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WORKSHOP ON GENDER BASED VI- OLENCE DECEMBER 4 , 2024



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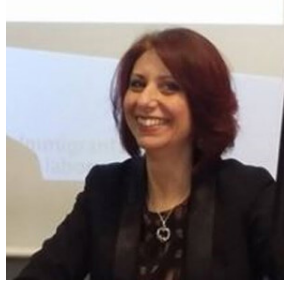
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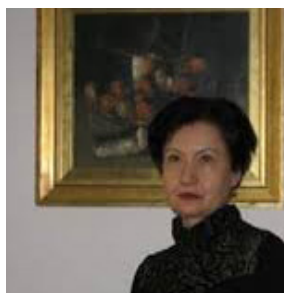
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ABOUT THE UNIVERSITY

Established in 2012, REVA University is a forerunner in delivering technology-based education. Recognised as one of the Top 50 private universities in India, REVA University, with innovative pedagogy, exemplary infrastructure, and an industry-resilient curriculum that is designed for the future job market, strives to benchmark new milestones in modern education. In less than two decades, the University has grown from a small community of 150 students to a vast institution that is educating and empowering 15,000+ students on campus.

The University offers programmes in Engineering, Architecture, Science & Technology, Commerce, Management Studies, Law, Arts & Humanities, and Performing Arts. Courses are offered in Certificate/Diploma and Post Graduate Diploma too. REVA University facilitates research leading to a Doctoral Degree in all disciplines.

The programmes offered by REVA University are well-planned and designed based on methodical analysis and research with emphasis on knowledge assimilation, practical applications, hands-on training, global and industrial relevance, and their social significance. REVA University believes in preparing students through the Choice Based Credit System (CBCS) and Continuous Assessment and Grading Pattern (CAGP) of education.

The CBCS & CAGP pattern of education has been introduced in all programmes to enable students to opt for subjects of their choice in addition to the core subjects of study and to train them with vocational skills. This methodology helps students earn more credits and facilitates students to pursue additional proficiency certificates and diplomas.

The faculty is an active part of the academic dialogue. Teachers and instructors with illustrious academic experience are the architects of the meticulously designed curriculum and programme modules offered at REVA University. They come with industrial exposure and experience that often translates through their teaching, thus bridging the gap between industry and academia.

REVA University has an updated, ever-evolving collection of books, journals, and digital content in the library with the latest IT infrastructure that ensures students have information at their disposal.

ABOUT THE DEPARTMENT OF ENGLISH

Department of English in the precinct of School of Arts, Humanities and Social Sciences at REVA University aims at shaping students' critical thinking and creativity catering to the industry expectations. The department functions aligning with the University's vision and mission statement promoting academic excellence and holistic development through innovation, a deep-rooted value system and building human resources that thrive towards a better society. The Department offers PG and PhD programmes in English. The M.A. in English programme focuses on producing innovative graduates with expertise in literature, linguistics, translation, and English teaching skills. Core courses cover various aspects of literary studies, while advanced courses delve into creative writing, linguistics, literary theories, digital humanities, and research methods. The Ph.D. programme prioritizes research, emphasizing the development of a research aptitude among students. In the final semester of the M.A. programme, students undertake dissertation projects, fostering crucial research and development skills. The department actively encourages research in contemporary and novel areas, promoting publications and collaborative studies. To prepare students for academic qualifications, several cocurricular activities are organised to fill the gap between academia and industry needs. The department's approach involves colloquiums, conferences, seminars, expert guest lectures, and workshops to provide a holistic academic experience through International collaborations. In a nutshell, the department envisions equipping students professionally, preparing them to excel beyond conventional jobs and achieve success in their careers.

CONVENER'S MESSAGE

It is with great pride and a deep sense of responsibility that I am overwhelmed to receive massive response of the participants for the International Conference on Gender-Based Violence (GBV). This event brings together scholars, activists, policymakers, and practitioners from diverse fields to address one of the most pressing global challenges of our time. Gender-based violence, in all its forms, continues to affect millions worldwide, hindering social progress and equality. It transcends geographical, cultural, and socio-economic boundaries, manifesting in physical, emotional, sexual, and psychological harm, often perpetrated in silence. Our collective goal is to not only raise awareness about the deep-rooted causes and consequences of GBV but to also explore innovative strategies, share research, and collaborate on solutions that can drive meaningful change. The aim of this conference is to foster cross-disciplinary dialogue and promote the exchange of knowledge and best practices. We have curated a series of panels, keynote speeches, and workshops that engage with the multifaceted nature of GBV, from its intersection with power dynamics to its impact on mental and physical health. Together, we hope to outline actionable paths towards prevention, survivor support, and legal reform. As we exchange ideas, let us remember that the fight against GBV is not one that any single entity can undertake alone. It is through collective action, persistent advocacy, and a shared commitment to justice that we will build a future free from violence and inequality. I am excited for the rich discussions that will unfold during this conference and grateful to all of you for your contributions. Let us use this platform to inspire change, strengthen our resolve, and unite in our common pursuit of a world where every individual can live with dignity and safety. Thank you for your participation, and I look forward to the fruitful exchanges ahead.

Warm regards,
Dr Abhisarika Prajapati
Conference Convener & Head
Department of English
School of Arts, Humanities and Social Science
REVA University, Bengaluru
International Conference on Gender-Based Violence

The authors are responsible for the contents of their abstracts and warrant that their abstract is original, has not been previously published, and has not been simultaneously submitted elsewhere. The views expressed in the abstracts in this publication are those of the individual authors and are not necessarily shared by the editor / reviewers / University.

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FOREWORD

GBV has emerged as a critical area of study and action globally in the last couple of decades. But despite this extensive research and the countless initiatives undertaken, the effects of GBV continue to be felt upon persons and communities across diverse social, economic, and cultural landscapes. The conference proceeding, *Global Perspectives on Gender-Based Violence: Intersectionality & Interdisciplinary Space*, brings together incisive insights from a gamut of scholars, activists, and practitioners engaged in contemplation and addressing this complex issue through an intersectional and interdisciplinary framework.

These proceedings reflect the commitment of this conference to fostering an integrated understanding of GBV within a conception of intersecting social identities, such as race, class, sexual orientation, and ability, among many other categories.

This approach underlines that GBV does not have a life of its own, isolated from all other factors, but is intertwined with many variables that call for multifaceted, context-sensitive responses. Chapters in this volume explore the universally and uniquely particular experiences of those suffering from GBV and attempt to deepen our understanding of how power dynamics operate at multiple levels.

This interdisciplinary platform opens avenues to a multitude of strategies and methodologies that apply pressure to and stretch conventional disciplinary boundaries. Legal, sociological, psychological, and policy perspectives meet at the same junction with voices from grassroots organisations and survivor communities, creating a complex brocade of ideas around prevention, intervention, and systemic change. These discussions are central for forging actionable frameworks that respect and amplify the lived experiences of individuals most impacted by violence. We hope this compendium of research and analysis will inform both the refining of global approaches to the task and encourage further international co-operation. Through dialogue and sharing knowledge, we can advance policies, practices, and cultural changes that protect safety, dignity, and empowerment.

We would like to extend our greatest appreciation to the contributors, reviewers, and organising committee who made this conference and proceedings possible. We further hope that these discussions may provoke further research, advocacy, and partnerships toward addressing gender-based violence in its many forms.

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**(RE)COLLECTING TRAUMA, (RE)CONSTRUCTING SPEECH:
QUESTIONING ECONOMY, GENDER, AND SILENCE IN SELECT
MOTHER-DAUGHTER NARRATIVES OF ELIZABETH STROUT**

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Abstract

Motherhood is perhaps one of the most complex roles that a woman is expected to fulfil. As the child grows inside her, it also grows out of her and against her. In providing for the child, the mother rejects her own autonomous identity. At the same time, the experience of mothering legitimises her authorial position within the social construct. A mother's body, henceforth, is constantly faced with the task of reconciling oppositional tendencies embedded in social and cultural narratives of self and history. In Strout's *Amy and Isabelle* (1998) and *My Name is Lucy Barton* (2016), the mother-daughter duos are constantly catapulted against the rampant economic advancements of a capitalist America. In the works of Strout, mothers choose to remain 'silent' about their past traumas of being assaulted or having been reduced to anonymity within larger historical and economic currents of migration and diaspora. Silence in these novels becomes a 'site' for creating a plethora of unsaid meanings, symbolising both disempowerment and reward. Henceforth, the purpose of this study is to deal with the 'dual aspects of silence and speech' by contextualising them against the immediate historical and socio-economic conditions that the mother-daughter relationship is subjected to. By doing this, this study will inspect how these acts of shaping narratives out of silence and memory are to be seen as acts of rebellion against 'collective'/ 'meta'/ 'grand' notions of history to further the construction of personal/ 'local' understanding of how an individual's lived experiences shape their historical consciousness.

Keywords- Motherhood, Silence, Memory, American Capitalism, Elizabeth Strout

**REPRESENTATION OF GENDER AND SEXUALITY:
A COMPARATIVE STUDY OF
INDIAN WEB SERIES AND AMERICAN TELEVISION SERIES**

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Abstract

Gender and Sexuality have always been in intersections. It is nearly impossible to separately analyse both the terms. Films have been front runners in developing strong narratives, whether it has been the biased portrayal of women or the leading narratives related to heteronormativity. But in the changing time, there have been so many films that have been challenging this idea of gender binary. These include - *Page 3* (2005), *Dostana* (2008), *The Crowning Wish* (2012), *Aligarh* (2015), *My Son is Gay*(2017), *Subh Mangal Jyada Savdhan* (2020), *Badhaai Do* (2022) etc. There have been characters in the

Indian and the American Web Series, who contest this idea of distinction & differentiation. These web series are - Mismatched (2020), Tujhpe Main Fida (2024), Shadow hunters (2016), Shadow and Bone (2021), Dead Boy Detectives (2024) etc. The paper will try to deconstruct the gendered norms constructed in the society with the help of characters and their representations. It will use Judith Butler theory of 'Gender Performativity' and Gayle S. Rubin theory of 'Sexuality' as a theoretical framework to address the issue. The primary source to understand the phenomenon will be web series, which include- 'Mismatched' (web series from Indian context) and 'Dead Boy Detectives' (television series from American context.)

Keywords: Gender, Sexuality, Web Series, Heteronormativity and Societal Construct

“A WEAKER SEX”: NEGOTIATING GRIEF AND IDENTITY THROUGH GHOSH’S CANON

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Abstract

Oscillating in the pendulum of identity and responsibility, characters in Rituporno Ghosh’s filmography grow in grief. Challenging the discourse of heteronormative ideas of gender in the contemporary middle class in films like “Dahan”, “Bariwali”, or “Chokher Bali”, Ghosh brings to light how identity emerges through dejection and desolation. Rituparno’s collection of work, which has earned national and international recognition, raises the same question Matt Walsh asks: “What is a woman? Separate the duties and interpersonal, imaginary, and mythical associations of a mother, daughter, sister and wife, dream girl, and goddess and what do you have? Can she exist without them?” The prevalence of the male counterparts in the women’s lives takes a central role in the tragedies of her identity. In domesticity and the mundane, violence takes shape passively in moral hypocrisies and power differences. Ghosh’s characters defy the silent screams of their circumstances, turning their sorrow into an exploration of human resilience. Employing a social constructivist framework, this study utilizes content analysis to explore the interplay of Ghosh’s cinematic portrayal of domesticity, grief rituals, and gender-based emotional violence. The analysis reveals that Ghosh’s films serve as a dialogue between societal expectations and the hidden traumas that shape women’s identities. This study underscores the importance of re-evaluating traditional gender roles and the portrayal of women in cinema. Providing a nuanced understanding of the complexities of Ghosh’s characters contributes to the fields of gender studies and film theory.

Keywords: grief, identity, gender, emotional violence.

**“TÂY NINH SYNDROME”:
RE-EXAMINING SILENCES AND DISGUISED GENDERED VIOLENCE OF VIETNAM
WAR IN KIM THÚY’S NARRATIVES**

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Abstract

Like the “comfort women” of the Korean War, in the Vietnam-American War, there was the “con gái” (*Em*). A term lesser known, as in its essence, it means “daughter” in Vietnamese. The bearings of women were disguised and forgotten in the recounting of the partitioned Vietnam. A precedent for the emergent postcolonial warfare, Vietnam’s structural conflict ascertained its worst impact on women. Resulting in forced migration and the parlous journey expanded the plights and buried the relics of this violence on its way, while the rest was carried to the settlements. The term “strongbox” used for houses where men “shut their wives up...wound ropes” (*Em*, p. 12) situated itself in Mãn’s husband’s house in Montreal whose “fire door...was permanently closed, turning the kitchen into a strongbox” (*Mãn*, p. 29). Vietnamese-Canadian writer Kim Thúy’s novels *Mãn* and *Em* chronicle identities as “imperceptible, invisible” (*Mãn*, p. 17) recentered and reperforming resistance against violence of both stasis and mobility through female narrators. While *Em*’s stasis strife with the reproductive violence of the herbicide war, *Mãn*, in continuous involuntary movement, sustains apathetic trauma response in all aspects of her social and emotional being. This violence is perpetrated on the intersections of gender and stateless identity within the borders of unrest. Through the critical and agential lenses of transnationalism and re-performance methodology, the study aims to uncover the forgotten violence and analyze silence in Kim Thúy’s narratives.

