study how the poems merely 'reports' rather than debating or challenging the negative aspects of the Indian society, thereby displaying an acute lack of empathy.

Keywords: India, Indianness, European Gaze, Poetry, Mis-representation

57. **ECOLOGICAL CONSCIOUSNESS IN THE WORKS OF HANSDA SOWVENDRA SHEKHAR: AN ECOCRITICAL STUDY**

Ms. Malwika, Research Scholar, Banaras Hindu University

India is a country which exhibits unity in diversity with various cultures coexisting together in harmony. Coexistence is the basic essential trait to establish harmony in both human relations within human world and also with the non-human world around it. The paper discusses the works of Hansda Sowvendra Shekhar to outline the various ecological aspects hidden in the cultural ethos of Santhali worldview as portrayed in the fictional world of Hansda. Since his novels provide a glimpse of the world ignored, marginalized and often neglected. It could serve in providing sound insights in combating the environmental issues which are a byproduct of our mishandling of our environment due to our anthropocentric attitude towards the non-human world. The paper employs an ecocritical theoretical approach to unravel the basic cause behind the rapid damage caused to the environment. The commodification of the natural world in the capitalistic worldview leads to its rapid exploitation affecting the various ecosystems which are interconnected to support life on earth. Mindless mining and its side-effects as per myopic development vision is an important aspect that the paper deals with.

	<p>It also explicitly deals with the difference in attitude that is the need of the hour to preserve our ecology and hence, our lives.</p> <p>Keywords: Ecology, coexistence, tribal worldview, capitalism, anthropocentric, non- human</p>
58.	<p>PORTRAYAL OF BOMBAY CITY AND ITS CONVOLUTIONS IN ROHINTON MISTRY'S NOVELS</p> <p><i>Ms. Manali Balhara, Research Scholar, The Northcap University & Dr. Payal Khurana, Assistant Professor. CLL. The Northcap University</i></p> <p>Rohinton Mistry is among the few contemporary writers who have written 'back' from his or her place of migration critically about Indian political scenario, minorities, regional identities, cultural pluralism, the question of gender among others. Belonging to the minority community in India, Parsi to be specific, Mistry has lived through many complex variants of Parsi culture and history, and has a deep nostalgia about the Parsi past with all its richness and intellectual qualities, besides its elegance and sophistication. However, Mistry's stance, from being positive or self-assuring, is also of suspicion of the role of dominant cultures and communities that systematically oppress and subjugate the minorities for their ulterior motives and nationalist agenda. This paper attempts to explore Mistry's portrayal of the Bombay world and its complexities. An absorbing writer of human experience and, Mistry puts forth his work by using postmodernist technique and fantasy that shape his fictional universe. Mistry could certainly be said to have equipped himself with a contemporary imagination, in the sense that he is acutely conscious of the pulls, pressures, influences and compulsions that shape contemporary realities, both inside one's nation and outside where one is a migrant, exile, expatriate, diasporic or simply a refugee. Mistry's <i>A Fine Balance</i>, <i>Family Matter</i> and <i>Such a Long Journey</i> shall be critically analyzed in this paper in order to retreat into the Bombay Parsi world.</p> <p>Keywords: Indian political scenario, culture, minorities, contemporary realities</p>
59.	<p>FROM ESTRANGEMENT TO SELF DISCOVERY: URMILA'S JOURNEY IN SITA'S SISTER BY KAVITA KANE</p> <p><i>Ms. Manju, Research Scholar, SRM University, Delhi NCR, Sonapat</i></p> <p>Indian Mythology depicts diverse varieties of woman characters mostly admired and idolized. Among them Urmila is such an influential female characters known for her daring , perspicacity known both for her physical and mental perfection. She is commonly accepted as a weak and mute sufferer of her pain and agony. The modern narratives have changed away all these notions. In this modern narrative, Kavita Kane has given core focus to Urmila's voice who resists patriarchal prejudices. She exhibits a masculine assertiveness throughout while retaining her essential femininity. She is a strong and modern woman with a mind of her own. Urmila's journey from Mithila to Ayodhya is really an allegorical and a continuous search for self discovery. Kavita Kane represents her as a woman with immense strength and different identity. She is a role model for all the women. Facing life situations with optimism and courage she upheld her individuality and set herself liberated from all kinds of precincts be it social, political etc.</p> <p>Keywords: Revisionist Writing, Self Discovery, Modern Narratives, femininity, individuality</p>
60.	<p>A STUDY OF SOCIETY, CULTURE AND GENDER IN MANJU KAPUR'S 'HOME'</p> <p><i>Dr. Manjula Goel, Associate Professor, Kurukshetra University, Kurukshetra</i></p> <p>Home is Manju Kapur's third novel. The protagonist Nisha feels herself controlled by the society and culture. She is educated, self-reliant and extrovert character but unable to take viable decisions regarding her marriage and career. Kapur brings out the realities of Indian</p>

	<p>joint family culture where Nisha feels suffocated and doesn't feel safe. Like other female novelists, Manju Kapur proclaims woman's independence within the prevailed social set-up. Home is a saga of Nisha's struggle for emancipation. How she resists oppression meted out to her by society and in that process, she develops mental ailment. Prior to 1970s, gender was a concept that has no social meaning in English. In 1970s feminist theorists began to use the concept to ground their arguments that biology is not destiny. Instead they asserted, meanings attributed to sex differences are defined in historically specific ways through culture and politics. These man-made interpretations of sex differences secure male dominance over women.</p> <p>Keywords: Feminism, Gender, Culture and Society</p>
61.	<p>UNHEARD VOICES OF THE DESTITUTE IN ARAVIND ADIGA'S THE WHITE TIGER</p> <p><i>Ms. Manjuladevi. P, Research Scholar, Dr. N.G.P Arts and Science College, Coimbatore & Dr. S. Sudha, Assistant Professor in English, Dr. N.G.P. Arts and science college, Coimbatore</i></p> <p>The paper highlights the oppression and exploitation of different groups in Indian society. It also explores how the individuals are democratic and secular in Indian society, as well as how customs and social realities make the majority of Indians poor. Balram, the protagonist of Adiga's The White Tiger is a victim of injustice, unfairness, and poverty. Despite his difficult condition, he worked hard and paves way to overcome adversity and becomes a successful businessman. It describes how poor people are indulged in difficult situations and experience harsh realities. Through the novel, Adiga paints a realistic and painful image of modern India and also depicts the life of destitute in a realistic manner. It also shows how the unheard voices of an individual sealing themselves inside the "Dark", in Indian society. The paper sheds light on how Adiga's The White Tiger reflects India's social structure and hierarchical practices which force many lower class people become helpless.</p> <p>Keywords: Identity, Class, Poverty, Oppression, Hierarchy, Socio economic realities of India</p>
62.	<p>DHARAMVIR BHARTI'S ANDHA YUG: RELOCATING THE MAHABHARATA MYTH</p> <p><i>Dr. Mausumi Sen Bhattacharjee, Associate Professor of English, The Sanskrit College and University</i></p> <p>Dharamvir Bharti's Andha Yug written in the post partition background in 1953 has been a major rebuff to the conventionality of viewing Krishna as the epicentre of the Mahabharata myth. While underscoring the politics of revenge, significance of grief and reassertion of the karuna rasa as well as portraying the failure of impeding acts of violation, Bharti was subverting the very myth of the Mahabharata. This paper contends to study how Gandhari in this dramatic retelling secures a paradoxical position of power and questions the parameters of the dharma yudhha in a unique way and also questioning his omnipotence and sense of supremacy from her otherwise marginalised position.</p> <p>Keywords: myth, politics of revenge, power, war</p>
63.	<p>A MULTILAYERED READING OF "THE BREAST" STORIES BY MAHASWETA DEVI</p> <p><i>Dr. Meenu Dudeja, Assistant Professor, Maharaja Agrasen Institute of Technology</i></p> <p>Mahasweta Devi captured the true essence of the Dalit experience. With a humane approach, she attempts to evaluate the modern society. In the first story, Devi tries to point out the exploitation of the social system, which is entirely discriminatory and oppressive toward the weak. The Breast becomes an object of torture, revenge, and exploitation of class, caste, and gender. Devi's short stories present a modern interpretation of a woman The themes of gender discrimination and identity are the main themes explored in this paper. She tried to</p>

	<p>become a voice for those who could not express their exploitation. She tried to bring attention to the lives of people who are not well-off and don't have the loudest voices. There are many writers who become the voice of such a group. She became the true representatives of the subaltern, particularly women's voices. She represents the vulnerable picture of the gendered subaltern.</p> <p>Keywords: Extreme Endurance and Extreme Resistance Multilayered, gender discrimination, subaltern, Resistance, Endurance</p>
64.	<p>EVOLUTION OF MODERN BENGALI POETRY AND THE ROLE OF KAZI NAZUL ISLAM</p> <p><i>Mr. Mohammad Rahmatullah, Research Scholar, Chandigarh University & Dr. Tanu Gupta, Professor & Head, Dept. of English, Chandigarh University</i></p> <p>Bengali poetry of the first two decades of the century, in the period before World War I, has been described as the reflection of Rabindranath Tagore (1861-1941). To separate poets like Karuna Nidhan Bandyopadhyay, Kumud Ranjan Mallik, Kalidas Ray and others like them from the pervasive Tagore traditions is difficult. Consciously or unconsciously in their poetry the imitation and emulation of Tagore is observed by the readers. Yet even at a time of Tagore's influence was at its height there were at least three poets whose individual distinction set them apart: Jatindrath Sengupta (1888-1954), Mohitlal Majumdar(1888-1952) and Kazi Nazrul Islam(1899-1976). In the work of Satyendranath Datta (1882-1922) the Tagore tradition is fused with the older pre-Tagore ways. He acted as a bridge between Tagore's emulators and those who wished to free themselves from his influence. In this paper, it will explore the way how modern Bengali poetry is emerged and discuss the reasons the why it called Kazi Nazrul Islam is called one of the pioneers of modern Bengali poetry.</p> <p>Keywords: modern bengali poetry, Kazi Nazi Islam, trends of Bengali poetry, evolution of Bengali poetry</p>
65.	<p>THE CONCEPT OF HALF-INDIAN IN KAMALA DAS' AN INTRODUCTION</p> <p><i>Mr. Mohammed Shafeer K P, Research Scholar, Thiruvalluvar University, Vellore & Dr. B. Kathiresan, Professor & Head. Dept. of English, Thiruvalluvar University, Vellore</i></p> <p>Kamala Das, one of the prominent figures in the genre of confessional poetry shows a sense of rebellion in her poem An Introduction. She questions the authority of the male dominated society and unveils the pathetic condition of the women folk in the hands of the male chauvinism. She reacts against the taboos and the traditional aspects of the family and challenges the norms and fundamentalist attitudes. The question is evident in the poem as she points to the paradox concerning the freedom of the men and women. The women are not free to behave and travel but the society had given men the freedom to behave in a manner as he likes. But the society has made many barriers before women and she is caged in the house hold. Kamala Das turns rebellious towards these attitudes of the society. She also portrays the unquenchable thirst for love neglecting the moral values and norms in the society. The religious fundamentalism which controls the women's freedom of expression is shattered through the confessions of Kamala Das. The poem An Introduction turns to be rebellious with the coinage of Kamala Das as she addresses herself as Half Indian. This paper tries to expand the concept of Half - Indian in Kamala Das' An Introduction.</p> <p>Keywords: Kamala Das, half indian, introduction, malabar, women</p>
66.	<p>EXPLORATION OF SELF AND IDENTITY: A STUDY OF BABY HALDER'S A LIFE LESS ORDINARY</p> <p><i>Ms. Monika Dhadwal, Research scholar, Central University of Himachal Pradesh</i></p>

	<p>The proposed paper tries to bring out the pain, sufferings and hardships of a struggling woman of present times. Although many initiatives have been taken by the government to improve the condition of women but still in many parts of the country the condition of women is unchanged. Every woman is struggling her own way and in this journey of self realization some of them give vent to their emotions through self narration in the form of writings. So, one of the great personalities is Baby Halder who has not only proven her worth in existing society but also made an important place in the literary world. She has to come across many weird situations such as oppression, ignorance, domestic violence and harassment. Due to poverty she worked as a house maid to take care of her children but she did not give up and ultimately, broke the chains of set socio- cultural practices. Through memoir she recollected all the experiences of her extraordinary journey from darkness towards the light of knowledge and finally became a beacon of hope for contemporary women. Thus, the paper explores the various perspectives of the identity of an Indian woman by analyzing the various aspects of the socio-cultural practices.</p> <p>Keywords: Self, Identity, self-realisation, socio-cultural, struggling.</p>
67.	<p>DISINTEGRATING MODISH FEMINAL PERSPECTIVE OF ROKEYA SAKHWAT HOSSAIN'S IN SULTANA'S DREAM</p> <p><i>Ms. Monika Sharma, Master Coach, SGT University, Gurugram</i></p> <p>Gender disparity is not a new topic for debate; nonetheless, numerous academics and intellectuals have brought it up repeatedly in a short period. The same may be found in Rokeya Sakhawat Hossain's "Sultana's Dream". She has depicted a woman's secret yearning to switch genders via the prism of a dream sequence that was well beyond an entertainment entity as an intellectual woman. She has remarked about the metamorphosis required in society to lead women out of the confines of their homes and to demonstrate their ability to operate in the public domain without the interference of men in her intellectual activity. Moreover, she has explicitly discussed the details of several virtues of Sultana's Utopian country in her dream sequence. Begum Rokeya's examples in the novel will assist us in identifying a potential alternative for the current Patriarchal Society. As a result, this study uses "Sultana's Dream" to create a link between the Individualism and Existentialism crises, as she had an internal urge to improve the current reality through this Utopian thought process.</p> <p>Keywords: Utopianism, Idealism, Feminism, Realism, Patriarchy, Existentialism</p>
68.	<p>THE HUNGRY ANTHROPOCENE: CLIMATE CHANGE AND MIGRATION IN AMITABH GHOSH'.</p> <p><i>Ms. Moumita Megh Roy, Research Scholar, Jamia Millia Islamia University</i></p> <p>This paper aims at foregrounding climate change as a factor of forced migration and refugeehood in select works of Amitabh Ghosh. Ghosh meticulously juxtaposes the personal with the historical, the mythical with the metaphorical, and the political with the ecological in a sequential plot. Climate crisis has been a rallying cry for decades now that the world faces increasing anthropogenic interference contributing to global warming, forest fires, rise in sea level, oil spills affecting marine biology, and unabated carbon footprints contributing to erratic weather behaviour. In Amitabh Ghosh's <i>The Hungry Tide</i> (2004), <i>The Gun Island</i> (2019) and <i>Nutmeg's Curse</i> (2021), modern anxiety over illegal immigration, refugeehood, human trafficking, conflict and violence, global trade and internal migration, economy and climate find expression in ancient folklore and modern history. It is through several events, dialogues and narrative interludes in the novel that Ghosh oscillates between the past and the present, bridging forced migration and inter-generational experience in marvelously knit plots. Amitabh Ghosh writes these novels with an increasing concern for the deltaic people of Bangladesh and West Bengal, marginalized by the inconsistent bureaucratic measures,</p>