Keywords: Vietnam-American War, reproductive violence, forgotten violence, forced migration, postcolonial warfare

**“LOVE IN LETHAL DOSES”:
CULTURAL VIOLENCE IN KAMALA DAS’ MY STORY**

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Abstract

This paper examines Kamala Das’s *My Story* through the lens of gender-based violence, foregrounding how intersecting structures of patriarchal hegemony, gender performativity, and psycho-social conditioning perpetuate the violence on women’s bodies and identities. Kamala Das, an indispensable figure in the arena of Indian English poetry, was known for her controversial, taboo-breaking confessional verses. Her autobiography, which is equally charged with an unguardedness, whimsicality

and spontaneity typical of the iconoclast herself, chronicles the trials of her marriage and her subsequent awakening as a writer. The paper deconstructs the ways in which heteronormative norms act as instruments of cultural violence that restrict women to the role of passive objects, with close reference to Das' poems in tandem with several instances from *My Story*, ranging from her early years divided between the Nalapat House and Calcutta, to her vicious relationship with her husband, her developing literary career, extramarital affairs, and the birth of her children. It explores Das' ultimate reconciliation of the various identities violently imposed upon her by the myriad manifestations of systemic violence and coercive control, enacted through familial, marital, and social institutions, which seek to regulate female sexuality and agency. The paper delineates how hegemonic masculinity manifests in an ecosystem of structural violence which renders the brutal reality of gender based violence opaque and legitimises sexual violence, denying women sexual agency within heteronormative structures. Kamala Das' trailblazing testament of resistance to gender-based violence makes her an icon for the marginalised, a challenger of the oppressive status quo in Indian literature.

Keywords: cultural violence, systemic violence, gender performativity, psycho-social conditioning

COMPLEXITIES OF IDENTITY AND THE SEARCH FOR BELONGING IN JHUMPA LAHIRI'S THE NAMESAKE: THROUGH THE LENS OF THE GANGULI FAMILY

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Abstract

The Namesake by Jhumpa Lahiri explores the complexities of identity and the search for belonging through the lens of the Ganguli family, Indian immigrants in the United States. Portraying the challenges of navigating multiple identities in a multicultural world. The Ganguli family struggles to bridge the gap between their Bengali heritage and their American surroundings. As the protagonist, Gogol Ganguli, grapples with the complexities of his name and heritage, Lahiri delves into the nuanced layers of what it means to belong in a world that straddles two cultures. Jhumpa Lahiri belongs to the second generation of the Indian Diaspora, she is an Indian by ancestry, British by birth and American by immigration, and her theme of writing deals with the experience of emigrants to the USA from India, makes her a centre of the Diaspora. Jhumpa Lahiri has explored the identity crisis, racial and cultural conflicts, ethnicity, and sense of belongingness, loneliness and alienation among the immigrants. For every second generation assimilated, a first generation, in one way or another, spurned. For the gains of goods and services, an identity gets lost, and uncertainty is found. So, it is the moral duty of the diaspora writers to remain faithful while mixing facts with fiction in their writings. The question of identity became increasingly felt in post-modern literature to be the focal point of post-colonial studies.

Keywords: Complexities, belonging, Portraying, immigrant, multicultural, assimilated.

A DISCOURSE ON DOUBLE JEOPARDY IN P. SIVAKAMI'S *A GRIP OF CHANGE*

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Abstract

The word 'jeopardy' stands for any danger of loss, harm, or failure which can in turn become a brutal experience as a human being. This deadlocked phenomenological nightmarish existence has the potential to make people experience a psychological turmoil. The term 'double jeopardy' was first used by Frances M. Beal in *To Be Black and Female* to denote the oppressive agents on women.

In a typical Indian context, 'double jeopardy' works at various levels, viz., identity, gender, race, caste, and class. Tamil society treats woman as guardian of tradition and relegates her in many formative decision-making issues. Simone de Beauvoir rightly states that "The laws of Manu defined woman - vile being to be held in slavery" (*The Second Sex* 91). Women experience the disadvantage of being a secondary gender. The double jeopardy possesses two stigmatized components in dealing women in subordinate position. In legal terms, it stands for dual punishment of a person accused. Women as an individual undergoes two unlegalized threats as subaltern and as female. In domestic environment, the typical Indian Tamil women face double jeopardy in their regular course of life. This paper aims to highlight how women are doubly jeopardised in terms of *female* and *dalit* in P. Sivakami's *A Grip of Change*.

Keywords: jeopardy, phenomenology, stigma, Dalit, 'double jeopardy'.

A LEGACY OF DEFIANCE: EXPLORING THE POWER OF RESISTANCE AND RESILIENCE IN 'THE LAST QUEEN'

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Abstract

Resistance can be described as the act of opposing or standing against something, often involving active defiance or refusal to accept certain conditions, rules, or power structures. It can be social, political, or personal and is characterized by efforts to challenge, push back, or fight against oppressive forces, whether they be external (colonial rule or societal expectations) or internal (emotional or psychological pressures) and resilience refers to the ability to recover from adversity, challenges, or difficult situations. It is the capacity to bounce back, adapt, and maintain strength despite hardships. Resilience can be emotional, psychological, or physical, and it is often associated with endurance, perseverance, and flexibility in the face of change or trauma. Maharani Jindan Kaur, the last queen of Punjab, the protagonist of Chitra Divakauni's novel 'The Last Queen', not only

resists both personal and political struggles against British colonial rule and patriarchal structures but is also resilient despite being imprisoned, exiled, and separated from her son, Prince Dalip Singh. Her narrative gives voice to her struggles and perseverance in the face of overwhelming adversity. This research paper examines her resilience from a young, inexperienced queen to a fierce leader who challenges the British Empire's annexation of Punjab and fights for her son, Dalip Singh's, rightful throne. The paper also addresses how the novel offers a feminist perspective on Maharani Jindan's resistance to the systemic silencing of women's voices in history and how her emotional and political resilience is key to her legacy.

Keywords: resistance, resilience, colonial rule, struggle, Maharani Jindan

A LUXURY CALLED HEALTH: GENDER, STRUGGLE, AND STRENGTH IN INDIA'S RURAL HEALTHCARE

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Abstract

Kavery Nambisan's latest book, *A Luxury Called Health*, offers an incisive exploration of India's healthcare landscape from her vantage point as a rural surgeon. Renowned for her novels that delve into Indian life and social issues, Nambisan ventures into non-fiction with this compelling work. Blending her personal experiences with poignant patient narratives, she examines the successes and failures of the healthcare system. Through a ground-level lens, she unpacks the stark inequalities, bureaucratic inefficiencies, and societal expectations that shape healthcare delivery in India. Her vivid storytelling captures the resilience of individuals navigating an inequitable system and lays bare the systemic challenges that hinder progress.

In *A Luxury Called Health*, Nambisan sheds light on the dual role women play within the healthcare system—as both indispensable contributors and vulnerable victims. Women, particularly in rural areas, face disproportionate challenges due to entrenched gender biases, societal norms, and economic constraints, which often limit their access to timely and adequate care. Nambisan portrays their struggles not just as patients but also as primary caregivers, who must balance familial responsibilities with the overwhelming demands of caregiving. Despite these adversities, their resilience, fortitude, and contributions to sustaining the healthcare system emerge as central themes.

The book delves deeply into the stories of female patients who contend with additional barriers rooted in patriarchal structures and systemic neglect. Nambisan reflects on how women, despite limited resources and opportunities, demonstrate extraordinary strength in managing both their health and that of their families. By highlighting these narratives, she calls for a healthcare framework that is inclusive and equitable, one that recognizes and addresses the unique struggles women endure while acknowledging their vital role in the health ecosystem. Ultimately, *A Luxury Called Health* is a powerful plea for systemic change and a celebration of the human spirit amidst adversity.

Keywords: Stark inequalities, Bureaucratic Challenges, Societal Expectations and Economic Constraints

A STUDY OF TRANSFORMATION AND RESISTANCE IN ELIE WIESEL'S NIGHT

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Abstract

Night is a memoir written by Elie Wiesel. Published in 1960, it depicts his experience at the Nazi Germany camps including the ones at Auschwitz and Buchenwald. The memoir is known for its graphic description of the horrors faced by the Jewish community during the holocaust and poignantly portrays the transformation of the young Eliezer who begins as a religious and devout boy but eventually gives up on the idea of God due to the atrocities he witnesses in the Nazi camp. The memoir underscores the resistance and resilience of both Eliezer and the Jewish community, illustrating their unassailable strength in the face of adversity. Wiesel explores the theme of silence—both the silence of God and the bystanders—confronts the uncomfortable truth in regards to humanity and connivance. Moreover, the themes of familial bonds and loss of faith are explored extensively. *Night* not only captures Elie Wiesel's personal trauma, but also represents the collective suffering of millions, making it a foundational work in Holocaust literature. Through a more nuanced examination, this paper explores the themes of resistance and resilience as portrayed in the work, illuminating the struggles of the Jewish community in a very hostile society.

Keywords: Resistance and Resilience, Faith, Familial Bonds, Silence, Society

A VOYAGE IN A LADIES COUPE THAT CHANGED AND QUESTIONED IDENTITIES

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Abstract

Discrimination and violence based on gender has been an unending journey. This oppression on women is not only physical but the impact is extended to their mental health. This study delves into the contemporary Indian society through analyzing the novel Anita Nair's *Ladies Coupe*. A novel that focuses on the protagonist Akhila's journey towards seeking an escape from her entrapped life, this narrative also centre on other five female characters belonging to different levels of society. This significant work is explored from the perspective of Brett Friedan's *The Feminine Mystique*. The purpose of this paper is to bring out the question of identity, the emotional suffering of domesticity and discovering the self. Using Friedan's concepts the paper examines in understanding the role of these women in various sectors and ages of life. Applying a thematic view, this paper also argues how women struggle in the modern patriarchy. The analysis also

brings out how the selected work can be drawn parallel to the concept of “problem that has no name”. The emotional and societal expectations thrust upon these characters by the patriarchal society and the way each of them struggle and how some of them become victimized is also dealt in detail.

Keywords- Violence, oppression, mental health and patriarchy

**BEYOND CONVENTIONAL SPACES:
A FEMINIST PERSPECTIVE ON
LUMMER DAI'S *BRIDE PRICE*, MAMANG DAI'S *THE BLACK HILL* AND
*THE LEGENDS OF PENSAM***

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Abstract

Textual representation always plays a key role in exploring the women's experiences and the ways of life in the historical and cultural spaces. The emerging writers while recollecting their history, culture, tradition, ritual and the live experiences of the people of their ethnic group, at the same time, they intellectually describe the emancipation of women in the patriarchal society. The women writings from the different corners of the world have projected themselves by deconstructing the patriarchal norms, looking for a universal space. Similarly, the Indian Northeast women narratives also provide a major concern for women's liberation by representing various women characters in their writing. Writers such as Mamang Dai, Lummer Dai, Temsula Ao, Indira Goswami, Easterine Kire etc. depict the value of their ethnic culture in the globe, along with the changing status of women. However, being a male Lummer Dai also represents the female consciousness in his writings. Their writings represent how women have struggled for an equal space interrogating the partial issues in the patriarchal society, not in the motive of dominating the other sex categories. Moreover, along with the transition of society and culture in the dynamic process, the gleam of feminism is also visible in their writing. This paper will analyse Lummar Dai's *Bride Price*, Mamang Dai's *The Black Hill* and *The Legends of Pensam*, depicting select women characters to show how the women have interrogated the legacy of pseudo-patriarchal expressions through their representation.

Keywords: Culture, Tradition, Modern, Patriarchal, Feminism

**EXPLORING FINANCIAL AUTONOMY IN WOMEN AMIDST PATRIARCHY THROUGH
THE LENS OF THE MOVIE “ABHIMAAN”**

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(Autonomous)

Abstract

Indian women who constitute 48.46% (Census, 2011) of the population hold precarious position in the society. Although, over the past few decades there has been an increase in women's participation by 37% (PLFS, MoSPI) thereby indicating betterment in financial empowerment. The focus has now been shifted from 'women development to women-led development'. Financial empowerment facilitated by financial autonomy reduces Gender Based Violence (GBV). However, pursuing financial independence may clash with cultural beliefs, especially in cultures where conventional roles are ingrained. This paper focuses on the influence of the patriarchal norms on women while exercising their financial autonomy by a comprehensive discussion on the Bollywood movie *Abhimaan* (1973). The dominance of communal values and gendered socialization is examined on the basis of the marital relationship of lead characters. This study aims to understand the relevance of marital dependency in the contemporary India. The present study uses a qualitative research design, with a focus on thematic and narrative analysis, to investigate the film's underlying social, cultural and psychological aspects. The study will help in comprehending the deeply ingrained cultural norms that take precedence over financial empowerment.