	<p>unprecedented natural calamities, displacement of local habitat in a bitter apocalyptic disaster. This paper makes an effort to synchronise the fictional and non-fictional elements of the books through a dual lens of ecocriticism and diaspora elements. In such works literary imagination brings forth a necessary collective consciousness to battle an inevitable forceful migratory pattern born out of climate change.</p> <p>Keywords: migration, refugee, climate change, Anthropocene</p>
69.	<p>TRAUMA, SURVIVAL, AND RESILIENCE BEYOND KALA PANI: A LITERAL DISCOURSE INDIAN INDENTURED LABOR SHIP OF THE CARIBBEAN IN PEGGY MOHAN'S JAHAJIN</p> <p><i>Mr. Mridul C Mrinal, Assistant Professor, MES Keveeyam College, Valanchery</i></p> <p>Girmitya refers to the Indian Indentured labourers brought by the British into various colonies around the globe to replace the slaves after the abolition of slavery in the late 1800s. Girmitya is a corrupted word for Agreement referring to the contract between the indentured and the colonial authorities. Indentured labourers were mainly sent to colonies such as Mauritius, Fiji, Guyana, Trinidad and Tobago, Surinam, etc. where they later became an integral part of the local population after decolonization. The trauma and survival narratives of Girmitya can be found in literature from as early as the late 1800s like Lutchmee and Dillo (1877) by Edward Jorkins and Those that be in Bondage (1917) by ARF Webber. During the process of decolonization, many Caribbean authors started to write on the life and hardships of the Girmitya. This paper proposes to discuss the Trauma and resilience of the Girmitya community in Peggy Mohan 's Jahajin (2008). Jahajin depicts the troublesome voyage of the Girmitya to the Caribbean from home. The journey and survival of the Girmitya in the Caribbean are analysed from a sociocultural perspective. The paper observes that the cultural shock and survival instincts had prompted the Girmitya to integrate into the mainstream in the public while preserving their cultural values and tradition in private. The social and cultural circumstances serve as a catalyst, which persuades the Girmitya to choose for Indentureship. The paper draws a distinctive approach to the search and settlement of the Girmitya. A brief history of indenture narratives is discussed. The settlement of the Girmitya in the Caribbean is often turned out to be a second ordeal of survival in overseas. The paper concludes that Girmitya narratives presented in both texts have deep insights on the past of the Indentureship system and serve as a reminder of the trauma, survival and resilience of the Indenture labourers.</p> <p>Keywords: Girmitya Narratives, Caribbean authors, Indian Diasporic literature, Jahajin, Trauma and resilience, Literal discourse</p>
70.	<p>TRIBAL WORLDVIEW IN THE POEMS OF NIRMALA PUTUL</p> <p><i>Dr. Mridula Rashmi Kindo, Associate Professor, IGNOU</i></p> <p>Tribal literature was originally in oral form that included myths, folktale, legends, songs, poems, etc. The tribals have a rich resource of oral literature. There have been very few poems, songs stories etc. documented and are many still to be documented. One of the genres that has been handed from one generation to another orally are songs or poems. Even in the contemporary times we come across different genres written by tribals such as short stories, poetry, novels, autobiography and drama that depict the contemporary issues. The Santhals are one of the major tribes of India that are spread across Assam, Orissa, West Bengal, Jharkhand, Tripura and Arunachal Pradesh. Many Santhali writers have been writing in the contemporary times adding to the rich literature. One of the Santhali poets Nirmala Putul includes many aspects of primitive and contemporary tribal life in her poems. Her work reflects the tribal worldview and the relationship of tribals with nature around them. My paper will study Nirmala Putul as a poet projecting tribal way of life and will also focus on the problems faced by the tribals especially tribal women. The paper will also study whether</p>

	<p>Nirmala Putul is a feminist writer and how her contemporary issues also reflect the tribal culture and worldview.</p> <p>Keywords: Tribal Literature, oral literature, Tribal worldview, tribal life</p>
71.	<p>INDIAN AESTHETIC TRADITION: CAN RASA BE APPLIED TO NATAKAS AND PRAKARNAS?</p> <p><i>Dr. MS Pema Eden Samdup, Associate Professor of English, Indira Gandhi National Open University, New Delhi</i></p> <p>The Natyashastra by Bharata Muni is a classical text on dramaturgy. The Natyashastra has been used for dance, to an extent music, as well as performing arts/ theatrical performances and even medical sciences. But what actually is rasa? What does rasa do? How does rasa help the spectator? Can the rasa theory be applied to all plays or is it applicable to only Sanskrit classical plays? Is rasa applicable to only natakas or also to prakarnas, anka/(utsrstikanka), vyayega, bhana, smavakara, vithi, prahasana, dima, and lhamrga? This paper seeks to examine the rasa theory from the Natyashastra and analyse the use of rasa in Kalidasa's Abhijnana Shakuntalam and Vyas' Mahabharata and Sudraka's Mrichchhikatika. It will also try and see if rasa can applied to plays across literary traditions. Many a times, we try and study myths or folktales and the theoretical framework we use is usually of the western literary canon. Very often we find that Propp's Morphology does not work as effectively when we analyse folktales from various parts of our country. Dealing with myths in the Mahabharata or the myths of Shiva, we realise that western criticism does not always lend very well as most myths though within an archetype are also culture specific.</p> <p>Keywords: Indian Aesthetics, Natyashastra, Rasa, Natakas, Prakarnas,</p>
72.	<p>INDIA AS THE BACKDROP IN VIKAS SWARUP'S SLUMDOG MILLIONAIRE</p> <p><i>Dr. Nakul Kundra, Associate Professor, University of Allahabad</i></p> <p>Originally published as Q & A in 2005, Slumdog Millionaire is an extraordinary story of an ordinary slum dweller named Ram Mohammad Thomas. Ram, an orphaned, uneducated young waiter, has won a billion rupees after successfully answering twelve questions on the game show "Who Will Win a Billion?". He is accused of cheating, and he explains to his sympathetic lawyer, Smita Shah, how he was able to answer the random questions because they were linked to his real-life situations: "Well, wasn't I lucky they only asked those questions to which I knew the answers?" (Swarup, 29). The reader is taken on a journey through Ram's strange experiences and encounters in India. The novel is about his life, with all of its ups and downs. Throughout Ram's life story, there are references to pop culture, motherhood, faiths, identity crisis, love, casteism, child exploitation and corruption against the backdrop of India. The paper aims to explore the representation of India through the roller coaster ride of Ram Mohammad Thomas' life in the novel under study. India, Who Will Win a Billion?</p> <p>Keywords: Ram Mohammad Thomas, Flashback</p>
73.	<p>READING AHALYA AND SITA FROM THE CRYSTAL LENS OF MYTHOPOEIA</p> <p><i>Prof. Nandini Sahu, Professor of English, IGNOU & Dr. Anamika Shukla, Associate Professor, IGNOU</i></p> <p>Mythopoeic is a much-debated genre, its home being rudimentary myth-making. It's a movement, a school of thought, that uses events such as storytelling and poetry as a means of creation and introspection of myth. Mythopoeia or mythopoesis is a narrative genre in contemporary literature and film studies, even science fiction, where a fictional or reproductional mythology is shaped by the writer. Works of mythopoeia are regularly</p>

categorized as fantasy or science fiction but fill a niche for mythology in the contemporary world, according to Joseph Campbell, a renowned scholar of world mythology.

Literary works dealing with mythopoeia provide relief from the existential anxiety that comes with a rational world. Mythopoeia can serve as a way to link different cultures and societies in any given society. Mythopoeia is sometimes termed as artificial mythology, which emphasizes that it did not evolve logically and is a ploy analogous with artificial language, and therefore should not be taken totally as mythology. The distinguished folklorist Alan Dundes argued that "any novel cannot meet the cultural criteria of myth. A work of art, or artifice, cannot be said to be the narrative of a culture's sacred tradition...[it is] at most, artificial myth." Erstwhile, scholars and pseudo-scholars of Culture Studies have been using the terms myth, folklore, classical literature loosely, almost interchangeably, which is my basic 'tension' in this study. The research question—where does myth commence and whence and how—will be my point of contention here. No other study is more misunderstood than myth, and this paper makes a humble attempt to fill the fissure out.

74. **THE CHANGING STREAM OF PSYCHOLOGICAL PERCEPTION, PROJECTED BY THE INDIAN WRITERS UPON CLOSE RELATIONSHIPS OF TRANSGENDER AND NON CONFORMING (TGNC) INDIVIDUAL**

Ms. Navleen Kour, Assistant Professor, Chandigarh University

The paper is an attempt in the direction of contemplating the emotional, mental, romantic, and sexual orientation of the one and its psychological influence on others considering from writers' perspective to capture the flow of character's consciousness. When we talk about sexual orientation, preferences for the minority individuals are somewhat or uniquely focused on the same sex. Writers like A. Revathi (A Life in Trans Activism), Manju Kaput (A Married Woman), Amruta Patil (Kari), Hansda Sowvendra Shekhar (My Father's Garden), Arundhati Roy (The Ministry of Utmost Happiness) have given us illuminating experience in their style empathize with 'queer' life in India. William James elucidates the theory, "stream of consciousness" to illustrate the flow of thoughts through conscious mind. I have accentuated repertoire of qualitative literary review analysis including qualitative data regarding the experiences and observation of the writer's writing style and illustrations. The paper delves with the dilemma of identification of one's own sex and sense of self-worth. The paper has focused on the implications for transgender, gay, bisexual and lesbian youth and their family members' psychological health and wellbeing. Parental rejection and acceptance is our main focus to deal with. Family Communication is an indispensable component when we discuss about accepting and disclosing our hidden existence and feelings in front of our family member, whether parents, siblings or partners. The main objective of the paper is to conceptualize character's overall mental state before it is condensed, arranged, or trimmed down into narrative coherence or meaning. While stream of consciousness is sometimes seen as an avant-garde method, its goals were to come closer to the 'reality' of human mental processes. After the disclosure of one's identity, when one has been in disguise ranging from accepting to rejecting: What will be the repercussions? How will they react? How will they manage the level of stress? How will they respond back to their child? How will they balance and keep equality between the child and other kids? Will they be able to appreciate the heroism and endurance of their child for revealing his/her true identity?

Keywords: Sexual orientation, Acceptance, Self-worth, stream of consciousness, avant-garde

75. **HAS THE SUBALTERN SPOKEN? MANNU BHANDARI'S THE GREAT FEAST**

Dr. Neelam Yadav, Assistant Professor, Delhi College of Arts & Commerce, University of Delhi & Dr. Neelam Bharadwaj, Associate Professor, SCD Government College, Ludhiana Punjab University Chandigarh

Mannu Bhandari, the only woman writer among the pioneers of the 'Navi Kahani' movement, has been a prominent figure in Hindi literature. Often considered as a spokesperson of the feminist issues, it was her novel, Mahabhoj, published in 1979 and translated as The Great Feast by Ruth Vinita, which presented Bhandari as a revolutionary writer and a spokesperson of subalterns. Mahabhoj is a political satire on caste and class politics in the unnamed rural village, about 20 km from Saroha city, in the backdrop of phenomenon of urban politics and dying media ethics. It is in this context of caste and class politics, politics of vote-banks and opportunism, I will study Mannu Bhandari's play The Great Feast as a subaltern text as well. This paper while attempting to critique The Great Feast as a satire on contemporary politics, will also strive to raise a pertinent question as why the vivid and realistic picture of Dalit exploitation and the suppression of Dalit consciousness by the power system as given by Mahabhoj at that period of time, when Dalit Discourse or Dalit writing was in making, is still neglected in the contemporary mainstream Hindi and Indian English Literature?

Keywords: Dalit consciousness, subaltern, political satire, caste politics, class politics, media ethics

76. **EXPLORING THE INDIAN CULTURAL MYTHS: A CRITICAL READING OF CHITRA BANERJEE DIVAKARUNI'S THE MISTRESS OF SPICES**

Dr. Neelu Jain, Assistant Professor, Manipal University, Jaipur

Chitra Banerjee Divakaruni is one of the great story teller who through her writings blends the narrative and myth of Indian culture portrayed through her female characters. In her novel The Mistress of Spices with the help of magical realism she brings in the myth which is reflected in the protagonist Tilotama and other minor characters of the novel. The present paper explores some of these mysterious levels and discover the elements of the ancient Indian medicinal science, as well as analyzes the novel from a postcolonial diasporic point of view. Chitra Banerjee Divakaruni uses the myth to show the world the importance of Indian culture, tradition and ecology in diaspora. She has successfully used magic realism in her first novel, The Mistress of Spices (1997) in which she uses the long forgotten Indian myths, beliefs, traditions, culture and Bengali folk tales to cure the migrants in an alien land by reviving the Indian culture. Hence, the novel is a discourse of identity and independence as strived and achieved by all the characters.

Keywords: Myth, Magic Realism, Diaspora, Self, Identity, Narrative

77. **RE-IMAGINING INDIA: SALMAN RUSHDIE'S THE MOOR'S LAST SIGH**

Ms. Neeta Singh, Assistant Professor, University of Delhi

This paper will seek to explore the presence of minority communities in post-colonial India focusing primarily on the Portuguese who found their way to Cochin shores. Rushdie highlights the social presence of this minority community in the country's most charismatic city, Mumbai, in which humanity persists despite crime and sexual indulgences. Rushdie employs a dual narrative to convey his protagonist's hybrid life as well as that of a third person narrator, with the result the elements of race, gender and culture are delightfully combined to create the portrait of the artist as well as the nation. The paper will thus highlight Rushdie's creative enterprise in Reimagining India in this very provocative novel. This paper will seek to explore the presence of minority communities in post-colonial India focusing primarily on the Portuguese who found their way to Cochin shores. Rushdie highlights the social presence of this minority community in the country's most charismatic city, Mumbai, in which humanity persists despite crime and sexual indulgences. Rushdie employs a dual narrative to convey his protagonist's hybrid life as well as that of a third person narrator, with the result the elements of race, gender and culture are delightfully combined to create the portrait of the artist as

	well as the nation. The paper will thus highlight Rushdie's creative enterprise in Reimagining India in this very provocative novel.
78.	<p>LIFE IN THE SLUMS: UNDERSTANDING THE REAL PICTURE THROUGH BEHIND THE BEAUTIFUL FOREVERS: LIFE, DEATH, AND HOPE IN A MUMBAI UNDERCITY BY KATHERINE BOO AND THE CITY OF JOY BY DOMINIQUE LAPIERRE</p> <p><i>Ms. Nimisha Yadav, Research Scholar, The NorthCap University, Gurugram & Dr. Shrutimita Mehta, Assistant Professor, The NorthCap University</i></p> <p>Urban cities have turned to become attractive places for people from different cultures, religions, races in recent decades. Most individuals dream of living a life in the luxury of modern infrastructure and guaranteed job opportunities. However, living in a modern metropolis isn't smooth sailing, as it constitutes a constant onslaught of various socio-cultural problems such as lack of community living, poverty, pollution, theft, and degeneration. People living in the metropolis, especially in slums, live under the most deplorable conditions, with little access to water, food, and sanitation facilities. Several notable authors have depicted the life of the slum dwellers and their struggle in the modern metropolis. In her novel, Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity, Katherine Boo, a postmodern writer known for writing in both fiction and non-fiction, expounds on the harsh slum dynamics of the city. Through the character of Abdul, his family, and the other residents, the author delves into Annawadi, a slum area in Mumbai, and depicts the poverty-ridden life of these rag pickers who lived a life of neglect. Another well-known author, Dominique Lapierre, in The City of Joy portrays the slum of Calcutta-Anand Nagar, and elaborates on the immoral exploitation of the poor by showcasing the lives of the protagonist Hasari Pal, his family, and other inhabitants living in Anand Nagar. The present paper examines how the slum dwellers struggle and toss in the urban city i.e. Mumbai and Calcutta. It also focuses on the struggle of these inhabitants by comparing and analyzing the selected novels.</p> <p>Keywords: Slum dwellers, Struggle, Exploitation, Urban living, City life</p>
79.	<p>TORMENTED CHILDHOOD: AN ANALYSIS OF ARUNDHATI ROY'S THE GOD OF SMALL THINGS AND MANJU KAPUR'S CUSTODY</p> <p><i>Dr. Nitasha M. Bajaj, Assistant Professor, DAV College for Girls, Yamunanagar</i></p> <p>The present paper reveals the dubious uncertainties related to the adolescent years and I have chosen to discuss this sensitive topic through the novels The God of Small Things by Arundhati Roy and Custody by Manju Kapur. Both are the Indian women novelists who epitomize the pain and trauma through which the children of broken marriage go through. A study of both the novelists reveals some thought-provoking similarities of the inner world of the younger generation. Arundhati Roy, a renowned novelist and an activist who speaks very strongly about human rights and environmental issues won the Booker Prize in 1997 for this semi-autobiographical novel. Daughter of a Bengali father and a Christian mother was a trained architect but chose writing as her career. The author Manju Kapur was born in 1948 in Amritsar, India. She currently lives in Delhi and has retired as a professor of English from her alma mater Miranda House College, Delhi. She was part of the migrant process when she studied at Dalhousie University in Halifax, Nova Scotia, Canada, where she obtained her Master of Arts in English. These novelists portray an extensive study of the pressure faced by children in their novels.</p> <p>Keywords: Adolescence, Tormented, Physical, Mental, Pain, Trauma</p>
80.	THE REPRESENTATION OF THE INDIAN OCEAN IN AMITAV GHOSH'S IN AN ANTIQUE LAND

	<p><i>Ms. Pallavi, Assistant Professor, Chaudhary Ranbir Singh University, Jind, Haryana & Dr. Jyoti Sheoran, Associate Professor, Dept of English, Chaudhary Ranbir Singh University, Jind, Haryana</i></p> <p>Amitav Ghosh’s debut novel, <i>The Circle of Reason</i> (1986), establishes his interest in the Indian Ocean. Much of the text’s action takes place on the <i>Mariamamma</i>, a boat transporting economic migrants from India to the fictional Arab island of <i>al-Ghazira</i>. One of the most consistent themes across his work—both fictional and non-fictional is the material geography of the Indian Ocean. Like historian forebears Fernand Braudel and K.N. Chaudhuri, and in consonance with a number of more recent historians, anthropologists, linguists and geographers Ghosh’s novels shift attention away from the nation state to examine the interaction between differently-structured communities fringing the Mediterranean and Indian Ocean. This paper contends that Ghosh’s <i>In an Antique Land</i> constructs a history that transcends national borders and focuses attention on groupings other than the nation-state. The paper seeks to highlight how Ghosh asserts overspilling of Indian national borders, in large part because of the indentured labour system across oceans, and that connections between the nation and its diaspora persist in the imagination.</p> <p>Keywords: Indian Ocean, diaspora, economic migrants, nation-state.</p>
81.	<p>INDIAN OTT PLATFORMS IN POST PANDEMIC WORLD: AN INVESTIGATION</p> <p><i>Ms. Pallavi Singh Gautam, Research Scholar, Delhi Technological University & Dr. Rajiv Ranjan Dwivedi, Associate Professor, Department of Humanities, Delhi Technological University</i></p> <p>The Covid 19 pandemic caused a massive disruption worldwide that shook the media and entertainment ecosystem. With all the public venues, theatres, and sporting events shut; people consumed media on digital platforms through Over the Top (OTT) services. The adversities of the pandemic gave impetus to this alternate and more convenient mode of entertainment in which people could watch anything and at any time at the luxury of sitting cozily in their homes. This has led to a gigantic shift from traditional platforms to digital platforms. Service providers have seen significant growth during the lockdown and it shall continue for years to come. Despite the slow return to normal, the audience has proved to be platform agnostic. India remains to be an “and” market, where numerous traditional and digital platforms co-exist. This has empowered the audience tremendously as they can choose what they want to view and where they want to view. This paper shall attempt to discuss the post pandemic opportunities and challenges posed by the OTT platforms in India and how it gained momentum to grow from a mere nonlinear television to curated content. It shall also discuss the ways in which the pandemic and the lockdown gave rise to a new breed of content creators/curators.</p> <p>Keywords: OTT Platforms, Over the top (OTT) Services, Content Creator, Digital Platforms, Traditional Platforms, Non-linear television, Post Pandemic</p>
82.	<p>DALIT OPPRESSION IN RURAL PUNJAB: READING BALBIR MADHOPURI'S AGAINST THE NIGHT</p> <p><i>Ms. Parmjeet Kaur, Assistant Professor, GSSDGS Khalsa College, Patiala</i></p> <p>The present paper studies Balbir Madhopuri’s autobiography, <i>Against the Night</i> (Originally written in Punjabi) which is the story of a dalit’s angst of deprivation, social exclusion, and humiliation, as well as of resistance, achievement and hope. The paper will explore how the subjective narrative of a dalit writer tends to universalize the caste-based experience of his community. It will shed light on the plight of dalits in Punjab. Nearly 90 per cent of dalits have moved out of their hereditary occupations, no more than 15 per cent work as agricultural labourers any longer. Education, urbanization, modernization,</p>

and jobs in higher civil services have given them a consciousness of self - respect and hope. Yet, a dalit, even after a high level of achievement in secular and material terms, apprehends a subtle form of caste prejudice. The emotional experience of insults in public spaces - the village, the school, the rented house - or in the company of colleagues in the higher civil service, represents a kind of apprehension that non - dalits are generally unable to understand. The school is, in fact, often the first major site of assault on a dalit child's psyche where, like Madhopuri, he is reminded of his vulnerability. The only thing they were taught was about their low origin. Madhopuri poignantly describes this sorrow. Ram, the founder of the Bahujan Samaj, emphasized that, ' Our problem is humiliation, not deprivation. What could dalits, individually or collectively, do to deal with such insular ' caste mindedness ' which robs a person of his dignity? This is an issue Madhopuri takes up in his book. Madhopuri wants dalits to raise their status by their individual effort but at the same time suspects that an individualistic mobility syndrome negatively impacts their desired collective struggle for justice and dignity. The mounting salience of an insular kind of jati (caste or sub caste) identity and the politics of feuding political groups have come to hound the protagonists of dalit solidarity. Given the persistence of caste prejudice in the non - Hindu religious communities, it is difficult to sustain the ' myth that the root cause lies only in the Hindu ' religious sanctions. Madhopuri's dilemma is that while he seeks his identity in his dalithood, his Ad Dharm caste, he yet looks forward to a kind of social change whereby an individual would not be identified by his caste. He believes that howsoever slow and difficult it may be, the only rational course of struggle for dalits is both modernization and their solidarity with the non - dalit poor and oppressed, in order to create a new social order to match Ambedkar's dream.

Keywords: Dalit, Oppression, identity, humiliation, resistance and hope

83.

L. H. MYER'S THE NEAR AND THE FAR: A TETRALOGY SET IN SIXTEENTH-CENTURY INDIA

Dr. Parul Mishra, Professor & Mr. Mayank Kumar, Research Scholar, Amity University Rajasthan

Leopold Hamilton Myers was a novelist concerned with both spiritual transcendence and social equality. He is best known for *The Near and the Far*, a tetralogy set in sixteenth-century India. L.H. Myers is another author, after EM Forster, whose works have had a profound effect on the ways in which India has figured in the British imagination, and the ways in which serious British novelists have since approached India. His novels, including his great trilogy *The Root and the Flower* (1935), are set in a sixteenth-century India under the reign of Akbar. His first novel *The Orissers*, which took him ten years to complete was published to considerable acclaim in 1922. *The Orissers* was followed three years later by *The Clio*. In 1929 Myers published *The Near and the Far*, the first volume in a series set in India during the Mughal era and focusing on a young man's spiritual quest.

Keywords: India, British, Mughal era, Spiritual quest

84.

RECONSTRUCTING THE EXPERIENCE OF MEMORY AND TRAUMA: A STUDY OF PARTITION NARRATIVES

Ms. Parul Soni, Senior Research Fellow, Department of English, Kurukshetra University

Major existentialist thinkers like Martin Heidegger, Jean Paul Sartre and Franz Kafka focused on the existence of human in the contemporary times and this idea became essential to the philosophical understanding of human condition. Humans were greatly influenced by the radical changes brought about by the historical effect of violent outbursts like world wars. The enormity of their crisis was clearly visible in the form of ethnic cleansing, displacement,

	<p>dispossession, and the worst scarred memory and tainted identity. Memory of these painful experiences heightened their crisis when the consequences of the traumatic events were relived after a lapse of time. Here the present paper will analyze the partition narratives that will draw its relevance in the said psychological context. Further, with reference to the “unhealed” aspects of trauma, this study will examine the question - whether it is possible on the part of the traumatized self to reconstruct and bring to life any semblance of recovery or normalcy.</p> <p>Keywords: memory, trauma, history, partition literature, identity crisis</p>
<p>85.</p>	<p>INDIFFERENCE OF SOCIETY TOWARDS RAPE CULTURE IN MANJULA PADMANABHAN’S LIGHTS OUT.</p> <p><i>Dr. Payal Khurana, Assistant Professor, The NorthCap University</i></p> <p>Literature has always played a pivotal role in shaping societies by exposing the fallacies and injustice in society. It is an emotional expression that connects individuals, groups, and societies. Manjula Padmanabhan is one such writer who has propounded the issues affecting our society in her plays. Rape is one of the most common heinous crimes committed against women in India. Lights Out (1984) is a powerful play highlighting this glaring under-reported crime in India. The trauma that the rape victim undergoes, and the indifferent attitude of the people towards the incident portrays a very gloomy picture of the society devoid of moral values. The issue highlighted in the play is that people don’t want to stand for others and give varied reasons for their indifferent attitude. It is this attitude of non-involvement by society that is highlighted in this paper, which further aggravates the trauma of the rape victim. Though written in the early 80s, this play is relevant even today if we look at the recent rape cases in India. The play shows the commitment of the writers to bring awareness and change in the society by bringing forth the ignored glaring issues.</p> <p>Keywords: rape, crime, trauma, moral values, heinous</p>
<p>86.</p>	<p>SUBALTERN REPRESENTATION OF INDIA THROUGH MAHABHARATA</p> <p><i>Ms. Poorva Gulati, Research Scholar, GGS Indraprastha University (Main Campus), Dwarka</i></p> <p>The Mahabharata as a text and as a living tradition has influenced literature, theatre, folk art, lok tradition and is celebrated as a narrative of plurality and diversity. The Mahabharata is the story of a nation. The joint rule of Yudhishtira as a king with four brothers and many allies including the prudential Krishna alludes to the nationalist leader governing within the framework of the collaborative group like the Indian National Congress. The story of Mahabharata is a national allegory as various relationships in epic occupy a certain kind of national space. A nation is a multiplicity of many voices and these voices are culturally embedded in the relational and interactional layerings in an epic. The epic can be read as a national account of colonization. The epic is reinterpreted as the primal text of Indian national history and repository of national culture. The battle between brothers about regaining lost land that has been unfairly lost is analogous to colonial India and the struggle of the nationalists fighting to retrieve their lost space. The paper intends to study Mahasweta Devi’s Chotti Munda and his arrow which is an allegorical work based on the metaphor of Ekalavya, the tribal representative of impoverished and oppressed groups. A tribal youth who devotes himself to the study of archery and internally accepts Drona as his guru by erecting a clay portrait of Dronacharya. Ekalavya is a metaphor of unflinching devotion to a guru and Mahasweta Devi alludes to this metaphor by bringing out the psychology of the tribal character, humanizing him and empathizing with him. The paper offers an insight into the subaltern struggle and resistance against the dominant culture that seeks to efface history. Mahasweta Devi deploys myth and golpokatha where Birsa Munda’s historical armed struggle corresponds to Chotti Munda’s contingent resistance. The main motive of the paper is to study</p>