Keywords: financial empowerment, cultural norms, patriarchy, dependency, gender-based violence

VOICING THE VIOLENCE ON THE THIRD GENDER THROUGH SELECT MEMOIRS OF INDIAN TRANSWOMEN

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Abstract

The present paper explores different aspect of gender-based oppression with a major focus on third gender psychological and physical violence by society, family and their own community. Findings from past studies show that their choice of sexuality becomes the reason of their suppression and they suffer from physical and emotional atrocities; it has been happening since ages but is less explored. The study shows how psychological violence affects emotional and mental health of the trans person. Similarly, portrayal of shift from verbal to physical assault, highlights the extreme level of gender-based subjugation. The present study focuses on voicing these less heard voices with reference to two memoirs, viz. *Gift of Goddess Laxmi* and *The Truth About Me: A Hijra Life Story*, written by Indian transwomen authors Manobi Bandyopadhyay and A Revathi respectively. The study highlights how gender-based brutality both physical and mental in third gender community is being challenged through activism and mass campaigns. These narratives depict the progressive changes against the fixed patriarchal gender roles. The researcher employs close reading analysis approach of these two memoirs to understand the hostility faced by the third gender community, leading them further on the path of agitation.

Keywords– violence, advocacy, sexuality, gender and transwomen.

GENDER BASED VIOLENCE IN NORTH EAST INDIAN LITERATURE: COPING MECHANISM OF NEW WOMEN

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Abstract

Gender based violence highlights gender inequality whether financial, economic, physical or mental, applies to both men and women. But when it comes to sufferings and endurance, it is a universal and persistent reality that women is and always has been the primary target of GBV. The term 'gender' unlike the term 'sex' which is a biological construct, aligns with reality of socially imposed differential roles for men and women which would further characterized as appropriate and inappropriate according to the given gender roles. The basic reason behind discrimination against women resides in the fact that such gender roles give birth to unequal power relationship between the two and majorly sets women at receiving end.

Gender specific reading of 'Insurgency- Literature' allows us to deconstruct the daily life of females who strives to survive through offensive violent acts- both physical and psychological. Some prominent female authors from NEI avails us a literary representation of a discourse where women are deprived of even the basic human rights which jeopardize their very identity. These female authors are, in fact indigenous voices of the region who unveils the ideology of self- rescue and self- recovery among the ordinary women in a conflict- zone which set them to be pronounced as 'New-Women'. This research aims to scrutinize Insurgency narratives through the prism of Julia Kristeva's 'abjection theory' and Judith Butler's concept of 'precarity'.

Keywords: violence, gender inequality, discrimination, Insurgency- Literature, abjection theory

VISUAL NARRATIVES OF SURVIVAL: ANALYSING GENDER VIOLENCE IN CONTEMPORARY GRAPHIC NOVELS

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Abstract

This paper examines two graphic novels by women writers, *Persepolis* by Marjane Satrapi and *Becoming Unbecoming* by Una, which both address systematic violence against women. *Persepolis* begins during the Islamic Revolution in Iran, when Marjane Satrapi's coming-of-age drama unfolds inside a society that enforces gender segregation and demands the veil as a symbol of women's oppression. As Satrapi navigates the restrictive and often violent forces forming her identity, her graphic novel criticizes the greater gendered violence inherent in Iran's changing political and cultural context. In contrast,

Una's *Becoming Unbecoming* concentrates on the psychological and physical abuse perpetrated against women in 1970s England, under the reign of the Yorkshire Ripper. The graphic novel's autobiographical style follows Una's pain and the societal silence around sexual abuse, shifting between personal introspection and the larger cultural background of fear, humiliation, and victim-blaming. This study investigates how Satrapi and Una use the graphic book form to critique and illustrate the prevalence of gender violence. These authors depict female agency and trauma in various ways, using visual symbolism, personal story, and historical context. Through a comparative examination of these works, the paper contends that the graphic novel, as a genre, provides a unique platform for women to face and recount their experiences with violence, giving not just a tool of resistance but also a call to societal change.

Keywords: Gender-based violence, graphic novel, visual narrative, sexual violence.

IMPACT OF CHARACTER STRENGTHS, GENDER ROLE BELIEFS, AND NORMS ON GBV PERCEPTION

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Abstract

This study aims to investigate how individual character strengths, gender role beliefs, and social norms collectively shape perceptions of gender-based violence (GBV). Using a sample of over 200 participants, this quantitative research examines the links between these factors and GBV perception. Specifically, the study assesses whether individuals with higher levels of character strengths, particularly those aligned with empathy and fairness, show a stronger negative stance on GBV and are less likely to justify violent behavior. It also examines the impact of traditional versus egalitarian gender role beliefs, exploring whether traditional beliefs are more likely to justify or downplay GBV severity, while egalitarian beliefs may lead to a perception of GBV as more severe and unacceptable. Additionally, this study assesses the influence of social norms and community beliefs, examining how perceiving one's social environment as endorsing traditional norms might lead to higher tolerance for GBV, compared to a supportive environment for gender equality, which could foster lower tolerance. Through correlations, this study highlights important connections between character strengths, personal beliefs, and social norms that shape how individuals perceive GBV.

Keywords: Character Strengths, Gender Role Beliefs, Social Norms, Gender-Based Violence (GBV), Personal Beliefs.

**INTERSECTING IDENTITIES:
A CRITICAL INSIGHT ON GENDER-BASED VIOLENCE IN
KHALED HOSSEINI'S *THE KITE RUNNER***

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Abstract

This research paper attempts to highlight the complex interplay of intersectionality and gender-based violence. Intersectionality is termed as the "experience of multilayers of marginalization" leading to conflicting repercussions on individuals as well as society. This intersecting oppression of different social signifiers like gender, social class, ethnicity and race mutually condemns justice and exerts hegemonic supremacy. The paper expounds on the issue of gender-based violence through the lenses of intersectionality in Khaled Hosseini's *The Kite Runner* (2003). The novel contextualizes the systemic oppression faced by women and marginalized groups in the socio-political landscape of Afghanistan. Hosseini skilfully paints a picture of how the abuse of power, patriarchal hegemony, cultural norms and societal expectations compounds instances of gender-based violence in the novel through various characters. The critical and comprehensive analysis of the novel gives an insight into the complexities of gender-based violence and resilience in a war-torn society. The paper also underscores the necessity for a nuanced understanding of intersectionality in confronting gender-based violence. The novel *The Kite Runner* is a poignant commentary to understand the reality of gender-based violence more effectively. It also fosters empathy and creates awareness to advocate for an equitable society.

Keywords: Gender-Based Violence, Intersectionality, Patriarchy, Power, Ethnicity.

**EMBODIMENT OF PAIN:
THE PHYSICAL AND EMOTIONAL EFFECTS OF SLAVERY IN
TONI MORRISON'S "BELOVED"**

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Abstract

Toni Morrison's "Beloved" is a 'complex narrative expressing the long-term, the physical as well as psychic, effects of slavery'. In this paper, I shall critically engage with the concept of embodied trauma using Morrison's technique of intertwining physical suffering with emotional pain, the human body serving as a locus of historical memory and a center of narrative resistance. The novel generally centers on the effects of slavery, not only as some brutal institution but as an insidious power that continues to define identity, memory, and intergenerational trauma. The scarred body cannot, however, be divorced from the emotional and psychological wound as evidenced in Sethe's obsessive

desire to save the children from the horror of slavery, which results in infanticide action fueled by the psychological suffering that slavery imposes. Another such representation through the ghostly figure of "Beloved" as a manifestation of unreconciled sorrow and guilt is how pain dramatically haunts and distorts the present, turning personal tragedy into a collective reckoning with history. Through this reading, the enslaved body is rediscovered as a source of narrative agency and a medium for articulations that speak silenced histories. This paper also relates the novel's engagement with healing and memory, reasoning that even though the body is continually a site of battle regarding pain, it also becomes a point of resistance and survival.

Keywords: African American Identity, Healing and Survival, Emotional Pain, Psychological Fragmentation, and memory

THE QUEST FOR SELF-IDENTITY CRISIS IN BHARATHI MUKHERJEE'S 'THE TIGER'S DAUGHTER'

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Abstract

Bharathi Mukherjee's *The Tiger's Daughter* intricately examines the theme of identity crisis within the context of immigration and cultural dislocation. This article delves into the complexities of the protagonist Dimple's journey as she navigates the tension between her Indian heritage and her life in America. By employing a feminist lens, it explores the psychological ramifications of cultural alienation, the negotiation of multiple identities, and the impact of societal expectations on the individual psyche. Ultimately, this study positions Mukherjee's work as a vital exploration of the contemporary immigrant experience, highlighting the enduring struggles for self-identification in an increasingly globalized world.

Dimple's journey embodies the challenges faced by immigrants as they grapple with the loss of cultural anchors and the pressure to conform to new societal norms. Through a close reading of the text, this analysis examines how Mukherjee employs rich symbolism and vivid imagery to depict Dimple's internal conflicts, revealing the impact of societal expectations, gender roles, and familial obligations on her quest for self-discovery.

The paper argues that Mukherjee's portrayal of identity crisis transcends personal struggles, reflecting broader societal issues related to diaspora and cultural hybridity. By engaging with themes of alienation, belonging, and the negotiation of multiple identities, this study positions *The Tiger's Daughter* as a critical text in understanding the psychological and emotional ramifications of living between cultures.

Ultimately, this presentation aims to illuminate the ongoing relevance of Mukherjee's work in contemporary discussions on identity, providing insights into the multifaceted experiences of individuals grappling with their place in an ever-changing world.

Keywords: Cultural Dislocation - Quest for Self-Identity - Cultural Heritage

-Multiculturalism.

BREAKING THE SILENCE: REPRESENTATION OF GENDER VIOLENCE IN DIGITAL STREAMING

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Abstract

The proliferation of Over the Top (OTT) platforms have emerged as dominant force for global media content consumption. OTT platforms offer a vast array of content across the genres that address wide range of social issues including Gender based Violence (GBV) that has gained prominence. GBV is frequently depicted in web-series, films, documentaries and more. This study aims to examine the representation of gender based violence on digital platforms with a focus on narrative techniques, character dynamics, thematic representation of gender based violence and also how these depictions shape the societal attitudes, understanding and response towards such violence. The study explores the broader social, cultural, and psychological impacts of these portrayals on audiences, particularly in terms of normalizing, sensationalizing, or challenging gendered violence. OTT platforms have become a key space for nuanced storytelling, often bypassing traditional censorship, which allows for more explicit and graphic representations of sensitive topics, including domestic abuse, sexual assault, and intimate partner violence. The analysis is grounded in a selection of OTT productions that feature GBV as a central theme, assessing how these narratives either reinforce or resist dominant cultural discourses surrounding gender violence. OTT platforms have the potential to challenge harmful norms and raise awareness about gender-based violence, the nature of these representations must be critically assessed to ensure that they contribute positively to ongoing societal conversations about violence, power, and gender equality.

Keywords: Films, Gender based Violence, OTT Platforms, Societal Attitude, Web-Series

A STUDY OF WOMEN AND NATURE: RESILIENCE AND RESISTANCE IN THE MAHABHARATA

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Abstract

Nature is a dynamic force which gives energy to all of the organisms on Earth. It is not only a physical environment but also an internal force that resides in every human

being. In Mahabharata, it communicates with the life of its characters especially with the women. Thus, Mahabharata becomes the source of the Study of Gender based violence and women's resilience and resistance through the healing of nature. The healing energy of nature is found in the experiences of women in Mahabharata. This research excavates the vital role of nature in the lives of the female characters of this epic: Draupadi, Kunti, Gandhari and Satyawati. It also focuses on the women's endurance in their hardships, routing of trauma and the challenge over the oppressive forces around them. By critically analyzing these women's relationships with nature, this paper explores how the natural world becomes both a sanctuary and a site of resistance, offering emotional and spiritual healing to the women it is surrounded by. The nature is also empowering the women to assert their identity in a patriarchal society. The three objectives of this paper is to investigate how nature symbolizes strength, healing, and protection for women characters in the *Mahabharata*, to examine the role of nature in helping women cope with gender-based violence (GBV) and trauma, facilitating emotional survival and resilience and to highlight how nature becomes a space where women's resistance is manifested subtly yet powerfully, from silent endurance to strategic actions.