	<p>the representation of the subaltern which is free from the limiting influence of stability, fixity and form. The conflict between tribals and mainstream is accentuated in the oppression and exploitation of tribals at the hands of the Dikus and the hostile government.</p> <p>Keywords: Resistance, Subaltern, Mainstream, Tribals, National Allegory, Deterritorialize, Continuity, Galpokatha.</p>
87.	<p>TREATMENT OF THE COLONIAL IN KIRAN DESAI'S INHERITANCE OF LOSS</p> <p><i>Mr. Prashant, Research Scholar, Gurukula Kangri (Deemed to be University), Haridwar</i></p> <p>The paper seeks to investigate the ambivalence in Desai's approach towards the question of colonialism. Does the award-winning novel offer a powerful critique of colonialism or does it adopt a softened approach? How are the questions of identity entangled in the debate of colonialism vs decolonization? How is individual situated in this scenario of colonial vs national in the booker awarded text?</p> <p>Keywords: Postcolonialism, decolonization, Kiran Desai, Nation, Identity, Diaspora</p>
88.	<p>REPRESENTATION OF WOMEN IN THE POSTTERRORIST NOVELS</p> <p><i>Ms. Priya, Research Scholar, Banaras Hindu University</i></p> <p>Terror has entrenched its dominance in society's psyche after the 9/11 assaults. Literature, as a significant cultural marker, has dealt creatively with this global issue, situating it within the contexts of race, religion, power, politics, and gender. Terrorism is frequently thought to be a male-dominated space, yet in recent decades, be it voluntarily or coercively, the number of female suicide bombers and recruiters has increased at an alarming rate. The stereotypes about women help to make them more effective manipulators, but it also problematizes the notion itself. The active participation of women in this arena confirms Walter Laquer's statement "...Terrorism has changed over time and so have the terrorists, their motives, and the causes of terrorism". The purpose of this study is to investigate the representation of women in the 'postterrorist novels', both as active agents and as traumatic victims.</p> <p>Keywords: Terrorism, Women, Recruiters, Trauma, Postterrorist novels</p>
89.	<p>INVESTIGATING THE NARRATIVE OF CHILD SEXUAL ABUSE IN INDIA THROUGH BHISHAM SAHNI'S 'BASANTI' AND PINKI VIRANI'S 'BITTER CHOCOLATE'</p> <p><i>Ms. Priyanshi Agrawal, Research Scholar, University of Lucknow</i></p> <p>While child sexual abuse as a subject is not something that is discouraged in the Indian society, there is still much taboo that surrounds the discussion of it. Not to mention a severe lack in its representation in literature and its studies. Hence, this paper aims to explore the narrative of child sexual abuse and its nuances in the Indian cultural context through 'Basanti' by Bhisham Sahni wherein, Sahni gives life to a character who is full of life and carries within herself the mettle to look every obstacle in the eye, Basanti plays hide-and-seek with her overbearing father, dodges the crippled old tailor to whom she's sold and elopes with a handsome young man. And Pinki Virani's 'Bitter Chocolate' which is a powerful book that provides damning disclosures about men, and some women, in middle- and upper-class families who sexually abuse their children, then silence them into submission, it records testimonies of the police, doctors, child psychologists, mental health professionals, social workers, lawyers and the traumatized victims themselves. Reach of literature is considered to be wide and impactful, it not only takes its subject context from the society but also adds value to the society; it inspires and spreads awareness among the people. Therefore, it is</p>

	<p>essential to discuss and establish the subject of child sexual abuse in the world of academia as an important topic of discussion.</p> <p>Keywords: Child sexual abuse, Indian Literature, Social Awareness, Psychological study</p>
90.	<p>A POSTCOLONIAL PERSPECTIVE OF SOCIO- POLITICAL IMPACT IN KHUSHWANT SINGH'S TRAIN TO PAKISTAN</p> <p><i>Ms. Punitha Jothi ED, Research Scholar Dr. N.G.P. Arts and Science College, Coimbatore & Dr. G. Aruna, Assistant Professor, Dr. N.G.P. Arts and Science College, Coimbatore</i></p> <p>The major goal of the paper "A Postcolonial Perspective of Socio-Political Impacts in Khuswant Singh's Train to Pakistan" is to emphasise the after-independence effects of partition in India. After independence and partition, India enters the postcolonial period. These two are part of India's 'Watershed Movement,' which has altered the country's political and social ethos. It attaches unfair and unbalanced forms of politics, as well as cultural authority, to political revolution. Post colonialism is synonymous with political practises, including their goals and modes of expression. Nationalist, internationalist, and anti-colonial politics are also included. The novel Train to Pakistan is set in the Punjab, where people are befuddled by a rogue communal agitation that has resulted in massive destruction and misery. During the Partition, Khushwant Singh describes life in the Mano-Majra village. He transforms this town into a microcosm of India. He is not concerned with the effects of the Partition on the entire country, but rather with how the Partition has damaged one village. Khuswanth utilises the train as a symbol for the horrors of Partition and mass displacement. He characterises the impact of Partition in India using this novel as the symbolic meaning of literary work, mood, tone, and technical method.</p> <p>Keywords: Postcolonial, Catastrophe, Nationalist, Anti-colonial, Displacement and horror</p>
91.	<p>THE STORY OF STRUGGLE, SUFFERING AND SUBJUGATION OF INDIAN IMMIGRANTS IN THE U.K.: A STUDY OF HANIF KUREISHI'S BUDDHA OF SUBURBIA AND SUNJEEV SAHOTA'S THE YEAR OF THE RUNAWAYS</p> <p><i>Mr. Rahul Kumar, Research Scholar, Mahatma Gandhi Central University, Motihari, Bihar</i></p> <p>We, Humans come to this world by the will and consent of our producers. In our life we try to live independently but the circumstances stop it. Humans in search of better life conditions do any hardship and sometimes are forced to migrate to unknown alien lands. The migrants become settlers after passage of time but their struggle, suffering and subjugation continues. The immigrant faces different problems due to their language, culture, race, religion et-cetera. The Indian immigrant faces such turmoil in the U.K. The Indian immigrants are in the U.K. since the beginning of twentieth century, working for British people. But till now they have not got equal rights in employment, education, residence, et-cetera. The sufferings of immigrants are endless as they easy subjects to racial attacks and Police oppression. These issues of Indian immigrants will be explored, discussed, analysed keeping in focus the novel of Hanif Kureishi's Buddha of Suburbia and Sunjeev Sahotas's The Year of The Runaway. This paper will explore the issue of multiculturalism, postcolonialism, racism, feminism through textual analysis of select texts. The crisis in the lives of immigrants and their reverting back to these oppressions by the British natives will be observed.</p> <p>Keywords: Identity, Immigrants, Oppression, Racism, Rights, Suffering</p>
92.	<p>INDIA IN LITERARY IMAGINARY: A STUDY OF SELECTED NOVELS OF ANITA DESAI</p> <p>Dr. Rajni Devi, English Lecturer, GMSSSS Madlauda</p>

	<p>The research paper deals with the issue of conflict that arises due to imaginary or social imaginary as depicted by Anita Desai, "one of the greatest Indian women novelist" in her famous novels like: Cry, The Peacock (1963), Voices in the city (1965). Here Imaginary (or social imaginary) means set of values, institutions, laws, symbols through which people imagine their social whole. The roots of the modern concept of imaginary may be traced back to Jean Paul Sartre's 1940 book The imaginary: A phenomenological sociology of the imagination. In this book, Sartre discusses his concept of imagination, and the nature of human consciousness. "The imaginary" is presented by Lacan as "one of the three intersecting orders that structure all human existence, the other being the symbolic and the real". Desai's very first novel Cry the peacock(1963) deals with the psychological aspect of the female protagonist, Maya. It portrays the psychic trauma of a young but very sensitive girl, Maya who is haunted by a childhood prophecy of a fatal disaster. In her second novel, Voices in the city (1965) the female protagonist lives in a traditional joint family system in the soulless city of Calcutta. Here Desai analysis the confrontation between Monisha and the society around her.</p> <p>Keywords: Imaginary, conflict, traditional, sociology, consciousness, symbolic, existence.</p>
93.	<p>BABU LANGUAGE SYNDROME: THE REPRESENTATION OF INDIAN SOCIETY IN TABISH KHAIR'S NOVEL THE BUS STOPPED“</p> <p><i>Mr. Ramesh Kumar Mahtha, Research Scholar, IIT Indore</i></p> <p>English literature not only constitutes Indian English literature but also Indian realities and narratives” (Khair). There is alienation in contemporary Indian English fiction that takes us to a dire need to investigate whether it is possible to write in English about people who cannot speak or who have to struggle even for a bit of talk. In Indian English literature, the division between Babu and Coolie (subaltern) classes is based on alienation but not in Marxian terms; according to Khair, it is based on socio-economic and discursive aspects that are dialectically related and mutually constitutive. The English language has been a Babu language in India because the most privileged section or Babus writes it. But India itself represents a vast and heterogenous Coolie and non-Babu population, creating a visible chasm regarding their realities and discourses. This paper focuses on how this division of Babu and Coolie works and how there are realistic and discursive lacks in such societies by analysing Khair's novel, The Bus Stopped. In a multilingual society like India, if English becomes the widely spoken language across classes, such hegemonic narration denies agency and voice to the subaltern classes.</p> <p>Keywords: Babu language (English), alienation, Discourses, multilingual societies, hegemonic narration</p>
94.	<p>JALAWATANI' KASHMIRI HINDU POETRY: CHALLENGE TO STEREOTYPE INDIAN LITERARY IMAGINARY</p> <p><i>Dr. Rashmi Bajaj, Ex-Head and Associate Professor, Dept. of English, Vaish College, Bhiwani, Chaudhary Bansilal University, Bhiwani</i></p> <p>The Subaltern- Studies Project and the Postmodernist Movement intensified in post-1980 India with many 'voiceless' sections given 'voice', many suppressed voices heard and made to resound across the nation and the globe. The subsequent few decades witnessed Dalit, Women, Tribal, Minority discourses coming centre - stage in public life and in literary narratives. These discourses became effectively instrumental in the struggle to bring about a socio-cultural change by democratizing the hegemonical and hierarchical Indian ecosystem. Strangely, the Migrant and Exile issues in post- independence time-period did not receive the much-required attention creating a big lacuna and void in the Indian Narrative and Discourse. The pain and sufferings of Kashmiri Hindus-their genocide, mass -exodus and ethnic -cleansing</p>

in 1980-1990 and onwards failed to become an integral part of mainstream Indian narrative either in public life or in creative- writing and criticism. The imported stereotype narratives and theories of Majoritarianism which ignored Kashmiri Hindus' minority status in the state along with the skewed Nation- state oppression theories with the prefixed notion of 'victimhood' further complicated the issue. However, all through this time-period the Kashmiri Hindu writers have continued to vent out their feelings in their poignant fiction and poetry. The intense Kashmiri Hindu poetry in English, Kashmiri and Hindi languages, with its substantial personal, cultural and political significance, has unfortunately not received its due attention from Narrative- masters and Discourse-propounders. This paper takes up study of the 'jalawatni' poetry_ works of exiled Kashmiri Hindu poets prominent among them being Chandrakanta, Agnishekhar, Subhash Kak, K.L. Chaudhary, Sunita Raina pandit, Upendra Nath Raina, Maharaj Santoshi, Maharaj Krishna Bharat, Shashi Shekhar Toshkhani, 'Saki' , Brijnath Betab, Prem Nath Shad et al. and explores these poets' mental -emotional landscape, their strategies of survival and their philosophy and vision of Life as they try to find meaning in existence dwelling in and outside the 'lost paradise'.

Keywords: Kashmiri Hindu, exile, Jalawatani poetry, stereotype, Indian narrative, 'lost paradise

95. **GENERATIONAL DIFFERENCE IN IMMIGRANT CULTURE WITH REFERENCE TO JHUMPA LAHIRI'S THE NAMESAKE**

Ms. Ravita, Research Scholar, SRM University, Delhi-NCR, Sonapat

Jhumpa Lahiri's Pulitzer Prize-winning novel, *The Namesake* (2003) explores the journey of a Bengali couple, Ashoke and Ashima Ganguli, who migrate to the US so that Ashoke can pursue his PhD in engineering. Moving between events in Calcutta, Boston, and New York City, the novel presents the themes of cultural conflict, identity crisis, rootlessness, alienation, nostalgia, etc. In this novel, Lahiri explores the psychological condition of the first generation immigrants-Ashima and Ashoke, and the second generation immigrants-Gogol, Sonia and Moushumi. It shows the imperfect assimilation of first-generation immigrants as they travel with their heritage to a new culture, and want to preserve it in their home, but how the varying experiences and expectations of the immigrants and their children alienate them from one another. My paper aims to analyse the conflicting attractions of the American way of life, the trail of traditions, different ideologies, cultural variance and assimilation of two generation immigrants.

Keywords: cultural conflict, alienation, assimilation, immigration.

96. **UPROOTING AND ENROOTING IN PARTITION NARRATIVES: A TALE OF TULSI PLANT BY SAYED WALIULLAH**

Ms. Renu Singh, Associate Professor, Delhi College of Arts and Commerce, University of Delhi

The partition of India in 1947 is considered to be the darkest period of Indian history. Millions of people got displaced and left their homes, property, and neighborhood behind, suffered great trauma and chaos. People were killed and women were tortured, sexually violated, humiliated, and their bodies were treated as an object. Partition Literature presents the realistic representation of the events in an objective form; it explores the feelings and emotions of the people who suffered during the process. Many writers have attempted to represent the trauma of partition skillfully through their writings. The story, *A Tale of Tulsi Plant* by Sayed Waliullah, does not directly engage with the discourses of the 1947 riots, the blood-shed, the rape, and the massacre, it represents a world-in-transition. Muslims were trying to cross into East/West Pakistan and Hindus were trying to reach Hindustan to start a new life. The story demonstrates how these uprooted people try to find and build new homes

	<p>on the other side of the border. This paper explores the volatile world of insecurity, loss, fear, and the plight of people who badly suffered during the partition.</p> <p>Keywords: Partition, Displacement, Uprooting, Enrooting, Homeless, Trauma, Suffering</p>
97.	<p>CALLINGS FROM THE HOMELAND: SCRUTINISING “THE ASSASSIN’S SONG” UNDER THE SPECTRA OF MEMORIES AND VERNACULAR</p> <p><i>Ms. Richa Sharma, University Fellow, The NorthCap University & Dr. Shrutimita Mehta, Assistant Professor, The NorthCap University</i></p> <p>Memory, in its multiple forms, physical, emotional, social, and familial, performs a critical role in the lives of immigrants as they relocate and resettle in the new environment. It offers continuity to the migrants who find themselves fragmented in the alien land. Remembering the past often provides a platform for the diaspora to rebuild the present. An émigrés present experiences and his recollections of the past interact in a psychological space governed primarily by the nature of his memories. Memory is instrumental to most diasporic authors, including M.G. Vassanji, who investigates the ethnic history and delves deep into the bag of the past. Vassanji’s writing is primarily the result of his linguistic and socio-cultural exposure to various languages and cultures. The memories become an active agent in guiding the characters’ actions as recollections come to the surface through ‘letters’ and ‘callings’ from the homeland. The impact of the words in the letters gets intensified when the author uses them in the native language. Language has a unique and irreversible emotional conditioning, a strong connection, and an imprinting bond. This bond is vividly observed between the protagonist of the novel “The Assassin’s Song” and the ginans/bols (spiritual songs), which he had been listening to since his childhood. In the novel, Vassanji takes the opportunity to share his love and respect for the Gujarati, Hindi and Sanskrit poems and verses. Through these verses and the knowledge of the philosophical Sufi songs, the lead Karsan finds his traces back to the ancestral land. The present paper attempts to establish how memories provide a space that is opportune for the past and present to interact. It focuses on how the usage of the native language in diasporic communities is an important vehicle to carry memories of the past, eventually leading to the transmission of ethnic culture beyond space and time.</p> <p>Keywords: Memories, Vernacular, Migration, Native Language, Past, Culture</p>
98.	<p>REDEFINING RAMAYANA: THROUGH THE LOOKING GLASS OF WOMEN</p> <p><i>Ms. Rishika Kaushik, Assistant Lecturer, O.P. Jindal Global University</i></p> <p>Ramayana is the oldest Indian epic poem written by Valmiki and a timeless piece of literature. It is an inexhaustible treasure which is linked to many different fields and genres like literature, history, religious studies, mythologies, and gender studies. It has been transformed into movies, serials, plays, ballads, songs and book and there are around 300 different versions and translations of it. As Ramesh Menon illustrates importance of the text ‘Since it was first composed, the Ramayana has remained an essential component of the arts’. This essay focuses on redefining Ramayana through the feminine perspective, focusing on female characters whose voice was often ignored and not given any credit based on their gender. It is an experiment and adventure which tries to retell the historical epic using the original text Valmiki’s Ramayana as well as the modern version Devdutt Patnaik’s Sita as a medium to focus on how patriarchy uses culture as a medium to suppress women and their freedom which was very common in all the epics written in the past, e.g., Iliad, Mahabharata. It also focuses on how the character of Sita is still used in the modern world to remind women about her traditional roots and question their freedom instead of remembering Sita as an autonomous female entity.</p>

	<p>Keywords: Feminism, Gender Studies, Ancient History, Mythology, Sita, Ramayana, Contemporary and Culture</p>
99.	<p>RE-DEFINING THE ENGLISH LITERATURE OF INDIA: A DISTINCTLY EVOLVED POST-MODERN LITERARY CRADLE</p> <p><i>Mr. Ritesh Kumar Singh, Research Scholar, MGCU, Motihari</i></p> <p>The diverse Indian ethos embraces the differences and cultivates a diverse yet unified structure that provides shelter to all, irrespective of any differences and biases. Indian soil has nurtured both the native and the foreign whether it has harmed or benefited, if something is worthy in any manner, then it will be given a chance to flourish the best can be seen in the case of the English Language and the literature. British left their version of English, both the language and literature more or less like a negative shadow of colonialism which tried its best to overpower the Indian ethos but the strong Indian roots didn't shake and utilized it for the best from the worst. Indian consciousness infused into the English language and created literature that ultimately finds its way of connecting to the India of diversity and the world. Indian writing in English is undoubtedly borne out of the Indian struggle for freedom; however, opinions may vary but as we are celebrating the 75 years of Indian Independence and the world is witnessing the new India; the Indian English literature is also re-defining itself. This very paper re-interprets and re-defines the post-modern Indian literature in general and Refugee literature in particular; which has become an institution in the post-modern era.</p> <p>Keywords: Indian literature, English language, post-modernism, refugee literature, re-defining</p>
100.	<p>ORDEAL FOR EXISTENCE IN ANITA DESAI'S VOICES IN THE CITY</p> <p><i>Dr. Roopa Gupta, Associate Professor of English Government PG College, Ambala Cantt / KUK</i></p> <p>Most of the times, most of the people struggle for their existence, in the society, for their say, in most of the matters, to reach to others, for their voice to be heard, at least, if not accepted; and this very struggle and strife is depicted through all the members of the Ray family by Anita Desai in <i>Voices in the City</i>. Nirod, Monisha, Amla, their mother— all go through various pains, atrocities, humiliations, embarrassments and agonies in their lives and there is an inner and outer conflict which they try to resolve in the entire story in their individual manner. The metropolitan city of Kolkata doesn't accept them, or their idiosyncrasies and they remain aloof or apart from the mainstream and even with their acquaintances. The present paper is an attempt to delve through all these matters and to bring to the fore the real reason behind this ordeal which has overpowered all and one, to probe into their lives, their mind sets and to come out to the solution of the mystery of survival.</p> <p>Keywords: Ordeal, existence, survival, agonies, mainstream, idiosyncrasies</p>
101.	<p>PESSIMISTIC ENCOUNTER OF 'INDIA' IN V. S. NAIPAUL'S "AN AREA OF DARKNESS".</p> <p><i>Dr. Ruchi Tomar, Academician</i></p> <p>Conflicting and perceptively pessimistic reading of V. S. Naipaul 'An Area of Darkness' conveys a sense of disillusionment and a tone of skepticism towards India. The present article therefore tries to explore the negative portrayal of India in his travelogue 'An Area of Darkness'. He provoked a distorted image of India and thus the book was banned. The book had diverse speculations and opinions. Some blamed him for his portrayal of India in an incomplete manner, few charged him of defining India with western kaleidoscope while others regard the book to be grumpy and filled with malice criticism.</p> <p>Keywords: Pessimistic, Distorted, Negative, Conflicting, Travelogue</p>

102.	<p>THE IMPACT OF INDIAN PHILOSOPHY ON EMERSON</p> <p><i>Dr. Ruchira Khullar, Associate professor, Pt. JLN. Govt college Faridabad/MDU Rohtak</i></p> <p>The paper aims at showcasing the impacts of Indian philosophy on Emerson, tge dean of American literature. He was a transcendentalist and his transcendental theory is oriental in nature.He has read the vedas, the Geeta, sufi and Mohammadan thought and found the truth of vedas.</p>
103.	<p>APPLICATION OF THE THEORY OF RASA AND DHVANI IN SHAKESPEARE’S PLAYS</p> <p><i>Dr. S. Ramaratnam, Vice Chancellor, Jagadguru Kripalu University, Odisha</i></p> <p>The theories of rasa and dhvani are the hallmarks of Sanskrit literature but they are not exclusive to any one language; they are universal in nature. An attempt is made here to apply them to the plays of Shakespeare. Dhvani means suggestive expressions. Dhvani comprises within itself ever so many varieties but we may discuss here a few of them drawing illustrations from Shakespeare. We have an example of ‘arthantare samkramita vacya dhvani’ or suggestion of partial transformation where King Duncan speaks warmly of the pleasure that it gives him in visiting Macbeth. But the audience knows that the ‘pleasant seat’ stands for his death at the hands of his host i.e. Macbeth. In another place, we have a line that says, ‘take my milk for gall.’ We know that ‘gall’ means poison. The milk can never turn into the poison of its own accord. So, we have to discord the original sense and go for the secondary sense, like wrath, treachery and the like. Hence, we have an example of ‘atyanta tiraskrta vacya dhvani’ in this case.In yet another place, we have the expression, ‘peep through blanket of the dark’ etc. It suggests Lady Macbeth’s guilty conscious otherwise night can’t come and wrap the darkest smoke of hell. But here the word ‘night’ stands for the climax of her crime and guilt taking her to hell where her own dagger is blind to penetrate its own wound. She is craving helplessly for God’s interference that He Himself peep through the blanket of darkness of her evil world and beware her of the ghastly deed of Duncan’s fatal murder. Now ‘dhvanyrtha’ is suggested by disregarding the original sense completely and thus it is ‘Atyanta tiraskrta vacya dhvani’ or the suggestion of complete transformation that infuses the expression with extraordinary meaning.</p>
104.	<p>NATURE AND CULTURE IN ARUNDHATI ROY’S "THE GOD OF SMALL THINGS"</p> <p><i>Ms. Sahana S, Research Scholar, Research Scholar, Dr.NGP College of Arts and Science & Dr. R. Vithya Prabha, Professor and Head, Dr. NGP college of Arts and Science</i></p> <p>India has a diverse landscape. Its little villages to its busy cities, this magnificent country has plenty to offer everyone. Kerala In particular blessed with a unique set of geographical feature. The novel The God of Small Things by Arundhati Roy speaks about the beautiful landscape of the state Kerala and the cultural difference that it has. In The God of the things the novelist adopts a variety of approaches to reflect diverse types of natural revolt. The novel provides a realistic depiction of Indian women's condition, their sorrow, worries, and fears, in a male-dominated culture. It depicts women's long quest for a sense of identity in a society that is completely opposed and envy. A normal Indian woman's social structure is full of ups and downs. Some of the female characters, such as Ammu, Mammachi, Baby Kochamma, Rahel, and Margaret Kochamma, illustrate this. The trauma that the little child is going through is depicted by the scenery of Kerala. This paper focuses on both landscapes of Kerala and the suffering of Indian women.</p>

	<p>Keywords: Environmental literature, Trauma, Ecology, Feminism, Patriarchy, Male domination.</p>
105.	<p>GENDERING CASTE: AN ANALYSIS OF P. SIVAKAMI'S NOVEL THE GRIP OF CHANGE (2006)</p> <p><i>Dr. Saloni Walia, Research Scholar, IIT Jammu</i></p> <p>The protagonist of Book I, Kathamuthu, is a charismatic Parayar leader. He intervenes on behalf of a Parayar woman, Thangam, beaten up by the relatives of her upper caste lover. Kathamuthu works the state machinery and the village caste hierarchy to achieve some sort of justice for Thangam. (Blurb, The Grip of Change). The lines cited above are taken from the blurb of the Tamil Dalit writer P. Sivakami's novel The Grip of Change (2006) which was originally published as Pazhaiyana Kazhthalam in 1989. It alludes towards two things. First, it appears to be a saga of the heroic protagonist Kathamuthu as he is the face of Dalit leadership. And second, it is a tale about a vulnerable untouchable woman, Thangam pleading justice for the atrocities committed upon her. But is this first impression too simplistic? The paper explores these characters at length in an effort to understand what is the real representation of India.</p> <p>Keywords: gender, caste, marginalized, Dalit</p>
106.	<p>PSYCHIC UPEHAVALS IN ANITA DESAI'S CRY THE PEACOCK.</p> <p><i>Dr. Sangeetha Noval, Associate Professor (English), Bhartiya Skill Development University & Dr. Prerna Srivastava, Asst. Prof. School of General Education BSDU, Jaipur</i></p> <p>The Indian English writings has passed through various stages over the years giving varied perspectives on life. Writings of Indian women writers have transitioned from patriarchal pressures to aggressive postures to explore and assert their individual identity. The narratives by the native writers reflect the psychic upheavals & emotional trauma of Indian woman who aspires to come into her own and that too on her own terms. This inevitably brings her into conflict with the prevalent societal norms and values. Anita Desai, a unique figure in the world of Indo- Anglican writings, with her profound understanding of cultural issues, in her first novel, Cry the Peacock (1963), explores the psychic tumult of a young and sensitive married girl Maya who is haunted by a childhood prophecy of an imminent disaster that gives rise to psychic upheavals leading to her psychic disintegration. This research paper shall be an exploration of the main currents and undercurrents of Maya's psyche vis a vis the hard realities of the modern life encountered at the personal, social and psychological level governed by a gloomy and terrifying prophecy of an albino astrologer during her childhood engulfing her sanity and morality.</p> <p>Keywords: Superstitions, Trauma, Sanity, Psychological, Tumult, Prophecy</p>
107.	<p>CASTE AND GENDER IN INDIRA GOSWAMI'S "THE OFFSPRING"</p> <p><i>Dr. Saroj Bala, Associate Professor, Swami Shraddhanand College, University of Delhi, Alipur, Delhi</i></p> <p>Indira Goswami's "The Offspring" is a powerful, multilayered commentary on female body as agency, cast dynamics in the society. The central woman character Damayanti makes herself available in the socially unacceptable status but refuses the holy alliance like marriage, child bearing on the basis of cast. She conforms to the social boundaries and cast hierarchical structure in refusing the proposal of Mahajan. Again, she doesn't mind having an alliance with him but refuses the use of her to give birth to a child of Mahajan. The duality of woman as body and mind is portrayed effectively through Damayanti.</p>

	Keywords: Cast, Gender, Female Body as Agency, Alliances, Economic Status
108.	<p>POWER POLITICS IN THE SHIVA TRILOGY BY AMISH TRIPATHI</p> <p><i>Ms. Saroj Bala, Research Scholar, Delhi Technological University & Dr. Rajiv Ranjan Dwivedi, Associate Professor, Delhi Technological University</i></p> <p>The power politics has always been a part of every society/nation throughout human history. From ancient time to contemporary era this trend has caught attention of the writers and critics who have mirrored the complexities involved in it. Recent fad of mythology-based fiction has also incorporated this phenomenon in varied situations. The Shiva Trilogy by Amish focuses on the power politics in Meluhan society which has an edge over the other regions of the Sapt Sindhu. King Daksha dumps his own Naga child and grandchild to remain in power. His ambition of becoming emperor of India leads him to get his own son in law killed at the hands of mercenaries. He misuses natural resources to get longevity and youth through the over-consumption of Somras which causes serious damages to the people and environment. In his greed for power, he manipulates Neelkanth, the prophesied saviour who actually wants to fight the evil but Daksh's cunning intentions bring the annihilation of his own kingdom itself. The paper examines the power politics of King Daksha of the Meluhan kingdom in Sapt Sindhu region and its destructive consequences.</p> <p>Keywords: Power politics, environment, evil, good</p>
109.	<p>INDIVIDUAL TRAUMA IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS</p> <p><i>Ms. Savita, Research Scholar, The NorthCap University</i></p> <p>Trauma is basically an invisible wound, an injury to the psyche caused by disturbing and adverse events which overwhelm an individual's normal response, mechanism. Psychoanalytically speaking, trauma is too overwhelming an experience to be grasped by the intellect and recorded by memory. It causes a void in time in which the coordination between the self and the world gets completely ruptured. A creative artist writing about a traumatic experience attempts to represent a world that has not been comprehended by the self and a self has been alienated from the world. We can see the two shades of trauma, cultural trauma and individual trauma. Individual trauma transpires when the components of an individuality feel he or she has been subjected to an awful event that leaves ineradicable marks upon their individual awareness, marking their memories forever and changing their future individuality in basic and irreversible ways. The present paper deals with how shades of trauma emerge in the very act of reading fiction and how pairing trauma with memory individual consciousness can stimulate the understanding of traumatic experiences narrated in the text. For the present study, Indian writer Arundhati Roy's novel The God of Small Things, has been taken to substantiate the findings of trauma and to probe some latent dimensions of trauma fiction.</p> <p>Keywords: Trauma, Fiction, Individual Trauma, Memory</p>
110.	<p>IN QUEST OF ANSWER TO THE QUESTION OF QUEER INDIVIDUALITY IN MAHESH DATTANI 'ON THE MUGGY NIGHT IN MUMBAI' AND 'DO THE NEEDFUL'</p> <p><i>Ms. Savita Boral, Research Scholar, Department of English and Foreign Languages MDU Rohtak & Dr. Divyabha Vashisth, Supervisor, Head, Centre for Languages Learning, The NorthCap University, Gurugram, Haryana</i></p> <p>Mahesh Dattani is a leading professional playwright, an artist of multi-dimensional personality for whom the theatre is an art with function. The plays of Dattani are characterized by way of a few theatrical and thematic innovations. Dattani, like Shaw, uses the stage to condemn many of the drawbacks prevailing in society. Most of Dattani's plays are set in contemporary society and reveal the harsh realities of the world. He chooses themes related to sexuality</p>