Keywords: Mahabharata, Resilience, Resistance, Gender-based violence (GBV), Women and nature, Feminist literary criticism, Emotional healing, Patriarchy and agency.

**GENDER BASED VIOLENCE (GBV) AND ECO-LINKAGES:
A CRITICAL STUDY OF THE FEATURE FILMS
"DWEIPA" AND "KAANOORU HEGGADATHI"**

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Abstract

Adaptation is one of the strongest characteristics of human beings. In the process of adaptation, the notable theory "survival of the fittest" has been proved time and again especially in the context of human beings with a history of thousands of years. The world is becoming a dangerous place to live with its limited supply. It is evident that the supply and demand theory never fades away. In such dangerous circumstances human beings psychologically and physically resort to the "survival of the fittest" theory. We often see the representation of marginalized and their traumatizing experiences due to environmental degradation, natural disasters or man-made developments brought to light through various literary forms. Vandana Shiva points out that, "the marginalization of women and the destruction of biodiversity go hand in hand". Environmental destruction, climate change, natural disasters and development has a direct impact on the violence suffered by women.

While the impact of conflict, war, class on Gender-Based Violence(GBV) has been well established, the impact of Environmental destruction on women has been overlooked. This paper tries to bring to forefront the evidence on effect of eco-degradation on Gender-Based Violence(GBV). This study intends to show the damage human beings are inflicting upon nature has fuelled violence against women through analysing two

well-known movies "Dweepa" and "Kaanooru Heggadathi". Subjecting the movies to a critical analysis the paper will highlight the plight of women due to eco-degradation.

Keywords: Gender-Based Violence(GBV), Eco-degradation, Man-made Developments, Natural Disasters, Displacement

INTERSECTIONS OF IDENTITY: EXPLORING GENDERED VIOLENCE IN UPAMANYU CHATTERJEE'S *WEIGHT LOSS*

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Abstract

This research paper investigates the theme of gender-based violence (GBV) through lens of intersectionality in Upamanyu Chatterjee's novel *Weight Loss* (2006). By centring on the protagonist Bhola's troubling interpersonal relationships, this study explain how Chatterjee critiques societal power structures through the examination of the intersections among race, gender, class, caste, and sexuality. Bhola's predatory sexual behaviour serves as an embodiment of toxic masculinity, revealing his dominance and emotional detachment towards women a reflection of the patriarchal norms that facilitate gender violence. His exploitation of women from lower social class and marginalized caste backgrounds underscores the manner in which class and caste hierarchies augment the vulnerabilities of specific groups, thereby complicating the dynamics of power and violence. Furthermore, this research explores Chatterjee's depiction of the intersectional nature of GBV, positing that the experience of violence is intricately influenced not only by gender but also by class- and caste-based oppression. This paper contends that *Weight Loss* delivers a critique of the societal forces that inform gendered violence. By scrutinizing the interplay of identity markers such as race, class, and gender, the novel provides a critical commentary on the mechanisms of systemic oppression that sustain violence against women, rendering it a significant text for comprehending the phenomenon of GBV within the Indian context.

Keywords: societal power, toxic masculinity, inequalities, caste-based oppression, gendered violence

VIOLENCE AGAINST WOMEN ON THE DIGITAL PLATFORM

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Abstract

Society and digital space influence one another so much that one space is affected by the other. That is why violence against women that continues in society takes an active part in the digital society also. While the *#MeToo* movement has been started online and has become the saviour for many women, the same social media platform also proves fatal for them. Female actresses are trolled and body-shamed for their posts on social media. Most of the time, female celebrity's motherhood has been questioned by highlighting the topic of the presence or absence of baby bumps during their pregnancy. These harmful practices are done to silence women's voices and regulate women's free movement. By humiliating and making negative comments on social media, the male-dominated world wants to establish complete male power over the digital society. By focusing on topics like trolling, body shaming, and hate speech on social media, this paper tries to show how real-life gender-based violence percolates into social media.

Keywords: digital society, female celebrities, trolling, baby bumps, violence against women

BARS ACROSS BORDERS: A CROSS-CULTURAL ANALYSIS OF GENDER, SEXUAL VIOLENCE, AND HYPERMASCULINITY IN INDIAN AND AMERICAN RAP.

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Abstract

This paper presents a cross-cultural analysis of gender dynamics, sexual violence, and hypermasculinity in Indian and American rap, examining how both cultures' music industries propagate and reflect broader societal issues. Through a close analysis of lyrics, this study highlights the objectification of women, normalization of sexual violence, and reinforcement of hypermasculine ideals as pervasive themes across both contexts, despite their cultural differences. American rap, with its roots in marginalized communities, often portrays these themes as a by-product of urban struggles and male dominance. In India, rap is emerging as a popular genre with similar themes, adapted to local contexts where patriarchal norms and hypermasculine identities continue to shape societal narratives. Additionally, this paper explores homophobia and the marginalization of LGBTQ+ identities in both rap cultures, where displays of drag or non-heteronormative behaviors are frequently used as comedic devices or stigmatized expressions. By comparing these patterns, this paper seeks to deepen the understanding of how rap both mirrors and influences gender norms, prompting questions about its role in perpetuating or challenging societal expectations. The study concludes with a discussion on the potential for evolving these narratives toward a more inclusive and

responsible form of expression.

Keywords: Cross-Cultural Analysis, Gender Dynamics, Sexual Violence, Hyper-masculinity, Homophobia in Rap Music

**TORN WITHIN, TORN APART:
EXPLORING THE LINK BETWEEN SELF-CONFLICT
AND ROMANTIC STRAIN.**

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Abstract

"One's self-concept is at the very core of all that one experiences, including the dynamics of interpersonal relationships" (Rogers, 1951). This study explores the effect of disturbed intrapersonal relationships, characterized by low self-compassion and diminished self-esteem, on romantic interpersonal relationships. Intrapersonal relationships, or an individual's internal dialogue and self-perception, significantly shape how one engages with others, particularly in intimate partnerships. Individuals with poor self-esteem often experience heightened insecurities, maladaptive attachment patterns, and difficulty establishing emotional intimacy with their partners. The diverse sample will consist of participants aged 18-25. The methodology will employ reliable and valid scales to measure these psychological dimensions, self-esteem, self-compassion, and the effect on romantic relationship satisfaction. The study includes the appropriate statistical methods to obtain the correlation between the variables. Through the research reviews the individuals with low self-esteem are more prone to relationship dissatisfaction, heightened jealousy, and trust issues, which adversely affect the overall quality of their romantic relations. These findings underscore the necessity of fostering positive self-perception and emotional regulation to build resilient, supportive, and fulfilling romantic relationships.

Keywords: Intrapersonal relationships, Self-worth, Self-esteem, Romantic relationships, Relationship satisfaction.

**RECLAIMING THE EPIC:
A GENDERED APPROACH ON SYSTEMIC VIOLENCE IN CHITRA BANERJEE
DIVAKARUNI'S *THE PALACE OF ILLUSIONS***

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Abstract

The contemporary canon of works in Indian English Writing has produced literature on ecofeminism, eco-criticism, digital humanities, and a retelling of ancient epics and folktales. Mythology is one of the arenas where writers like Ashwin Sanghi, Anand

Neelakantan, Amish Tripathi, Devdutt Pattanaik, and Kavita Kane have contributed in the form of retelling of the epics from unique stances while maintaining the authenticity of the narratives. Along with a depiction of the authentic epics from a fresh outlook, overlooked and subjugated characters from the epics also have been the cynosure of their works while offering a voice to narrate their frame of mind. In this light, the representation of gender-based violence in literature started taking shape with the emergence of intersectional discourse and feminist theories in the twentieth century, where writers like Ismat Chughtai and Arundhati Roy accentuated gender oppression. *The Palace of Illusions* by Chitra Banerjee Divarakuni retells the ancient Mahabharata from Draupadi's perspective. This article highlights how Chitra Banerjee has used mythology as a medium to underline the representation of systemic violence including their psychological suffering caused by commodification and silencing of women's voices. This empowering narrative that profoundly resonates with today's readers serves as an agency by adding to the discourse.

Keywords: Indian English Writing, Mythology, Systemic Violence, Mahabharata

A ROOM OF ONE'S OWN BY VIRGINIA WOOLF: WOMEN AND GENDER-BASED VIOLENCE IN LITERATURE

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Abstract

This paper focuses on the themes of gender-based violence and dominance of women writers in the field of literature. *A Room of one's own* by Virginia Woolf represents the financial needs of women and liberty in the patriarchal society. Two important things that a woman need to explore are, a room of one's own and a proper income. Even though a woman has all the power and knowledge, society does not allow them to explore their talents in the outer world. Virginia Woolf compares Judith Shakespeare in the fictional work, Judith is a talented woman but she was not able to execute herself to the world because of psychological impacts. Even though woman is willing to explore themselves through the writings, they are being dominated by men which explains about the emotional distress undergone by a woman. The society's discouragement had made it more challenging for a women in order to achieve their desires, which resulted in losing their confidence. Women were not allowed to get proper education, and were restricted as per the societal conventions. This paper focuses on the materialistic impact on women. The idea of this paper discusses about the class, gender and power oppression faced by a woman in the patriarchal society. Woolf argues the fact that women are always dependent on men for financial stability which results in losing their individual identity. Therefore, as a feminist writer Virginia Woolf highlights the problems and struggles encountered by a women in the society.

Keywords: Private space, Income, Patriarchal society, psychological sufferings, Materialistic world.

**WAILING OF THE WOMB:
WITNESS THE NIGHT**

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Abstract

A mother's womb is a safe place for an unborn child as it provides a completely protected and insulated environment to the foetus. But today, in our technology-dominated society, the most secure and comfortable place, the protective cocoon – the womb – has become a place of misery for the woman-child. The smashed womb is no longer a sanctuary for the unborn child, as it belongs to a society that is starved for sons. With reference to Kishwar Desai's novel *Witness to the Night (2010)*, this paper focuses on the forms of violence that women are subjected to even in the womb: female feticide and infanticide. It delves deeper into the inherent patriarchal beliefs in individuals' minds, the open and hidden types of aggression that result from societal gender norms, and reveals how we collectively support violence based on gender.

Keywords: Gender-based Violence, Patriarchy, Dogma, Foeticide, Infanticide

**SEEING IS BELIEVING:
A SOCIOLOGICAL EXPLORATION OF VIOLENCE AGAINST WOMEN ON
OTT SERIES AND NEWS**

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Abstract

With the emergence and growth of Over-the-Top (OTT) platforms, there has been a shift in how women are represented and portrayed compared to earlier media platforms such as cinema and television. This shift highlights the nature of women's agency and gender dynamics in a patriarchal setting, often reflected in media. OTT series explicitly address pertinent issues regarding gender inequality and violence, such as child abuse, domestic violence, and rape, in which the survivor herself or another woman comes forward to fight against stigma and injustice. Thus, the portrayal of women in OTT platforms departs from the stereotypical idea of a negotiating woman in Indian media. In this context, the paper explores the following research questions: What are the themes of women's representation and gender dynamics have changed and sustained in the OTT series? How does the portrayal of female agency differ in the two mediums addressing gender violence? The study applies a qualitative approach, employing content analysis of selected Hindi and Bengali OTT shows - Delhi Crimes (aired on Netflix) and Bodhon (aired on Hoichoi) to make a comparative analysis of the two in terms of the portrayal of violence against women and their agency. Thus, the research contributes to the literature on the intersection between gender and media by unravelling evolving narratives

surrounding women in 21st-century Indian media and its implications for the debate around women's empowerment.

Keywords: Female Representation, Gender Violence, News, OTT Series, India

GENDER BASED VIOLENCE IN ANCIENT KARNATAKA (WITH REFERENCE TO INSCRIPTIONS AND LITERATURE)

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Abstract

This research article explores gender-based violence in ancient Karnataka through an interdisciplinary analysis of inscriptions and literature. By examining epigraphical records from the Chalukya, Rashtrakuta, and Hoysala periods, along with ancient Kannada literary works by poets like Pampa and Ranna, the study aims to uncover the societal, legal, and cultural attitudes towards violence against women and marginalized genders. The methodology involves translating and interpreting inscriptions to identify references to gender-based violence, as well as critically analyzing literary texts for depictions of gender roles and power dynamics. Comparative historical analysis will be employed to contextualize Karnataka's treatment of gender-based violence within the broader South Indian cultural landscape. Additionally, feminist theory and historical sociology will be used to interpret the findings and understand their implications.

Expected outcomes include identifying patterns of gender-based violence in ancient Karnataka, such as instances of normalized violence or legal structures that either protected or overlooked such acts. The study will also assess the role of literature in reinforcing or challenging patriarchal norms. Through this interdisciplinary approach, the article aims to contribute to historical gender studies by revealing the legal and social frameworks that shaped gender relations and violence in ancient Karnataka.