	<p>and gender issues and challenges the heterosexuals normatively considered as central to our culture. Dattani's characters are voices for the voiceless and marginalized segments and show how they face social exclusion, separation, and hatred. In the socio-cultural context, a margin is equivalent to 'other', and marginalized individuals or groups in a society do not feel securely incorporated into the societal mainstream, which comprises self-styled 'normal' people. As Michel Foucault said, there are numerous walls of quietening, and they are an indispensable component of the discourse techniques that strengthen and permeate them. Among many of the subjugated voices, the present paper aims to discuss the representation of queer in Dattani's plays and confer that masculine and feminine role are not biologically fixed but socially constructed. For this purpose two plays by Dattani have been opted,' On the Muggy Nights In Mumbai,' and 'Do the Needful'.</p> <p>Keywords: Queer, Marginalization, homosexuality, subjugation, gender</p>
111.	<p>PROVINCIAL TO POTENTIAL: AN ADDRESS TO INDIA IN THE WRITINGS OF INDIAN AUTHORS WRITING IN ENGLISH</p> <p><i>Dr. Seema Rani, Associate Professor, Govt. P.G college Sec1, Panchkula</i></p> <p>In the writings of Indian authors writing in English, we can perceive a concern for its inhabitants and an appreciation for their progressive nation. Men of letters, like Aurobindo Ghose, Mulk Raj Anand, Arun Joshi, Jayant Mahapatra, V.S Naipaul and many more realistically portrayed the Colonial and post-colonial India in their creative writings. Indian authors writing in English documented the glorious tradition and culture of the magnificent nation at one hand and advent of modernization, development of technology and industrialization after independence at the other. Post-colonial writers not only re-investigated the imperialism painted Indian society but also penned the multiculturalism of a sovereign country. Thus, the objective of the present paper is to trace the journey of India, from provincial to potential India, in the writings of Indian authors writing in English.</p> <p>Keywords: Colonial, post-colonial, independence, tradition, culture, poverty, progressive</p>
112.	<p>QUEST FOR FREEDOM IN ARVIND ADIGA'S "THE WHITE TIGER"</p> <p><i>Dr. Seemant, Associate Professor of English, Kanya Mahavidyalaya, Kharkhoda, Sonipat</i></p> <p><i>The White Tiger</i> is the Man Booker Prize winning debut novel by Indian author Arvind Adiga published in 2008. The present novel reflects a reality of Indian life which is kept hidden from society. After globalization there is a huge chasm between rich and poor India. A handful of rich class wants to have control over the large population of India. The writer has dexterously presented the life of servitude, religion, corruption, social caste system, poverty in India before the reader. This novel is a success story of the central character, Balram Halwai narrated by himself in his letter to Chinese Premier, Wen Jiabao. Balram Halwai is an ambitious young man. He discards all controls over him by family and society. On the contrary without any remorse for his foul acts he rationalizes his desperate ambition and aspirations for power and pelf. So far as his efforts and achievement is concerned, he dubbed himself as White Tiger which is seen once in a generation.</p> <p>Keywords: globalization, poverty, caste system, freedom, corruption, bribery, rooster coop, entrepreneur</p>
113.	<p>PICTURE OF INDIA IN RUSKIN BOND'S SELECTED WORKS</p>

Ms. Shanmugi G, Student (MPhil English Language and Literature), Madras Christian College, Tambaram, Chennai & Dr. S. Franklin Daniel, Associate Professor, Madras Christian College

The aim of this paper is to present the picture of the culture, custom, nature, and people of India from Ruskin Bond's selected prose, novels, short stories, and poems. His works give a vivid description of Indian culture. Bond travelled a lot in the forests, rivers, hills, and mountains of his native. In his works, Bond has expressed his concern about deforestation, because of modernization and civilization, that affects the flora, fauna, and ecology of the nation. The paper focuses on the selected works of Bond, specifically on his works *THE INDIA I LOVE* (2004), and *TALES AND LEGENDS FROM INDIA* (1982). *THE INDIA I LOVE* is a collection of essays and poems, about children, mountains, rivers, and ordinary people, without the interference of private lives; and also, Bond's feelings about the people, culture, and places of India are from his own experiences. In most of his works, Bond carried his beloved country, India with him. Latter is the collection contains 25 tales, legends, and folklore, from the different parts of India, in three parts. Through these tales and legends India's old customs, cultures and beliefs are restored and reach the children through storytelling.

Keywords: Nature, culture, folklore, tales, customs, children, people of India.

114.

POPULAR CULTURE IN LITERARY FORMS OF INDIAN-ENGLISH FICTION

Dr. Shikha, Assistant Professor of English, M.D.U, Rohtak & Dr. Raunak Rathee, Assistant Professor, Sh. L.N. Hindu College, Rohtak

The study of popular culture has developed so rapidly and in so many directions since 1960s. The historical evolution of popular culture has become a subject of serious academic interest. The evolution of modern forms of popular culture is also evident from the emergence of new genres of literary texts. As a result, certain literary forms which were previously excluded from college or university courses- like science fiction, detective fiction, graphic novels and other bestselling literary forms traditionally dismissed as trivial are gaining importance in Indian academia and making significant inroads into syllabi around the country. This paper offers the study of new narrative forms in the context of Indian Culture which fuse multiple elements of contemporary popular culture.

Keywords: Trivial, graphic novel, detective fiction, evolution

115.

MANORANJAN BYAPARI'S AUTOBIOGRAPHY INTERROGATING MY CHANDAL LIFE - AN ACCOUNT OF POST-PARTITION SCENARIO FROM THE EAST PAKISTAN

Prof. Shikha Saxena, Professor, Maharaja Agrasen Institute of Technology Delhi (GGSIPU, Delhi)

Byapari's *Interrogating My Chandal life An Autobiography* of a Dalit is an odyssey of a poor, starved, deprived and un-educated refugee boy who was born in a poor family at Turuk-Khali near the village of Pirichpur. It was once a part of Barisal district of East Pakistan and now in Bangladesh. After Partition of India in 1947, he came from East Pakistan and he has undergone an incessant pain and sufferings. Manoranjan Byapari since his birth faced the odds of the social structure. He along with his family members had to leave their native land due to Partition and then he has to struggle each day to survive against all types of odds as he penned down all his memories in the current book. The seventeen chapters of the author's biography provide a vivid description of different kinds of sufferings at different stages of life. He threads barely tried to go deep to understand this Varna Vyavastha. Manoranjan Byapari was so much shocked by this caste based social structure that he gave vivid account of origin of Namashudras in his current book. The present paper a thread-bare analysis of post-Partition situation from East Pakistan (Current Bangladesh). Most of the literature on Partition gave

	<p>us an account of sufferings of people coming from Pakistan but current book is on the trauma of migration from East Pakistan.</p> <p>Keywords: Chandal, Dalit, Partition, Varna- Vyavastha</p>
116.	<p>THE GANDHIAN IMPACT ON EARLY INDIAN ENGLISH FICTION</p> <p><i>Dr. Shoaib Ekram, Assistant Professor, Department of English, Rabindra Bharati University, West Bengal</i></p> <p>In this 75th anniversary year of Indian independence, where Indian English Fiction has come a long way, it becomes immensely important to remember one of its most pivotal characters- Mahatma Gandhi. Mahatma Gandhi was in favour of ‘so many freedoms’- freedom from British, freedom from superstition, freedom from untouchability, freedom from caste system, freedom from the ills of society etc. He became a power source of writing and influenced many writers across disciplines. He is the pioneer of anti-colonial resistance and has left his impact on Indian English Fiction, both in terms of his ideology and in terms of his popularity. The Gandhian philosophy was an intense power behind India’s national upsurge. It was precisely under his effect that the Indian authors abandoned sentimentalism to authenticity. In some novels he is present as a character and in others, he is the invisible hero. The present paper is an attempt to study Gandhian strain in R.K. Narayan’s Waiting for the Mahatma, Mulk Raj Anand’s Untouchable, and Raja Rao’s Kanthapura.</p> <p>Keywords: Gandhism, Indian English Fiction, untouchability, Gandhian philosophy</p>
117.	<p>UNFOLDING MULTILAYERED INSECURITY OF INDIAN MIGRANT WORKERS IN GULF COUNTRIES: THE FAILING REALITY AND POSTMODERN PERSPECTIVE IN UNNIKRISHNAN’S TEMPORARY PEOPLE</p> <p><i>Mr. Shrawan Kumar, Research Scholar, Mahatma Gandhi Central University, Motihari, Bihar</i></p> <p>People migrate with a hope to substantiate their life elsewhere as geographic and political situations of their native land are not as favoured to meet the basic needs of life. Many succeed in uplifting their lifestyle whereas for many their dreamland turns to a meandering place full of sufferings. These migrants add a lot in the process of nation building of the host nation and in return, host nations see them either as a burden for their nation or mere as a subject to add more comforts in their lifestyle. Migrant worker’s hope of finding better job opportunities and uplifting their lifestyle turns into dismal despair when some gets trapped as slave whereas others are forced to do life-threatening works. The present paper will examine the grievous situation of migrant workers in gulf countries and their sufferings, which goes manifold due to cultural, spatial and societal alienation, through Dipak Unnikrishnan’s novel, Temporary People. Besides, the paper is an exploration through the lens of post-Colonial reading and textual analysis of the text. Thus, the present paper will unearth the hidden causes that make migrants vulnerable to the extreme inhumane treatment. And it will attempt to explain how unjust behavior of the host shatters the hope of migrants and elevates their sufferings.</p> <p>Keywords: Alienation, Culture, Identity, Migrant, Slavery, Suffering</p>
118.	<p>INVIGORATING THE POPULAR CULTURE FEMINISM THROUGH MUNSHI PREMCHAND’S FEMALE CHARACTERS</p> <p><i>Dr. Sima Kumari, Assistant Professor, Shri Ramswaroop Memorial University</i></p> <p>The struggle of woman in her life cannot be visualized through eyes neither can be felt. Woman has empowered themselves in various aspects of life. They have achieved everything that makes them happy and satisfied but one thing remains the same today also; their love</p>

	<p>towards their husbands, children and their families. Since classical to popular culture their mode of representation has taken different shape and size but their role remains the same. For a working woman this task becomes more challenging as it is assumed that she will be able to manage in a systematic manner. This paper is an attempt to trace the unalterable role of woman in India since ages through the noteworthy female characters of Munshi Premchand. It will showcase that common woman in the popular culture are portrayed same as the female characters of Premchand with a little bit of transformative perspectives.</p> <p>Keywords: Feminism, Popular Culture, Multimedia, Representation, Feminine Mystique, Social dogmas</p>
119.	<p>HOSTLAND - AN EMANCIPATORY SPACE FOR SOUTH ASIAN DIASPORIC WOMEN: A STUDY OF CHANDANI LOKUGE'S IF THE MOON SMILED AND MANJUSHREE THAPA'S SEASONS OF FLIGHT</p> <p><i>Ms. Sneha Thakur Research scholar, Banasthali Vidyapith & Dr. Tamishra Swain, Assistant Professor, Dept. of English and Modern European languages Banasthali Vidyapith</i></p> <p>With the basic motivation of better economic prospects, Diaspora has been a norm for over a few centuries now. Earlier, the immigrant population was dominated by men, for better jobs, women however, migrated as a consequence, through an institution of marriage. Migrating from a South Asian country to the West, may trigger the feelings of alienation, homesickness and nostalgia, but in cases of women, who are even then burdened with being the preserver of culture and gender, it might as well act as an emancipatory space. Women experience the chance and space for recreation and reinvention in the hostland from small things like dressing and looking the way they want to, choosing to live or walk out of their marriages, choose their suitable style of parenting, and be closer to their self; by knowing what serves them. With an attempt to explore similar strain of thought, the current paper will be studying Chandani Lokuge's If the moon smiled and Manjushree Thapa's Seasons of Flight. Theories of diaspora, identity and subjectivity will be applied to the novels. The paper will also delve deep into the psyche of women migrants and their response to the process of diaspora examining the effects of diaspora on the creation of independent female identity.</p> <p>Keywords: Diaspora, Space, emancipation, South Asian women, culture, gender, identity, subjectivity</p>
120.	<p>CULTURAL AND RELIGIOUS CONFLICTS IN AMULYA MALLADI'S SELECT WORKS</p> <p><i>Ms. Suchithra R, Research Scholar, Dr. N.G.P. Arts and Science College, Coimbatore & Dr. K. Sankar, Assistant Professor, Department of English, Dr. N.G.P. Arts and Science College, Coimbatore.</i></p> <p>Culture and religion are the paradigm identities of a society. Keeping these aspects, the paper is attempted to explore Amulya Malladi's view in her The Mango Season and A House for Happy Mothers. Culture is regarded as a significant role in every person's life. People in any society give priority to their own tradition and culture. The Mango Season and A House for Happy Mothers represents the positive side and the negative side of the Indian culture and also describe the sufferings of the two women characters Priya and Asha. The protagonist are from the typical Indian background but the situations split them between their cultural values and destiny for her family. This paper analyzes the sufferings faced by women in India because of the social practice and culture. In this contemporary society, protagonist strive in every phase for their life, it is because of the society.</p> <p>Keywords: Women sufferings, cultural issues, modern and traditional values</p>
121.	<p>THE DYNAMICS OF HUMAN RELATIONSHIP IN MAHESH DATTANI'S TARA</p>

Dr. Sudarsan Sahoo, Assistant Professor of English, Parala Maharaja Engineering College, Sitalapalli, Odisha

Tara, is not an expression of Dattani's dramatic art alone but it is a realization of the complexity of human relationship in a society where life controlled by gender bias takes its own course. The horrors of forced harmony and man's inborn subjugation to cultural inhibitions dominate the course of life of all the major characters of the play. The play was first performed as *Twinkle Tara* at Chowdiah Memorial Hall, Bangalore on 23 October 1990, by Playpen Performing Arts Group. It is basically a dramatisation of the misery of life of a girl and a boy who are joined together at hip and have to be separated surgically, an operation which meant the death of one of the two. Beneath, the crest of social criticism of female suffering in the order of patriarchy, Dattani takes into consideration the psyche pathetic condition of characters as well, making a fine fabric of the intricacy of pattern of relationships both inside and outside the domain of the family. Those dynamics of relationships can be illustrated through the relationship of Mr. And Mrs. Patel, mother and daughter relationship through Tara and Bharati and finally brother and sister relationship represented by Tara and her brother Chandan. Dattani exposes these relationships according to the canons of romantic idealism but the living life experiences.