Ultimately, the research sheds light on how ancient societal attitudes towards gender-based violence have influenced modern gender dynamics, offering a historical perspective on the continuity or evolution of such issues in Karnataka's socio-cultural fabric.

Keywords: GBV, Ancient Karnataka, Inscriptions, Kannada Literature, Gender Dynamics)

A STUDY ON THE INTERSECTIONALITY OF SEVERAL SOCIAL FACTORS AND GENDER-BASED VIOLENCE, WITH THE IMPORTANCE OF MATRIARCHAL SOCIETY IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

This study actually analyzes the intersectionality of race, gender, class and other social factors and gender-based violence in the novel *The God Of Small Things* by Arundhati Roy along with the solution of what if matriarchy dominates men, and where women have the right to actually choose their sexual partner and whom should have their children's genes. The novel explores the intertwined lives of two Indian twins growing up in Kerala, delving into the themes of caste, class, gender and also gender based violence that women face according to their social status, class and caste in south India. So, with this, the study applies a fascinating scenario as a solution where a matriarchal society hold the power of reproduction and choose their genetic partners for their children, where it has got potential benefits like increased autonomy, where women's reproductive agency and choice, improved family planning, can possibly reduce gender-based violence, men's roles revalued focusing more on nurturing, protection and provision for childcare like more engaged fatherhood. But the study also includes potential challenges and outcomes like gender roles will be reversed, genetic selection of partners, social resistance, psychological impact. Arundhati Roy actually emphasis on the childhood experiences of fraternal twins, whose lives are destroyed by the "Love laws" prevalent in 1960's Kerala. The novel explores how rules, social structures and gender identities actually oppress and violate women in society.

Keywords: Gender violence, matriarchal society, gender roles, caste, class

CASTE, RACE, AND WOMAN IN P. SIVAKAMI'S THE GRIP OF CHANGE AND GLORIA NAYLOR'S THE WOMEN OF BREWSTER PLACE: A COMPARATIVE STUDY

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Abstract

This paper explores the intersectionality of caste, race, and gender in P. Sivakami's *The Grip of Change* and Gloria Naylor's *The Women of Brewster Place*. The novels offer poignant portrayals of women's struggles against societal hierarchies and prejudices in India and the United States. P. Sivakami's novel delves into the complexities of the caste system in India, highlighting the Dalit women's experiences and their fight for dignity and equality. Gloria Naylor, on the other hand, vividly depicts African American women's lives in an urban setting, focusing on their resilience against racial discrimination and economic hardships. The study aims to analyse how the two authors address the systemic oppression faced by women in their respective societies and how the social constructs of their societies influence the characters' identities, relationships, and quests for empowerment. By comparing narratives and characters this research reveals similarities and differences of Dalit and Afro-American women in India and America. The research also delves into the strategies used by characters to overcome their struggles.

Keywords: Dalit, Gender Oppression, Race. Patriarchy, Intersectionality, Marginalization

INFLUENCE OF GENDER ON STRESS LEVELS IN PARENTS OF CHILDREN WITH INTELLECTUAL DISABILITIES

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Abstract

There are difficulties in raising a kid with intellectual disability (ID), such as greater caring responsibilities, psychological strain, and financial strains. Previous research shows that parents of children with IDs are more stressed than parents of children with usual development. The effect of gender on the stress levels of parents of children with intellectual disabilities is examined in this study. Due to the intense care, extra duties, and emotional difficulties involved in raising a kid with special needs, parents of children with ID sometimes endure high levels of stress. The study intends to provide light on the distinct difficulties that each gender faces by comparing the stress reactions of mothers and fathers. Parents of children with a range of intellectual disabilities were given surveys to complete to gather data. Results show that stress levels are considerably influenced by gender, with mothers often reporting higher stress levels than fathers.

Key words: intellectual disability, gender, stress level, parents, psychological strain

A STUDY ON GENDER AND DALIT IDENTITY IN THE NOVEL SANGATI BY BAMA

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Abstract

This research paper focuses on lives of those who are marginalized as well as secluded from mainstream society. And when it comes in the Indian context, it is the Dalit community who become the utmost victims of the traumas of marginalization. As a part of the literature of the marginalized, Dalit literature enabled the articulation of the growing aspirations of Dalits in a new language. This paper is an attempt to analyze the rigid caste barriers existing in the Indian society and also examines how literature has emerged as an iconic tool in sharing the hopes and aspirations of Dalits, previously branded as 'the untouchables'. This paper also examines how Tamil Dalit Feminist writer Bama's novel *Sangati* becomes an epitome of Dalit feminist narrative. Bama is identified as the prominent Dalit feminist writer. Her narrating stories of Dalit women uncover struggles, encountering risks in life and rebellious

characters. Bama's Sangati narrates the real stories of Dalit women in the rural region of Tamil Nadu. The art form of narration comprises the author's memories, conversation between women folk, gestures, culture and colloquial language. Bama depicts the folklore, proverbs, songs and dances to globalize the culture of Dalits. The present paper focuses on the journey of Bama as a writer to share the voices of Dalitwomen. Through her writings, she engages to document the abilities of these Dalit women to stand against all dominating authorities and lead their life with awareness. Bama's narratives represent the identity of her community and especially women's stigmatized positions and woes. She feels a sense of pride in her articulation of Dalit's women's courage, joys, taste, self and culture in the rural region of Tamil Nadu. Accepting the writing as a powerful weapon, she displays the authentic experiences of untouchability and creates assertiveness in the minds of Dalits. She collects every minute experience of Dalit community which subsides them as marginalized.

Keywords: gender violence, Indian norms, discrimination, marginalization.

GENDER-BASED VIOLENCE AND THE RESILIENCE OF FEMALE CHARACTERS IN ZADIE SMITH'S WRITINGS

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Abstract

In today's world, where social justice has become a significant focus of attention, literature emerges as both a reflection and an analytic tool for social problems, addressing them in the individual's life. Gender-based violence remains a pervasive issue in modern society. They take many forms: physical, emotional, psychological, and universal, irrespective of age, class, or geographical boundaries. Zadie Smith, a major voice in modern writing, expertly crafts the narratives that reveal the complexities of racism, identity politics, and gender issues. Smith's writings poignantly capture the scale and severity of such violence, particularly through the life experiences of her female characters. Often, her female figures grapple with gender violence, reflecting their life experiences in Britain. This paper looks at the extent to which Smith portrays the experiences of women in gender-based violence and the relationship of such experiences with the social context in Britain. In examining the claims of realism related to gender-based violence, Smith underscores the themes of resilience and empowerment present among her female characters. This article also aims at how Zadie Smith's fictional women call to action: awareness and empathy towards violence against women and promoting gender equity.

Keywords: Gender-based violence, Identity, Race and Resilience

EXAMINING THE ROLE OF MARRIAGE AND FEMALE QUEST FOR FREEDOM IN

THE NOVELLA *LAMPS IN THE WHIRLPOOL* BY RAJAM KRISHNAN

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Abstract

This paper aims to examine the role of marriage in constructing women's identities and their quest for freedom in Rajam Krishnan's novella *Lamps in the Whirlpool*. The story deals with the life of a woman who gets married into an orthodox Brahmanical family, where she is subjected to face the challenges of a traditional marriage life imposed with cultural expectations and gendered power relations. The study analyzes how marriage becomes an institution of limitation that restricts the protagonist's individuality and ambitions. From a feministic perspective, this paper examines how societal norms surrounding marriage serve to control women's identities and actions, using cultural and religious justification to reinforce these expectations. Through this novella, Krishnan presents the societal pressures that define women's duties as obedient wives and mothers, frequently resulting in a loss of personal independence. Though the protagonist does her duties as an ideal wife and mother, she finds herself restricted in a cage called marriage which is controlled by cultural and religious ideals. Krishnan questions marriage's "sacred bond," demonstrating how it has become a source of power imbalance, limiting women's identities and freedoms. The study also looks at the novella's symbolic use of a lamp and whirlpool, which represent both society's expectations and the protagonist's sense of imprisonment. Krishnan recommends a rethinking of societal norms surrounding marriage and highlights the role of female liberty in the pursuit of freedom.

Keywords: Marriage, freedom, identity, tradition, power

GENDER, POWER AND OPPRESSION: *BLASTED BY SARAH KANE*

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Abstract

This paper explores the major theme of Gender Based Violence in terms of power and oppression that has been discussed and highlighted in the play *Blasted* by Sarah Kane. The text portrays the harrowing realities faced by women in both personal and societal spheres. This research reveals the complexities of power dynamics and the psychological repercussions that extend beyond the immediate trauma inflicted by violence. The research not only depicts the physical violence but also the emotional and psychological trauma. This paper is divided into three sections. The first section focuses on the basic background, setting and introduction of the play exploring the characters and themes. The second section focuses on the plot summary of the play. And the third section focuses on the justification of perspectives in terms of represented theme of gender,

power and oppression of the play. This section of the paper explores the blurred line of differentiation between thirst for physical desire and physical violence faced by both men and women through the characters *Ian*, *Cate* and *The Soldier*. This section also talks about justification and perspective of the title where the title itself acts as a metaphor of war, Explosion of the characters' psyche and the dark side of power.

Keywords: Gender, Power, Violence, Oppression, Psychological trauma, Physical desire.

**INTERSECTIONALITY IN MARGINALIZATION:
A COMPARATIVE ANALYSIS OF CASTE AND GENDER IN
S. HAREESH'S *MOUSTACHE* AND K.R. MEERA'S *HANGWOMAN***

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Abstract

Intersectionality posits that social inequality is not simply the result of a single factor, but rather a complex interplay of various social categories such as race, class, caste, and gender. It emphasizes that power relations are often interconnected and manifest in various social institutions. These power relations can be hidden or masked by ideology, and intersectionality calls for an examination of how they specifically intersect, such as in racism and sexism. The novel *Hangwoman* originally penned in Malayalam by K.R. Meera, is set in Kolkata in some time close to the present day. It pits feminism against a debate on capital punishment. This book can also be seen as a commentary on the state of feminism in our country, and the difference between it being a talking point, and a tangible palpable state of affairs.

Moustache by s Hareesh

The novel delves into the intricate interplay of caste, class, and community. The author utilizes magical realism to weave a narrative that bridges the themes of resistance and subjugation. This creates a powerful exploration of the concept of agency This paper seeks to understand how intersectionality is a tulle to understand the power relation of caste and gender with in these narratives subsequently the paper explores the agency of power and resistance of these characters. this study delves into the ways in which caste and gender intersect to shape the experiences of marginalized individuals.

Keywords: Intersectionality gender, caste, and resistance

**GENDER BASED VIOLENCE AND VERBAL VITUPERATION
(WITH REFERENCE TO KANNADA LANGUAGE AND KANNADA CULTURE)**

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Abstract

This research article examines the nexus between verbal vituperation (insulting or abusive language) and gender-based violence within the framework of Kannada language and culture. By analyzing how verbal abuse reflects and reinforces societal attitudes toward gender, the study seeks to uncover the linguistic and cultural mechanisms that perpetuate violence, both verbal and physical, against women and marginalized genders in Karnataka. Drawing from historical and contemporary sources, including proverbs, idiomatic expressions, and literary works, this research explores how language sustains and strengthens patriarchal structures and gender hierarchies.

The methodology integrates linguistic analysis with literary criticism. First, Kannada proverbs, idioms, and colloquial expressions will be examined to identify patterns of verbal abuse targeting specific genders. This will be followed by a critical review of both classical and modern Kannada literature, from poets like Pampa to contemporary writers, to explore how verbal aggression and gender violence are portrayed. Additionally, a comparative study will be conducted to investigate the correlation between verbal vituperation and physical violence across time periods. The research will also employ sociolinguistic theory to interpret the relationship between language, culture, and gender.

The study is expected to reveal recurring themes of verbal abuse that marginalize women and reinforce gender discrimination, highlighting how these linguistic practices contribute to broader societal violence. By uncovering the cultural-linguistic roots of gender-based violence in Kannada society, the research aims to provide insights into how such forms of abuse can be addressed, contributing to a broader understanding of gender dynamics in Karnataka.