122. **LOGIC AND PROBABILITY: EASTERN PHILOSOPHICAL PERSPECTIVE**

Dr. Sudip Patra, Associate Professor, O.P Jindal Global University, JSGP, CEASP

Indian Philosophical traditions provide a refreshing and deep perspective on logic, and probabilistic modelling. surprisingly such views are closer to modern scientific paradigms like quantum physics. particularly concepts like contextuality, complementarity, and deep uncertainty, which are central features of modern physical and cognitive sciences, are naturally described in eastern traditions, for example in Syavada Jainism. Syavada is a multivariate logic with contextuality as a central feature, unlike the excluded middle concept since Aristotle, hence compatible with modern scientific ideas. Also, modern approaches like quantum-like paradigm in cognition and social sciences can learn from eastern traditions. This paper is a dense exploration of recent attempts in that direction main ref: Profs. Partha Ghose and Sudip Patra's monograph in preparation.

Keywords: logic, probability, contextuality, uncertainty, advait, Buddhism, Syavada, Quantum foundations

123. **WELTANSCHAUUNG IN RUSKIN BOND'S "DELHI IS NOT FAR"**

Prof. Suman Sirohi, Associate Professor, Government College for Women, Ambala City

Ruskin Bond is India's most prolific and perhaps, most loved author of children and adults, together. He has written about the world as he sees it for the last more than half a century now. The present paper deals with his vision of the world around him, his weltanschauung: a comprehensive view or personal philosophy of life and the universe. This is a beautiful world of quaint people, dense forests, hills and valleys, trains and tunnels, mystics and commoners, dreams and strife as Bond propounds in the Introduction of *Delhi Is Not Far*: And when all the wars are done, a butterfly will still be beautiful. India portrayed by Ruskin Bond is more with Indianness because he is a writer who picturizes it from within, living in India, unlike others who saw India through colonial spectacles, packaged India for the West according to their own tastes and reaped rich dividends. An Englishman by birth, Ruskin Bond realized soon that India was his home and found his roots here. Independence in India deeply affected young Ruskin's life -- the British returned to England and Ruskin too. But he never felt at home there.

	<p>His love for India aggravated with time; the simplicity of India and the sweetness of its sugarcane haunted him.</p> <p>Keywords: Ruskin Bond, way of life, Indian town</p>
124.	<p>TRAIN TO INDEPENDENCE: A DIAPHANOUS EXPLORATION OF (UN)AVOIDABLE TRAUMA</p> <p><i>Dr. Sumita Ashri, Assistant Professor, CRS University, Jind</i></p> <p>Partition and independence literature are an encompassing expression and representation of the pain, pangs and sufferings of masses at the altar of political ambitions and religious extremities of power-hungry leaders. It showcases the extraordinary violence suffered by ordinary man because of no fault of his own. Martyrs like Bhagat Singh, Sukhdev and Rajguru who embraced death for the life of the Hindustan could not imagine that their motherland has to suffer bloodshed, mutiny and corpse-littered landscapes at the time of liberation accompanied by imposed partition. As Khushwant Singh writes: "Morality is a matter of money. Poor people cannot afford to have morals. So they have religion." Any study of independence in terms of partition and of partition in terms of independence must take into account the freedom achieved and the havoc experience, as T.S. Eliot weeps over such a scenario seen in Europe after the first world war: "What is that sound high in the air Murmur of maternal lamentation, who are those hooded hordes swarming Over endless plains". In other words, the independence and partition have not come on a platter rather they are accompanied by huge price in the form of mass-massacre, large scale sufferings and untold miseries which we experience with the same nuance while revisiting the Indian partition literature.</p> <p>Keywords: Partition, Pain, Independence, Pangs, Collective Memory, Trauma</p>
125.	<p>IN THE VALLEY OF LOST CONTENT: POSTCOLONIAL HOMELANDS IN RUSHDIE'S SHALIMAR THE CLOWN AND MOHSIN HAMID'S THE RELUCTANT FUNDAMENTALIST.</p> <p><i>Ms. Sunita Nain, Research Scholar, Banasthali Vidyapith, Niwai & Dr Tamishra Swain, Assistant professor, Dept. of English and Modern European languages Banasthali Vidyapith</i></p> <p>Over the last two decades the terms postcolonial (with or without the hyphen) and postcolonialism have been debated in the academia so excessively that they are on the verge of becoming redundant stereotypes...The dramatic end of the cold war years, disintegration of Soviet Union, the repercussions of the uni-polar world manifested in the form of the wars in Afghanistan and Iraq, the rise of Taliban and the tremors of 9/11 have brought the fates of the west and the erstwhile Orient into an uneasy proximity. Writers all over the globe have responded to these developments and some of the strongest and comprehensive responses have come from the writers of the diaspora...Rushdie's Shalimar the Clown and Mohsin Hamid's The Reluctant Fundamentalist grapple with the basic issues of humanity- the questions of justice, love and belonging at the crossroads of the east and the west in the midst of the clash of civilizations. Rushdie's Shalimar the Clown is Kashmir's own Midnight's Children. Mohsin Hamid's The Reluctant Fundamentalist has at its centre the shattering of an adopted homeland....The fate of humanity in this rapidly globalizing world might appear grim but it is not lost beyond hope. India Ophuls come to terms with her split self and becomes Kashmir in Shalimar the Clown. Changez comes to understand the value of his own culture, Sarmad starts playing music again to heal his brother and also goes to the mosque to give azan. Mary after winning the case goes back to Afghanistan where she was kept in captivity and starts a school for girls.</p> <p>Keywords: Disintegration, Postcolonial, Diaspora, Belonging, Humanity, Stereotypes, Repercussion.</p>

126.	<p>WOMEN AND EMOTIONAL VARIABILITIES: READING THE SUBJECTIVE-'BODIES' IN TAGORE'S CHOKHER BALI AND SOOFI'S NOBODY CAN LOVE YOU MORE.</p> <p><i>Ms. Suparna Roy, M.A, pursuing B.ED, Independent Researcher, West Bengal University of Teacher's Training Administration Education</i></p> <p>Women have often been deployed from many social representational practices for their absently marked subject positions; they have been made to function as the 'subjects' of absent political representations. Feminism as such had no pinpointed strategy of commencing in Indian geography, except for personalities protesting against social rules to demand equal spaces for the women. In the field of Indian English Literature which can be considered feminist writings, we indeed have remarkable contributing personalities like Mahasweta Devi, Jhumpa Lahiri, and many more. Culture functions as a foundationalist fable in shaping identities and sustaining them, and such Bengali culture has also created women as a separate entity definable by a few 'fixed' characteristics of linguistic absence. In this regard Judith Butler beautifully stated that "Women are the sex which is not "one". Within...a phallogocentric language, women constitute the unrepresentable...women represent the sex that cannot be thought, a linguistic absence and opacity" (Butler, 13). The concept of caste-identity-gender is a trio analogy of marginalization. The hard effort of the society to continue to maintain the established 'center' and 'periphery' heredity is assisted by the above trio! Gender is a complex operative device for the power to organize and categorize identities and to veil up the continuum nature of its existence. Hence, my paper would focus on examining the peripheral commotion of 'bodies' within two striking texts with the post-structuralist-queer-feminist theory.</p> <p>Keywords: feminist theory, women, culture, literary domain, gender, sexuality</p>
127.	<p>PSYCHOANALYTICAL INDIAN FICTION: A STUDY OF STREAM OF CONSCIOUSNESS IN JHUMPA LAHIRI'S THE NAMESAKE</p> <p><i>Mr. Suraj Jaiswal, Research Scholar, Mahatma Gandhi Central University, Motihari, Bihar</i></p> <p>Jhumpa Lahiri, as a novelist draws a new kind of dimension to the fiction of Indian English which centralized on an exploration of the psychoanalysis element in the novel. This paper aims to focus on Jhumpa Lahiri's use of stream of consciousness and psychoanalysis elements in her work. In her novel, she introduces the technique of stream of consciousness where mind and body are not equally balanced. The novel portrays the inner realities by using the psychoanalysis element to study the protagonist's inner suffering. The novel shows the life of Ashima when she was sandwiched between her native country and has accepted the alien country's ideology and thus resulting in an interior monologue, an association of thought which also reflects the condition of the contemporary world. The novel The Namesake rises many problems regarding mental illness, depression, abnormality, and affliction through the character Ashima and portrays the suffering of mental illness in the real world. The purpose of this paper is to know another world that is being created inside the human mind that leads to many psychological problems.</p> <p>Keywords: Stream of Consciousness, interior monologue, depression, mental illness, abnormality, affliction.</p>
128.	<p>MYTHOPOEIC PRESENTATION OF INDIAN DICHOTOMIES IN KARNAD'S THE FIRE AND THE RAIN</p> <p><i>Mr. Swarupananda Chatterjee, Research Scholar, Dept. of English, Mahatma Gandhi Central University Bihar</i></p>

	<p>This paper is premised on the adaptations of myth in Girish Karnad's <i>The Fire and The Rain</i> and how this recontextualisation of myth re-presents various dichotomies in India milieu. Beginning with some anecdotes from Indian mythology, this paper analyses the human psyche in different conflicts of father against son, wife against husband, man against god, ritual against sacrifice, man against woman and the topmost- brother against brother. The play has a structural link with the myth of <i>The Mahabharata</i> and this research explores the Indian ethos and modern man's apathy towards complicated human relationship. This researcher here analyses the struggle between the brothers and simultaneously the tension between the genders. The challenges of female characters against the male whimsicality in dealing with women in the name of divine order or sexual morality or rather a fascistic inclination of sacrificing an individual for the collective good against her wishes have been clearly dealt with in this article. The final section concludes that this jealousy or fratricidal conflict is very much symbolic of modern Indian familial and political scenario. A dramatization of this deep-rooted and reiterative issue certainly can offer the audience a cathartic release.</p> <p>Keywords: Myth, Fratricide, Gender, Dichotomy, Indianness</p>
129.	<p>(DE)CONTEXTUALIZING WOMEN FROM SOCIALLY CONSTRUCTED GENDER THROUGH THE LENS OF MAJOR BOLLYWOOD STRANDS</p> <p><i>Ms. Sweta Kumari, Research Scholar, P.G. Dept. of English & Research Centre, Magadh University, Bodh-Gaya</i></p> <p>The notion of 'Gender' relates to the roles, expressions, identity, behaviour, characteristics and norms of an individual, that are socially constructed, and differentiating them as feminine and masculine. The study of gender in the context of literary text or digital media, has varied explications around the globe, other than being an open field for discussion among feminist research scholars, filmmakers and academicians. With the passage of time, the cinematic mould has gone through waves of changes in terms of storytelling, women's role and their onscreen and offscreen representation in context of gender. Thus, the present paper is an attempt to bring some major Hindi Cinematic narratives into light with respect to the concept of gender in context of women over the mould, dismantling the hierarchical structure wherein women are subjected to gender and patriarchy. It also aims to show how gender is still a relevant field of study with respect to women's existence. Moreover, the paper will explore women's representation and their space over the screen through conducting feminist reading and Gender studies. Besides, the present paper will do an analysis of women's role over the mould studying feminist film theory.</p> <p>Keywords: Bollywood, Feminism, Film Theory, Gender, Women's Representation</p>
130.	<p>ECOFEMINISM AND RASA IN WOMEN AND OTHER ANIMALS</p> <p><i>Ms. Tamanna, Research Scholar, BPSMV</i></p> <p>Our earth is changing its form unceasingly which entails our transformation too. The change, I, am talking about is not spiritual or religious, though spirituality is often seen as an offshoot of it, but socially and ecologically evolutionary. We as conscious beings turn into apathetic bystanders when we become insensitive to any pressing issue which then concludes in a humanitarian crisis. This study uses Ecofeminism and the theory of rasa as a theoretical model and environmental activism as a practical approach to analyzing Bonnie Jo Campbell's <i>Women and Other Animals</i>, which records the shifts in sympathy, by placing importance on women's experiences, aesthetics, feelings, and knowledge which further offer constructive sustainable models to harness environmental justice. It is not just literature but its transmission that uses sympathy as an instrument to access our consciousness. This research encompasses views of humans and nonhumans who see the Anthropocene as a crisis for humanity and the environment, and believe that by reversing this crisis the battle against environmental</p>

	<p>injustice can be won. This study aims to turn this crisis into an opportunity for building social and ecological resilience and not letting the crisis go waste.</p> <p>Keywords: Ecofeminism, Rasa, The Anthropocene, Consciousness, Environment</p>
131.	<p>NATION AND IDENTITY: UNDERSTANDING NATIONALISM IN JIBANANANDA DAS'S LITERARY IMAGINATION</p> <p><i>Mr. Tapas Sarkar, Research Scholar, Mahatma Gandhi Central University</i></p> <p>This article aims to focus on the comprehension of Jibanananda Das's sense of nationalism, especially represented in his poems and some prose fictions with the minute demonstration of Bengali culture, history, myth, and nature that are the independent apparatus of nationalism. Culture, history, myth, and nature are the authoritative themes that are inseparably inculcated in Das's writing. Das's poems such as You Can Go Where You Wish, I Have Seen the Face of Bengal, I shall Return to this Bengal, and Banalata Sen, demonstrate the true unified identity of beautiful Bengal; Similarly, Das's short story Sadharon Manush (Common Man) and his novel Sutirtha entail the concept of nationalism narrating a Bengali voice as an identity. Now, how does a regional identity contribute to the national identity of a nation-state? How is the individual liberalism important to a national identity? These studies are the other part of the discussion. Through the specific cultural, historical, mythical and natural identities, the texts i.e. open up a new perspective to the discourse of nationalism representing Das's different approaches of literary imagination. The purpose of this research paper is to provide a critical discourse on Das's concept of nationalism, for that, the selected texts will be theoretically analyzed and at the same time the contemporary literary imagination on Bengali nationalism will be studied comparatively. The study also intends to formulate a comprehensive idea of a nation and its relationship with an individual, his /her role in the formation of nationalism.</p> <p>Keywords: Bengaliness, Nation and Nationalism, Identity, Conscious Self, Liberal Individualism, literary Imagination</p>
132.	<p>MAPPING THE CONTOURS OF POPULAR HINDI CINEMA'S REPRESENTATION OF MUSLIMS</p> <p><i>Dr. Tasneem Q. Khan, Assistant Professor, Lloyd Law College, Greater Noida</i></p> <p>Cinema is very much defined as a text which has often tried to represent characters portrayed amidst the ethos of the country it is produced within. Whether it does so completely or not is debatable. In a country like India where contouring culture through the country's length and breadth is a challenge, popular Hindi cinema has tried to do so through its narratives. In this process, it has not just misjudged the culture but has ended up creating a uniform one of its own which, overtime, seems to have become a part of society's psyche. This paper tries to bring forth those cultures to the fore which were created with an intention to mirror north Indian Muslims but as per the author's observation have been one of segregating and creating a community in the abyss. The article brings together, at a glance, the different portrayals and a walk through the different narratives which are used to create the portrayal of Muslims through popular Hindi cinema. The paper will try to read cinema through semiotic and semantic analyses.</p> <p>Keywords: Popular Hindi Cinema, Muslims' Representation, Culture and Cinema</p>
133.	<p>KARUKKU AND VIRAMMA: LIFE OF AN UNTOUCHABLE: A MIRROR TO THE SOCIAL, ECONOMIC AND RELIGIOUS MILIEU OF THE MARGINALS</p> <p><i>Ms. Tripti Verma, Assistant Professor, Poornima College of Engineering & Dr. Aditi Bhardwaj, Sr. Assistant Professor, IIS University</i></p>