Keywords: Gender-based violence, Cultural-linguistic roots, Kannada literature, Marginalized genders, Abuse

BREAKING BARRIERS: THE IMPACT OF ARTICLE 377 ON GENDER AND LGBTQ+ RIGHTS IN INDIA

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Abstract

The 2018 decriminalization of Article 377 of the Indian Penal Code marked a historic shift for LGBTQ+ rights and gender equality in India. Originally enacted in 1861 during British colonial rule, Article 377 criminalized consensual same-sex relationships, contributing to decades of institutionalized stigma and discrimination against LGBTQ+ individuals. This article examines the historical background, legal challenges, and social impact of Article 377, highlighting the significance of its repeal in advancing LGBTQ+ rights and reshaping societal perceptions of gender and sexuality in India. The journey to decriminalize Article 377 involved persistent activism, legal battles, and support from various sectors, ultimately leading to a unanimous Supreme Court ruling that affirmed the rights and dignity of LGBTQ+ individuals. Beyond its legal impact, the judgment has fostered greater acceptance and visibility for LGBTQ+ communities, challenging traditional gender roles and heteronormative norms ingrained in Indian society.

However, challenges persist, with ongoing discrimination in education, employment, and healthcare, as well as limited legal recognition for LGBTQ+ partnerships. This article argues that while the decriminalization of Article 377 is a pivotal step, achieving true equality requires continued societal change, anti-discrimination protections, and legal reforms supporting marriage and adoption rights. The decision symbolizes a breaking of barriers and lays the foundation for a more inclusive and equitable future, encouraging broader conversations around gender, identity, and human rights in India.

Keywords: Breaking Barriers, Article 377, Gender, LGBTQ+ Human Rights

THE POWER OF VOICE: GENDER-BASED VIOLENCE AND RESILIENCE IN MAYA ANGELOU'S POETRY

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Abstract

Maya Angelou's poetry stands as a powerful testament to the resilience of women in the face of gender-based violence. Maya Angelou's poetry profoundly addresses the theme of gender-based violence, capturing the complexities of women's experiences and their resilience. In her notable works, she explores the emotional and physical scars inflicted by oppression while also celebrating the strength and survival of women. The analysis of Maya Angelou's poetry, particularly in works like 'Still I Rise', 'Phenomenal Woman', 'Woman Work' and 'Our Grandmothers' illuminates the themes of gender-based violence and celebrates the resilience of women. These poems celebrate the strength and defiance of women in the face of oppression, emphasizing self-worth and the multifaceted roles they play. This paper delves into how Angelou's powerful verses not only confront the harsh realities of oppression but also embody a spirit of strength and empowerment that resonates deeply with women.

Through powerful imagery and personal narratives, Angelou honours women's struggles, connecting their historical experiences to contemporary issues of empowerment and survival. Her legacy continues to inspire those who challenge societal norms surrounding violence against women. Through her poetry, Angelou not only gives voice to the pain of gender-based violence but also inspires hope and strength, delivering a powerful message to women.

Keywords: Resilience, Oppression, Historical struggle, Identity, Self-worth, Hope

PATRIARCHAL FAMILY STRUCTURES AS LOCALES OF VIOLENCE: ANALYSIS OF GBV IN MALAYALAM MOVIE *THINKALAZHCHA NISHCHAYAM*

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Abstract

This paper aims to analyse the Malayalam movie *Thinkalazhcha Nishchayam* by Senna Hegde to excavate the deeply rooted normality of gender-based violence (GBV) in patriarchal structures. The study employs sociological theories on DV (Domestic Violence) such as the Family System Model and Resource Theory to understand how the patriarchal father figure in the movie holds authority and dominance over the female members of the family. The decisions made by the male members of the family are final which throws the lives of the females in the same structure to thrive in a state of victimhood. The movie becomes a perfect example of understanding the deeply rooted normality of gender-based violence (GBV) that exists in patriarchy and becomes a museum revealing the gender dynamics of a typical familial household.

Keywords: Gender-based violence, Patriarchy, Victimhood, Family, Family System, Resource Theory

INEQUITABLE INDIGENOUS SOCIETY: INTRIGUING THE GENDER BIASED INTERSECTIONALITY THROUGH THE VOICE OF THE ADI TRIBE'S FEMALE WRITER

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Abstract

This paper examines the representation of the North Eastern part of India through the perspective and narrative of Mamang Dai. Her writing brings realistic incidents through the fictional characters through the intersection of history and tradition. This paper notifies the women's status from the female protagonist of the select fictional work. The paper, however glorifies the North Eastern people over their geographical isolation and marginality. It is to highlight the identity of an indigenous woman and the marginalization of the North East. Mamang Dai's writing extends the discussion of the specific region's traditions, customs, beliefs, and mythology. The people mentioned in the select works fought together in not allowing the strangers (British) into their region. It signifies their unity in safeguarding their mother's place. This paper finally illustrates how gender roles are taking part during the period of colonizing in the region of tribal society.

Keywords: Indigenous, Identity, Marginality, Geography, Gender

REASSESSING THE CLOSET/OUT DICHOTOMY AND GENDER BASED VIOLENCE: TOWARDS AN EPISTEMOLOGY OF ALTERNATIVE GENDER CATEGORIES

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Abstract

Derived from hetero-patriarchal ideologies, social institutions and policies, masculinity is considered the most elevated form of gender expression in Indian social milieu. As a result, masculine bodies that exhibit unsuitable traits of masculinity, often linked to femininity, are blamed for causing dangerous anomaly of gender and prone to gender based violence. Although "closet" as propounded by Eve Kosofski Sedgwick is an emblem of protection and concealment from the earliest identification of non-normative identities, it fails to protect effeminate men in terms of their physical appearance and personality. The human body functions as a medium for communicating cultural and social narratives, effectively transmitting stories about an individual's position in society. Drawing on Kimberley Crenshaw's critical coinage of the term "Intersectionality" rooted in black feminist framework, this article focuses on select autobiographies and life narratives of such gender non-conforming categories as *hijra*, transwomen, *kothi*, *aravanis*, and *laundas*, who are perpetually subjected to class, caste, and gender-based discrimination and oppression. This analysis disrupts the notion of post-closet discourse as universally accessible to all gay and lesbian individuals. This study has selected three autobiographical works, *The Truth About Me: A Hijra Life Story* (2010), *Me Hijra, Me Laxmi*(2015), and *The Gift of Goddess Laxmi* (2017) respectively by A. Revathi, Laxmi Narayan Tripathi, and Manobi Bandyopadhyay as the primary sources for discussion alongside several secondary sources.

Keywords: Masculinity, effeminate men, closet, gender-based violence, Intersectionality

CODED CONSCIOUSNESS: CRAFTING CYBERNETIC FEMINITY FROM 20TH CENTURY SITCOMS TO SCI- (FI) FUTURES

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Abstract

The 'gendering' of artificial intelligence forms, raises questions about cultural constructions of femininity, servitude, and intelligence, connecting directly with posthumanist theories that critique the boundaries of human and machine. As N. Katherine Hayles posits, "Embodiment is the concept through which the posthuman subject is articulated" (Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*), extending that technological embodiment is itself embedded with societal

expectations of gender roles.

This paper examines the gendering of technology in 1970s-80s American sitcoms *Small Wonder* (Howard Leeds) and *The Bionic Woman* (Kenneth Johnson), linking these portrayals to modern depictions of gendered humanoid robots in sci-fi films. A correlation between contemporary humanoid robots and AI is attempted to understand the nuances of the posthuman era, exploring how these designs both embody and challenge the posthuman ideal of "leaky boundaries" (Haraway, "A Cyborg Manifesto"), blending human and machine yet bound by socially-imposed gender roles. This paper addresses how technological femininity serves human needs, embodying ideals of subservience and domesticity through the portrayals of V.I.C.I. (Vicki) and Jamie Sommers in sitcoms. An examination of how gendered portrayals of humanoid robots reinforce or challenge cultural norms in sci-fi films and real-world counterparts is made. Further, societal anxieties about artificial sentience and autonomy, as well as how gendered traits in AI forms influence perceptions of human-robot relationships, are addressed. Within the discourse of posthumanism, this paper foregrounds gaps in contemporary understandings of gender, sentience, and consciousness in modern humanoid robots, particularly regarding feminine-coded aesthetics and social expectations.

Keywords: Gendered technology, post-humanism, cyborg female, sentient feminine consciousness.

UNDERSTANDING GENDER ROLES AND ITS IMPACTS IN AFRICA THROUGH WOLE SOYINKA'S THE LION AND THE JEWEL

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Abstract

Wole Soyinka, a Nigerian dramatist, who was awarded Nobel Prize in 1986, for his accomplishment in the field of literature, has been a prominent writer in Africa. African politics, society, culture, and customs serve as the foundation for his works. *The Lion and the Jewel* highlight Yoruba customs and traditions. This play is set in the village of Ilunjuinle in Yoruba West Africa. Bride-price and polygamy are two examples of customs that are heavily stressed in this play and questions the patriarchal culture of Yoruba society. In addition, the author clarifies some of the native traditions, such as weddings, dancing, mimes, songs, etc. The play's main elements include dance, songs, and mimes. These elements have been used by Soyinka to advance the plot of the play. Besides highlighting the role of women, Soyinka also highlights the native tradition, the people's way of life, and politics. This study intends to illustrate how Soyinka uses characters, themes, and plot to examine gender roles in Yoruba culture. Modernity and tradition are constantly at tension in Soyinka's portrayal of post-colonial Africa. As a result, he develops characters that confront themselves in a setting where individuals who are firmly anchored in tradition and conventions

are on one side and supporters of modernity are on the other. This study also aims to show how Soyinka explores the tension between civilizations through characters, ideas, and narratives. This study also tries to highlight that Soyinka is presenting the world that the traditional culture is the one that is dominating over the modernity.

Keywords: Gender roles, Yoruba culture, Culture conflict, Modernity and Tradition.

HEALING AND TRANSFORMATION: NAVIGATING TRAUMA IN ALICE WALKER'S *THE COLOR PURPLE*

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Abstract

Trauma is seen as injury inflicted upon the mind of the survivor, rather than the body. When the event of Trauma takes place, the victim is unable to register and bear witness to it, this is seen as a creation of void in the memory of the victim. This event of trauma is not seen as an event, which is located in the victim's past but rather by its "unassimilated nature" (Cathy Caruth 4, *Unclaimed Experience: Trauma, Narrative, and History*, 1996), as in the first instance it was not fully apprehended by the survivor. And due to this nature, it keeps on coming back to haunt the survivor. These coming back-repetitions are never initiated by the survivor's own will, but rather are seen as the outcome of fate, subjecting some to a never-ending series of pain, that is beyond their control or desire. This study aims to trace the various stages of trauma a trauma survivor goes through, also bringing to the fore the generations of trauma normalized in the survivor's home, the societal structure and how the survivor not just heals from the traumatic past but rediscovers itself through the character analysis of Celie in *The Color Purple*.

Keywords: Trauma, Violence, Repression, Identity, Self-discovery.

RESILIENCE AND RESISTANCE: EXAMINING GENDER-BASED VIOLENCE IN SIDDHARTHA GIGOO'S *THE GARDEN OF SOLITUDE*

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Abstract

This paper examines Siddhartha Gigoo's *The Garden of Solitude* through the lens of gender-based violence, emphasizing the resilience and resistance displayed by female characters within the Kashmiri conflict. Set against the forced displacement of the Kashmiri Pandit community, Gigoo's narrative provides a nuanced depiction of women's experiences amid political turmoil. This study utilizes a feminist framework to explore how the story presents women as both subjects of systemic violence and agents of resilience, maintaining cultural identity despite patriarchal and conflict-driven

oppression. The research highlights how patriarchal structures compound the impact of conflict-related violence on women, who respond with quiet acts of defiance and resilience, preserving agency amid disruption. This paper argues that *The Garden of Solitude* challenges victim-centered portrayals by illustrating the complex dimensions of women's endurance. Through their navigation of violence and displacement, the female characters redefine survival, contributing to a deeper understanding of the intersection between gender, conflict, and resilience in literature.

Keywords: Resilience, Resistance, Kashmiri Conflict, Patriarchy, Displacement, Cultural Identity

NAVIGATING IDENTITY AND CULTURAL DISCOURSE IN "THE MISTRESS OF SPICES" BY CHITRA BANERJEE DIVAKARUNI

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Abstract

This paper examines Chitra Banerjee Divakaruni's *"The Mistress of Spices"* (1997) through the lens of identity displacement, set against the framework of postcolonial discourse. The protagonist, Tilo, is a mystical healer with command over spices, embodying the tensions between traditional Indian cultural heritage and modern Western ideologies, characteristic of the immigrant experience. The narrative delves into the complexities of cultural dislocation and identity crises, as Tilo navigates between her responsibilities as the Mistress of Spices and her personal aspirations. The oscillation between these dual realms highlights the inherent struggle faced by diasporic individuals attempting to reconcile competing cultural paradigms. This study focuses on how Divakaruni uses magical realism to foreground the complexities of identity, resistance, and adaptation in a globalized society. Finally, this paper aims to attempt a perspective on the immigrant experience, showing how personal and cultural identities are continually reshaped in the face of displacement and change.

Keywords: Diaspora, Identity Crisis, Magical Realism, Post colonialism, Cultural discourse.

**MEJHAN, AN UPROOTED WOMAN:
A READING OF *BUDHINI* BY
SARAH JOSEPH THROUGH THE LENS OF GBV**

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Abstract

The paper entitled "Budhini Mejhan, an Uprooted Woman: A reading of *Budhini* by Sarah Joseph through the lens of GBV" looks specifically at GBV against Budhini Mejhan, a woman character in the novel. It discusses what kind of violence targeted towards a fifteen-year-old girl of Santal tribe in Jharkhand. It examines how such brutal activities are directly related to the unequal distribution of power, unequal employment opportunities and to other means of livelihood. This research reveals that religious or social or cultural traditions and customs can be utilised as weapons to harm one's identity and life. It also finds that the hardships and the sufferings by the woman are the unheard, untold violence haunted her throughout life. The paper concludes that Budhini is one of the broken mud blocks during the nation-building process. She is 'not just a mud block' but a self-reassembled one. From brokenness to resilience, Budhini emerges as a self-reassembled individual, questioning the notion of nationhood – "What nation? Which is my nation?".

Keywords: violence, brokenness, identity, inequality, uprooted, reassembled.

**SUBALTERN CAN (NOT) SPEAK:
A STUDY OF TEHMINA DURRANI'S BLASPHEMY**

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Abstract

Gender-based violence is an 'umbrella term' that includes a large number of crimes directly or indirectly posed against a person's sexuality. Cambridge University define gender based violence as: "the situation in which someone you live with attacks you and tries to hurt you." Unfolding the life of Heer, as a wife of powerful Pakistani religious leader Pir Sain, Tehmina lays bare the systematic persecution faced by women in this milieu: physical and emotional abuse, social banishment and a denial of basic rights. Tehmina acts as a spokesperson for the women in overall and of her community in general. The present paper is a comparative study of ferocity against women in Tehmeena Durrani's 'Blasphemy'. Women in almost all the societies and communities have been sufferers of mortification and victimization since time immemorial. Tehmina Durrani is a newfangled Pakistani English novelist outlining various socio- culture issues

of contemporary pakistani muslim society. This paper attempt to study the textual representation of sexual offence with noteworthy attention to the selected literary work. She exposes the harsh reality of pakistani muslim community, rights and status of women in Pakistan. This paper aims to explore the common gender issues faced by women all over the world.

Keywords: Violence, Marginalization Exploitation, Malegaze, Pakistani Muslim society.

GENDER-BASED VIOLENCE IN DYSTOPIA: AN ECOLOGICAL MODEL ANALYSIS OF *THE HANDMAID'S TALE*

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Abstract

This study applies the Ecological model framework to analyse gender-based violence (GBV) in Margaret Atwood's dystopian novel, *The Handmaid's Tale*. Through a qualitative content analysis, this research examines how the novel illustrates the interconnected factors contributing to GBV at individual, relationship, community, and societal levels. Women face the trauma in this patriarchal society which cause gender-based violence. This study analyses how power is oppressive even in the case of reproduction in this dystopian novel. The findings highlight the ways in which patriarchal ideologies, oppressive social institutions, and power imbalances perpetuate GBV in the novel. The study demonstrates how *The Handmaid's Tale* serves as a cautionary tale, reflecting real-world GBV issues and emphasizing the importance of addressing ecological factors to prevent and mitigate GBV. This research contributes to the understanding of GBV dynamics and informs strategies for prevention and intervention.

Keywords: Gender-Based Violence, Ecological Model, The Handmaid's Tale, Dystopian Literature, Feminist Theory, Patriarchy.

NAVIGATING DUALITIES: UNWEAVING THE LINGERING THREADS OF TRAUMA OF DISPLACEMENT IN DIBYENDU PALIT'S "ALAM'S OWN HOUSE"

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Abstract

The coercive displacement coupled with mass persecution that exacerbated religious and ideological cleavages is an inadvertent repercussion of Radcliffe's freshly demarcated arbitrary territorial borders. This research paper aims to re-examine the innumerable psychological ramifications of physical relocation that manifests as trauma in the mind of the protagonist Alam in Dibyendu Palit's short story "Alam's Own House." The internal conflict, rootlessness and estranged consciousness penetrates through the narrative. The displaced character navigates and oscillates between his multifaceted bifurcated identities in the present polarized and crumbled socio-political landscape, and the uncontested past, and furthermore grapples to reconcile his ordered past with the chaotic present. A profound sense of nostalgia, bewilderment and a quest for inclusion and acceptance pervades the story. This paper critically aims to elucidate the dynamic complexity of identity formation and exposes strategies of reconciliation. The study also re-evaluates the concept of 'Home', which is depicted as not only a physical and emotional construct, but also a transforming space that metaphorically reflects uncertainty and precariousness, thereby highlighting the transitory nature of existence as to how the coercive uprooting and dislocation transforms the meaningful spaces into sites of estrangement and indifference.

Keywords- Displacement, Trauma, Identity, Home

FROM HARM TO HEALING: GENDER-BASED VIOLENCE IN *LAURENCE ANYWAYS*

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Abstract

Gender-based violence (GBV) is a destructive force aimed to inflict harm on someone based on their gender and sexual orientation, or expression. The history of humankind has documented accounts of GBVs where one gender imposes its power against the others. However, a resignation into gender's socio-cultural and systemic norms often leads to violences within the gender– not necessarily physical– where one member tries to assert its episteme at the expense of the other. *Laurence Anyways* (2012), a film by the French Canadian director Xavier Dolan, chronicles three women who, similarly, though unintentionally, become agents of cultural (Galtung) and symbolic (Bourdieu) GBVs against one another. The narrative maps the journey of a transgender woman, Laurence's, voyage out from living as a man to, eventually, transitioning into a woman. Her relationships with the woman she has loved since her life as a man, and with her mother, make the premise of this study. Placed within heteronormative socio-cultural dynamics, the three women find themselves protecting, resisting, and negotiating their disparate perceptions of what it means to be a woman, consequently rejecting the others' lived experiences. The study analyses the film for GBVs as sites of ideological impasse wherein the only way out is through introspection, sympathy, and unlearning. Furthermore, this paper observes how the three women evolve out of the violences of

heteronormative expectations into more inclusive and habitable notions of gender.

Keywords: Laurence Anyways, gender-based violence, intersectionality, gender, woman

GENDER, POWER AND OPPRESSION IN HAN KANG'S *THE VEGETARIAN*

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Abstract

The paper attempts to study the famous South Korean Nobel Laureate Han Kang's breakthrough text *The Vegetarian* in association with gender based oppression. The aim of the paper is to study how the female protagonist of the text, Yeong-Hye is oppressed throughout the novel after making the decision to become a vegan. Kang divides the book into three sections while each of the sections is told from diverse individual perspectives. Each of the section eventually reveals how Yeong-Hye has been ill-treated by her family members after becoming a vegan. An in-depth analysis of the characters along with Yeong-Hye, highlights the manner in which various forms of discrimination crowd the universal reality of the text and intersect one another thereby creating a cluster of connections which is apparent in Yeon-Hye's gradual mental breakdown. The incapacity of the people to accept her individual right as a human being to control and choose her food habit is unimaginable. The novel explores how a small decision of a woman on her food habit changes everyone's attitude around her. There are many instances in the novel that highlight the simulation of the protagonist Yeong-Hye as she goes through mental breakdown thereby showcasing the blur of a fixed notion of female identity. The aim of this paper is to foreground those instances by making analytical observation on the journey of the protagonist from a vegan to a performative female position in which she resists the norms and is oppressed till the very end of the novel.

Key words: Female Identity, Gender, Oppression, Ecology, Veganism, Gender based Violence

CHILD SEXUAL ABUSE: THE CAUSE OF TRAUMA AND THE RIFT BETWEEN MOTHER AND DAUGHTER WITH REFERENCE TO THE PLAY THIRTY DAYS IN SEPTEMBER

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Abstract

This paper explores the profound and devastating impact of child sexual abuse on the psychological health of survivors and the intricate relationships within families, focusing

on the mother-daughter dynamic as portrayed in Mahesh Dattani's play *Thirty Days in September*. Through qualitative analysis of the narrative and characters of the play, the study investigates how trauma manifests and the various coping mechanisms employed by victims and their families. The narrative reveals a cyclical pattern of abuse wherein Shanta, the mother, was abused by her brother who later also abused her daughter, Mala. This intergenerational trauma results in Shanta becoming sexually withdrawn, while Mala reacts oppositely, developing hypersexual behaviour. The central theme of the play highlights the silence surrounding child sexual abuse and its corrosive effects on trust and communication between a mother and daughter. The analysis delves into the differing psychological impacts of abuse on Shanta and Mala, illustrating how untreated trauma can diverge in manifestation and affect familial bonds. The paper argues that the cultural context and societal norms play significant roles in shaping the responses to disclosure of abuse and discusses the implications for therapeutic interventions. The findings underscore the need for sensitive approaches that address familial relationships and communication as integral components of the healing process.

Keywords: Child Sexual Abuse, Trauma, Incest, mother-daughter dynamics, intergenerational trauma, PTSD (Post Traumatic Stress Disorder), Patriarchy, Hegemony etc.

**GENDER-PREJUDICED VIOLENCE :
A STUDY OF RESISTANCE AND RESOLUTION IN
BARBARA KINGSOLVER'S *THE BEAN TREES***

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Abstract

This Paper aims to bring out how people in our society experienced the violence concerning Barbara Kingsolver's *The Bean Trees* (1988). Kingsolver is one of the most predominant writers in American literature. Most of her novels are considered as semi-autobiographical works. Kingsolver has intertwined the concept of Gender-based violence as in the characters of Turtle, Taylor Greer, Estevan, and Esperanza. Gender-based violence is one kind of violence that is directly caused by another person and brings consequences such as financial loss, and temporal and permanent effects on the body and psyche. In *The Bean Trees*, the protagonist Taylor Greer, is given a chance to bring out a healing life to Turtle. Estevan and Esperanza, who are the refugees of Guatemalan, are affected by domestic violence both physically and mentally. In addition to bringing gender equality into the research, Sustainable Development Goals (SDG 5) supplements with Taylor's freedom and perseverance. It also discloses that how Kingsolver tackles the difficulties encountered by women, particularly single mothers, in a culture that frequently restricts their options. This research study is aimed at healing and aiding in the rectification of gender savagery.

Keywords: Gender Violence, Domestic Violence, and Turtle's Resilience.

**NAVIGATING THE QUEST FOR IDENTITY AND ENVIRONMENTAL RESILIENCE:
INVESTIGATING THE GENDER COMPLEXITY IN
SARAH JOSEPH'S *GIFT IN GREEN***

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Abstract

In Indian literary consciousness, spiritual ecofeminism is both a recurring metaphor and a tangible experience. This paper examines *Gift in Green* by Sarah Joseph, a narrative intricately woven with themes of social discrimination based on class, caste, and gender, while foregrounding environmental degradation shaped by gender hierarchies and social intersectionality. By applying a spiritual ecofeminist framework, the paper emphasizes the symbiotic relationship between women, nature, and spirituality. The research highlights resistance to environmental degradation and the erosion of cultural identity in the novel, showing how these forces are deeply interconnected. The inhabitants of Aathi, particularly its women, maintain a profound bond with the land, which provides both sustenance and spiritual grounding. This connection is jeopardized by the encroachment of modernization and capitalist exploitation, symbolizing a broader threat to ecofeminist values. Joseph portrays resistance as multifaceted, combining physical efforts to protect the land with spiritual resilience, as the community preserves cultural practices rooted in ecological harmony. The identity politics of Aathi's women are inseparable from their relationship with the land, challenging patriarchal and colonial forces that seek to commodify and control natural resources. This paper advocates for a holistic approach to environmental stewardship that honors both the spiritual and cultural dimensions of ecological care. By examining the intersection of gender, ecology, and spirituality, the critique positions *Gift in Green* as a powerful narrative championing ecofeminist ideal of interconnectedness and reverence for the Earth.

Keywords: Spiritual ecofeminism, environmental degradation, gender identity, patriarchy

**RAFE MCGREGOR'S CONCEPT OF NARRATIVE JUSTICE:
BREAKING THE SILENCE IN IRA MUKHOTY'S *SONG OF DRAUPADI***

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Abstract

The extensive prevalence of gender-based violence globally presents a formidable challenge, often rendering the voices of the victims unheard. Women are especially vulnerable to a wide array of abuses, such as physical, emotional, and sexual violence,

which they experience at disproportionately high rates. Such violence is often a reflection of deeply entrenched societal norms and stereotypes that undermine the worth of women and perpetuate a culture of aggression. Thus, the emergence of mythological retellings, particularly those infused with feminist perspectives, is important for reshaping the dominant patriarchal narratives that have persisted over time. By reclaiming and redefining mythological characters, these narratives not only confront issues of gender violence and oppression but also honour the resilience and defiance of women and these characters stand as representations of resistance and empowerment. This study explores the influence of mythological reinterpretations in confronting this gender-based violence with a particular focus on Ira Mukhoty's novel *Song of Draupadi*. This novel reveals the harsh realities of gender violence while simultaneously highlighting the resilience of female characters who confront societal threats with remarkable defiance. The study employs the concept of narrative justice which aims to transform representation, amplify voices, emphasizes the rights of individuals to articulate their experiences, challenges, and have their reactions to trauma recognized to illustrate how these feminist retellings provide a platform for women to stand up for their rights and justice.