	<p>India is a landscape of amalgamation of varied castes, classes, cultures, religions, languages, beliefs, rituals and practices. It follows hegemonic social order due to which Dalits are at the lowest and are voiceless. The voices for freedom and equality came up through their writings in regional languages and Indian writings in English have multiplied them manifold. Literature written by Dalits portrays dehumanized conditions which they are forced to live in and their struggle for even basic facilities of life. Dalit literature is not written to exhibit hostility against upper caste but to chronicle the oppression and traumas, the lives of these people are example of. This article brings forth the rich cultural heritage of India by taking Karukku by Bama and Viramma: the life of an untouchable by Viramma for study. It also acknowledges the changing aesthetics of Dalit culture which believes in not only showing different aspects of life in India focusing on problems of social, political, economic lives of Dalits but to glorify the cultural practices of Dalits. It opens the window for the world to explore the lives of Dalits through the lived instances of their lives presented in their writings.</p> <p>Keywords: Dalit autobiography, Karukku, Viramma, Culture, Aesthetics, Marginal.</p>
134.	<p>DALIT'S ASSORTMENT: THE MANY SHADES OF DALITS</p> <p><i>Mr. Tushar, Assistant Professor, SGT University</i></p> <p>"No clothes to wear, neither food to eat, it was a huge fuzzy, a child in arms, broom in hands, a pot full of shit on head, my Bhim has filled my sack with gold", this statement by Kadubai Kharat has enunciated the unaccepted but still known conditions of Dalits, however the contradiction with the dialogue; there are many 'Castegories' which are yet to be identified and examined scrupulously which led us to the conclusion that there is plenty of possibilities which are yet to be included while discussing Dalits of our country. Because of the difference between truism and a posteriori life, there is a difference in the image of a Dalit across the country. Therefore, with the help of this paper, I wish to showcase the other possible sides of Dalits in a caste-based society.</p> <p>Keywords: Bhim, Dalits, Kadubai Kharat, Castegories.</p>
135.	<p>THE TALE OF DHARMA BY GOPABANDHU DAS: CREATION OF A NATIONAL HERO FROM LOCAL LEGENDS</p> <p><i>Dr. Umesh Patra, Assistant Professor, Mahatma Gandhi Central University</i></p> <p>Gopabandhu Das, a 20th century Odia poet and freedom fighter composed the poem "Dharmapada" while serving his term as a political prisoner. The poem recounts the legendary tale of a twelve-year-old boy named Dharmapada who accomplishes the task of setting the top of the famous Sun Temple at Konark. His heroism, however, is not confined to his astonishing skill as a stone layer. When he comes to know that the news of his extraordinary feat might endanger the lives of thousands of craftsmen who could not finish the construction on time, he plunges into the river Chandrabhaga to prevent any such possibility. Valorised as a martyr, his saga continues to be remembered in Odisha. In this paper, I study the character of Dharma as a prototype of the national hero who would not hesitate to sacrifice his life for the greater cause, especially the emancipation of India from the British rule. Read alongside Das's other compositions, the tale of Dharma reveals the author's attempt to create a character rooted in local legends, associated with a historical monument, that would motivate the Odia masses to participate in the freedom struggle.</p> <p>Keywords: Gopabandhu Das, National Hero, Dharmapada, Odia Literature</p>
136.	<p>A LOOK AT CREATIVE RESPONSES TO PARTITION</p> <p><i>Dr. Urmila Hooda, Assistant Professor, Maharishi Dayanand University Rohtak</i></p>

The partition of India triggered the creative imagination of many fiction writers. The prominent names are Chaman Nahal and Khushwant Singh. These two creative writers recreated the horrors of partition and showed how the entire country was engulfed in disaster. Chaman Nahal integrated the historical material beautifully with the fictional narrative in his novel Azadi. The novel captures the reaction of some Hindus after the announcement of partition. Arun, a representative of the young generation in the novel, is conscious that the people of his community are not going to be tolerated in Pakistan after the partition. Both the communities were in danger, and what was being done to the Hindus in West Punjab was being done to the Muslims in East Punjab. In the same manner, Khushwant Singh's Train to Pakistan vividly captures the holocaust caused by partition. It makes the reader visualise what was happening in the tiny villages like Mano Majra at the time of partition. This village was famous for communal harmony, but the news of the partition injected a feeling of hatred and retaliation into the minds of the villagers. These writers, through their novels, depict the disastrous impact of partition on the socio-cultural fabric of Indian Society. This paper, thus, attempts to understand how partition changed the lives of people in India. The reading of Azadi and Train to Pakistan with this approach may help us understand the novelist's real purpose and message.

Keywords: Partition, Creative, Disaster, Muslims, Hindus, Hatred, Harmony.

137. **THE LOSS AND GAIN IN TRANSLATION: A STUDY OF REGIONAL INDIAN LITERATURE IN TRANSLATION.**

Ms. Vaishali, Research Scholar, Maharshi Dayanand University

This paper aims to understand the process of translating regional literature in English. India can be rationally called a subcontinent for the variety of cultures and languages spoken and written here. But one is not able to completely access its rich literary heritage because of belonging to one particular linguistic region. It is here that translators and their translations come to the rescue by playing a prominent role in breaking away from the linguistic confinements for cross-cultural understanding. Therefore this study will be of great use in understanding the trans-cultural and trans-lingual use of literature which is written in different regional languages but share an inherent sense of Indian sensibility. The researcher asserts that each age rewrites a literary work by ways of interpretation, and so do the translator, and therefore one must consider translations as a co-creative activity.

Keywords: Translation, Regional Literature, Authenticity, creative process.

138. **PUNJABI ETHOS AS PRESENTED BY PROF. PURAN SINGH IN HIS POETRY WITH SPECIAL REFERENCE TO HIS BOOK 'THE SISTERS OF SPINNING WHEEL'.**

Dr. Vineet Pal Kaur Kainth, Lecturer, Sacred Heart Convent, Barnala & Prof. Mahesh Arora

Prof. Puran Singh is a name engraved in golden letters in the field of literature. He is one of the pioneer writers of Punjab who took to writing in English in early 20th century. He was born in Feb 1881 in Abottabad frontier district of Hazara Pakistan. He is popularly known as 6th river of Punjab. The book 'The Sisters of the Spinning Wheel' was written in 1921 and published by J.M Dent and Sons Ltd. New York 1921. He is contemporary to Sri Aurobindo and Rabindranath Tagore. This collection of poems reflects Puran Singh's personal journey of experiences of Punjab and shows Punjab from his own perspective and out of his own imagination after he became a baptized Sikh. His love for Punjab is so deep that every particle of its land appeared sacred to him. With his writings he brought Punjab into mainstream that otherwise was culturally isolated. His English writings introduced Punjab to the world, out of 45 publications 25 are in English and published in Canada, London and New York. His writings has a remarkable influence of Punjab and its rich culture and religion, in fact his writings give a peep into its essence, simplicity, bravery and faith of people. The book 'The Sisters of the

Spinning Wheel’ is a collection of poems throwing light on the social, cultural and religious aspects of Punjab and its people. The book has been divided into four main parts. The first part celebrates the life on the land of five rivers. He sings of the birds, of legendary self-sacrificing love, of young women spinning yarn, of joys and sorrows, of marriages. The second part of the book include ‘Poems of a sikh’ which unravels poet’s mystic side and his love for the Master and his highest aspiration to mingle with Divine. Punjab has always been a land of great saints and warriors. The Ten Sikh Gurus, their lives and sacrifices have reformed a sect of people into disciplined devoted sikhs. In this part he perceives God as a turbaned man just like himself whom he identifies with him and enrich his heart and soul with his glory which is an indicator of purest and highest sikh attitude. The third part ‘Poem Of Simran’ shows the path of meditation that a sikh must adopt in order to live a contented, peaceful life that is a continuous inspiration for others. The fourth section includes free translations of Guru Nanak Dev Ji famous long poem ‘Japu’.

Keywords: Punjab, Culture, Traditions, Simplicity, Bravery, Self-Sacrifice, Divine, Realization

139. **A STUDY OF ALBERT CAMUS’ ‘THE STRANGER’ THROUGH THE LENS OF THE PURUSHARTHAS**

Ms. Vinita Nair, Research Scholar, Jain Deemed to be University

A key concept in Hinduism the Purusharthas can be translated as objectives or ‘arthas’ to human life. The four stated Purusharthas are Kama, Artha, Dharma and Moksha. Kama refers to happiness of body mind and soul, Artha refers to securing those means which gives us happiness, Dharma refers to the order needed to escape evils of over indulgence and Moksha refers to salvation from all these needs (Upadhyay, p 27-36). This paper intends to explore the concept of the Purusharthas in Albert Camus’ The Stranger. Though the book is a fine example of the genre ‘absurd’ representing the meaningless struggles in the hopeless times of war, the paper is an effort to showcase the we are always searching for objectives to direct our actions towards it. Both Camus and the protagonist Meursault were existential at heart. In his 1946 lecture, Jean Paul Satre talks about how Existentialism is Humanism. He talks about the deeper meaning of existentialism, that when man chooses himself, when every one of us must choose himself; it also means that in choosing for himself he chooses for all men. Deen Dayal Upadhyay in his idea of Humanism talks about integrating individual to the collective through Purusharthas. This relationship between Purusharthas and the book would be explored through the concepts of Existentialism and Humanism.

Keywords: Purusharthas, The Stranger, Humanism, Existentialism

140. **CONTRASTING IMAGES OF THE MUGHAL EMPIRE AND ITS RULER IN SEVENTEENTH-CENTURY EUROPEAN LITERATURE: AURENG-ZEBE BY JOHN DRYDEN AND SCHELMUFFSKY BY CHRISTIAN REUTER**

Dr. Violetta Trofimova, Independent scholar. St. Petersburg

Mughal Empire made way into many European literary works in the second part of the seventeenth century, including drama, prose fiction and travel literature. Reigning of Aurangzeb (1658-1707) attracted the European authors, both those who knew him personally, as a French travel writer Francois Bernier, and those who never visited India, as the leading English playwright John Dryden and an obscure German author Christian Reuter. In this paper I am going to compare the images of the Mughal Empire and the Mughal court in Dryden’s tragedy, Aureng-zebe (1675) and Reuter’s novel Schelmuffsky (1696). Aureng-zebe is unique because it tells about a living monarch. India in this play is a land of strife and fratricide. Muslim faith of Mughal rulers is downplayed, while some stereotypical Indian realities (Brahmins, sati) are highlighted. Aurangzeb is portrayed favorably. Reuter’s Schelmuffsky

starts with an “Address to the Right Honorable Great Mogul” and contains chapter five with an image of India as a land of riches, a good ruler with a beautiful wife and a splendid court. I will also discuss a German piece of jewelry named “The Birthday of the Grand Mogul Aureng-Zeb” and made by J.M. Dinglinger for the Elector of Saxony Augustus the Strong in 1701-1708.

Keywords: Mughal empire, Aurangzeb, John Dryden, Christian Reuter

141.

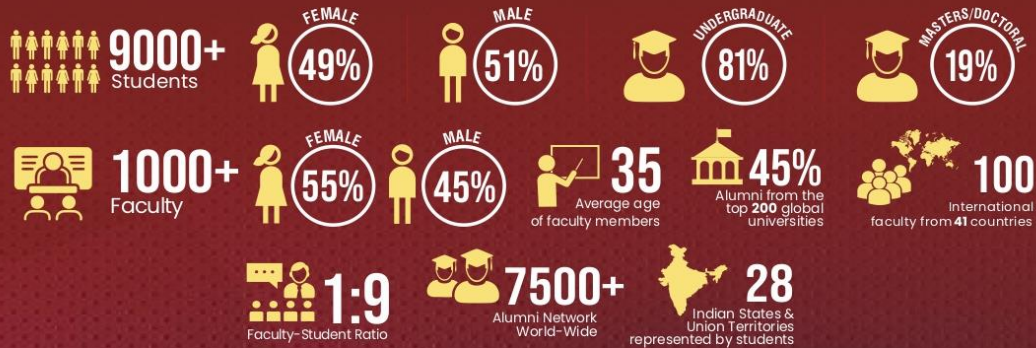
INDIAN ETIQUETTE AND MANNER IN THE NOVEL “LOVE WAS NEVER MINE”

Mr. Wakil Kumar Yadav, Research Scholar, Mahatma Gandhi Central University Bihar.

This paper is about Indian etiquette and manner present in the fiction “Love Was Never Mine”. From beginning to end there is etiquette in the novel. This novel represents the richness of Indian culture. The story has been set up in two cities of India like Bangalore and Gurgaon. The male protagonist named Rahul is innocent and shy in nature. He is too shy to speak about his feelings to Shreya. Shreya is a female protagonist of this Novel. She is beautiful, youthful, bold and fashionable girl. Rahul and Shreya are co-workers of a private company working under one roof. Rahul has feelings for Shreya. He wants to make her his girlfriend. He loves Shreya from the bottom of his heart but he cannot propose her boldly and openly. He helps her many times. He wants to send her his feeling in Silence mode. He praises and insights her to movie hall, take dinner together in nearby restaurants. He silently presents his feeling to Shreya. Shreya is also clever girl. She understands the feelings of Rahul. But she treats him like a friend, nothing more than a friend. Shreya has no feeling for Rahul. Shreya likes another male and she is his girlfriend. She is seen busy talking to him all the time. This cell phone talks of Shreya with his boyfriend have made Rahul restless. Rahul thinks whether she loves him or not? Rahul is confused. He believes that if he wants something wholeheartedly, the whole universe conspires to get it for you. Taking motivation from this quote, Rahul keeps on his silent practice to win the heart of Shreya. He maintains his silence for a long time. Rahul believes that if she will like him, she will adopt him one day. He has learnt from his society since his childhood that respecting a woman means respecting the goddess. Several occasions came where Rahul got frustrated but he did not disrespect Shreya even once. Discourse analysis methodology has been utilized to carry out this research.

Keywords: Gurgaon, India, Love, Silence, Emotion, Feeling, Love Was Never Mine

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