Keywords: Violence, Defiance, Justice, and Resilience.

**CINEMATIC DISCOURSE FOR SOCIAL CHANGE:
MARI SELVARAJ'S *KARNAN* AND THE CINEMATIC RESISTANCE AGAINST
CASTE VIOLENCE IN TAMIL NADU**

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Abstract

Literature serves as a mirror, reflecting the societal and cultural transformations that occur over time. When it primarily represents the perspectives of the dominant and upper classes, it raises questions of authenticity. Such portrayals often amplify the voices of the dominant, while the struggles of the oppressed are left unheard. As a result, dominant narratives frequently fail to convey the realities of marginalized communities, leading to the stereotyping of minorities. Although counter-narratives are beginning to emerge, they often struggle to reach the general public. Cinema, however, stands out as a noteworthy exception, effectively engaging audiences across the social spectrum. Caste is deeply entrenched in India, and caste-related violence has persisted throughout history. Tamil cinema, with its expansive reach, serves as a powerful tool for social change. This paper explores Mari Selvaraj's 2021 film *Karnan* as a significant example of cinematic resistance against caste-based oppression in Tamil Nadu. Through an in-depth analysis of the film's discourse, this research seeks to illuminate the socio-political context and how *Karnan* disrupts dominant caste narratives, enabling audiences to understand the struggles faced by marginalized individuals. Emerging creators emphasize that counter-narratives possess the potential to unravel the entrenched belief systems within society.

Keywords: Stereotypes, Cinematic Resistance, Caste, Counter Narratives

**THE TOPOGRAPHY OF THE HUMAN EXPERIENCE:
A STUDY OF PEOPLE, PLACES AND EMOTIONS IN THE NOVEL, *THE FALL***

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Abstract

The present paper explores the signifying effects of the great buildings in the city of Tanjore through the lens of Ka Na Subramanyam's novel, *The Fall* translated into English by Nakulan. The two narratives that center on the private histories of the protagonist Ragu, the Mammeliar family decline and the waning glory of Tanjore are viewed together. Taking the paper to some of the critical locations like Big Temple, the Sivaganga Garden, and the railway station, illustrates and examines how these themes take metaphors to bigger-ideas levels about the culture's decay, loss, and nostalgia. This paper discovers that these landmarks of Tanjore thus manifest in physicality the dying out values, meaning that the novel meditates on a decline which cannot be evaded by the two: culture and family. The fall of the Mammeliar family in novel forms a metaphorical gesture of a cultural and historical decline. The fall of the family of Ragu is layered with emotional, psychological as well as social disintegration. Its rich use of setting and metaphor transforms the city of Tanjore into a living character, making the novel a timeless reflection on the complexities of heritage, identity, and change.

Keywords: The iconic landmarks, the city of Tanjore, the personal narrative, the key locations.

**PRISON WRITING AS RELEASE AND RESISTANCE:
A COMPARATIVE ANALYSIS OF SUSAN ABULHAWA'S
AGAINST THE LOVELESS WORLD AND NAWAL EL SAADAWI'S
*WOMAN AT POINT ZERO***

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Abstract

Prisons in the modern context function as spaces for the containment or incarceration of those transgressing the bounds of society, yet also contribute to a military-industrial complex that constantly seeks the incarceration of more bodies to feed a new form of modern-day slavery, regardless of their criminal status. As a result, the bodies within

prison walls create their own methods of resistance which face against their confinement in order to preserve their identities and selfhood. Usually, these bodies are masculine and belong to minority groups, yet there is a sizeable portion of women prisoners who undergo the double oppression of gender-based violence during their incarceration. The experiences of Muslim women prisoners in particular have been explored in a variety of works by writers who shift the focus onto the themes of resistance and identity. This paper aims to centre these themes while analysing the narratives of Muslim women's prison literature in the texts *Against the Loveless World* by Susan Abulhawa and *Woman at Point Zero* by Nawal El Saadawi. The selected texts offer a window into the female psyche and spirit and the impact that incarceration has within the Islamic cultural milieu through the framework of comparative literary analysis. The paper will examine how the protagonists' journeys reflect resilience and resistance to external oppressive structures while grounding them in the overarching socio-historical constraints. The interplay of gender with the power dynamics of the respective systems unearths a complex relationship between oppression and autonomy and questions whether, by taking charge of their narratives and challenging traditional representations, such resistance is empowering.

Keywords: Prisons, resistance literature, Muslim women, incarceration

AT THE INTERSECTIONS OF INFERTILITY AND GENDER-BASED VIOLENCE: A STUDY ON SELECT INFERTILITY NARRATIVES

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Abstract

The Female Reproductive Body is considered lacking for its absence of the penis, the male reproductive organ, and also due to the presence of the womb and the various female reproductive functions from menstruation, pregnancy, and breastfeeding to menopause. While the position of mother and motherhood is celebrated, on the other hand, the fluidity of the female body and the inability of the female body to reproduce has always been sidelined, afflicted with shame and stigma, and inflicted with violence. The early Marxist feminist Shulamith Firestone has proclaimed that ensuring the elimination of sexual classes requires the revolt of women, the seizure of control of reproduction, and the maximization of artificial reproduction(Firestone,11). But the question here is, does taking away the ability to reproduce from the female reproductive body really eliminate the gender differences, or does the lack of lack (the ability to conceive) have doubled in value? The answer to this can be gathered from the way infertile bodies are treated across generations and cultures.

This study analyses select infertility narratives and the infertile bodies and the violence inflicted upon these bodies on three levels: the physical violence inflicted upon the infertile body, the violence attributed to the infertile bodies through medical intervention, and the psychological trauma that the bodies go through. Pronatal discourses and the hegemonic patriarchal discourses have tried to discipline the infertile body by inflicting

violence of various sorts. The study will closely examine select narratives from the theoretical framework of Foucauldian disciplinary power.

Keywords: Infertile body, GBV, Disciplining the body, ART, Medicalisation of infertile body

GLIMPSES OF DISTRESSED WOMEN OF AFGHANISTAN: CONTEMPLATIONS OF DAYNA CURRY AND HEATHER MERCER

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Abstract

The present paper tries to analyse the socio-economic condition of Afghan women from the perspective of two American women who visited Afghanistan in 2001 to serve the poor and the needy. They recorded their unique experiences in Prisoners of Hope. Dyana Curry and Heather Mercer narrate the factors contributing to women's oppression in Afghanistan. They articulate the root causes including entrenched cultural norms, economic inequality, and inadequate legal frameworks. Patriarchal attitudes that view women as subordinate to men perpetuate cycles of violence and silence. The present paper argues that socio-economic factors, such as poverty and lack of education, exacerbate vulnerabilities, and make it difficult for victims to seek help or escape abusive situations. Arguments from Third World Feminism and South Asian Feminism were taken for examining the selected work. The article concludes that condition of Afghan women is the microcosm of position of women in many developing nations. Gender based violence manifests in various forms, including domestic violence, sexual assault, trafficking, and harmful traditional practices. Addressing GBV is crucial not only for safeguarding the rights and well-being of individuals but also for fostering the broader socio-economic development of a society. There is an urgent need to explore effective strategies for combating GBV in developing countries, focusing on legal reforms, education, community inclusiveness in decision-making bodies, economic empowerment, and healthcare access.

Keywords – Socio-economic conditions of Afghan women, oppression, patriarchy, Third world and South Asian Feminism.

VOICE VIE VIOLENCE: DALIT WOMEN CONTESTING CASTE MASCULINITY

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Abstract

This research investigates the intricacies of an “ontological hotspot” where caste oppression, gender-based violence, and Dalit agency converge. To do so, it employs a confluence of Dalit female voices that resonate through works like *Ants Among Elephants* by Sujatha Gidla, *The Gypsy Goddess* by Meena Kandasamy, and *Father May Be an Elephant and Mother Only a Small Basket, But...* by Gogu Shyamala. A rigorous perusal of these works is undertaken by calling into aid certain theoretical frameworks that include Raewyn Connell’s “Hegemonic Masculinity”, Kimberlé Crenshaw’s “Intersectionality” and Judith Butler’s “Gender Performativity”. It is the primary purpose of this study to lay bare the mechanisms through which caste and gender intertwine to confine and subjugate Dalit women. It also ponders over and puts forward the counter-narratives that Dalit women craft in defiance and as response. “Hegemonic Masculinity” delineates how masculinities (upper-caste) subjugate women (Dalit) by using violence and sexual control as a tool. “Intersectionality” demonstrates the intersection of caste and gender that doubly marginalizes Dalit women, rendering them invisible and thus inconsequential. “Gender Performativity” explores the menagerie of gendered performances that necessitates submission which is resisted through subversion. With the aid of the above-mentioned narrative and theoretical frameworks, this study places women at the centre of an ontological critique that thirsts for the coming out of Dalit women via vying for power, visibility and agency.

Keywords: ontological hotspot, Hegemonic Masculinity, Intersectionality, Gender Performativity

INHERITED WOUNDS: INTERSECTIONALITY, GENDERED VIOLENCE, AND CULTURAL MEMORY IN “COMFORT WOMAN”

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Abstract

The paper utilizes the novel *Comfort Woman* (1997) by Nora Okja Keller to understand the disjointed perceptions of the treatment of women in World War II and its impact on familial relationships, identity, and cultural legacy. The element of gender-based violence is centered around the idea of “comfort woman” during the World War, which happens to be the setting of the novel. The paper explores the relationship of Beccah with her mother Akiko who has been subjected to most heinous acts of sexual violence under institutionalized prostitution. The theoretical tools would comply with finding out the role of gender and the impact of intersectional feminist theory. The language of the novel and the thematic background along with the timeline would be used to draw conclusions on the framework of the novel which addresses the unique struggles endured by the Akiko. Cathy Caruth’s work on the question of past memory will be utilised for Akiko’s past and the maternal identity dysmorphed due to the gendered violence carried by institutionalized slavery and prostitution. The paper also sheds some

light on the malpractice of "Comfort Woman" which emerged as a historical terminology of oppression. The systemic violence that the protagonist is subjected to acts as an element of analysis to understand the state of women and those times. The Postcolonial perspectives are sidelined in the paper to make broader grounds for the application of feminist theory of intersectionality and its incorporation with cultural memory and intergenerational trauma through Anne Whitehead's *Trauma Fiction* (2004).

Keywords: Comfort Woman; Gender-based violence; Intersectionality; Memory.

IDEOLOGICAL SOLIDIFICATION AND HYPOSTATIZATION IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS: AN ECOFEMINIST STUDY.

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Abstract

Arundhati Roy's *The God of Small Things* portrays the connection between human and nature through the exploitation of women and nature justified by economic logic and hierarchical dualisms such as men vs women, touchables vs untouchables and big things vs small things that are created by the oppressive, patriarchal, capitalist society. The nonlinear narrative helps Roy depict the multi-dimensionality of oppression that had been hardcoded in the mundane affairs of human life, which escapes attention leading to misplaced faith in the established societal constructs of different domains.

The narrative highlights the exploitation of women under the themes of forbidden love and social injustice and the exploitation of the environment under a careful observation of the changes in the Meenachal River which has become a carrier of 'shit' and 'pesticides', which once was a source of water and food.

The paper details the ecofeminist principles in line with Anthropocene atrocities which can be mapped to the patriarchal oppression of women through the 'earth/woman' master trope, both of which are simple commodity fetishism. The act of commodification of women by the established patriarchal structures and of nature by the imperialized capitalist structures bears witness to the ideological solidification leading to hypostatization has been identified and brought out in this study.

Keywords: Ecofeminism, dualism, capitalism, patriarchy, commodification, commodity fetishism

VIOLENCE AGAINST TRIBAL GUJJAR BAKARWAL WOMEN IN JAMMU AND KASHMIR

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Abstract

This research paper is an attempt to understand about the different forms of violence that Gujjar bakarwal tribal women are subjected to in some form or the other and highlights the main reasons why such abuse takes place and suggest remedial measures to curb this menace. After Kashmiris and Dogras, the Gujjars and Bakarwals are the third-largest ethnic group in Jammu and Kashmir, making up more than 20% of the UT's population. Among the nomadic pastoral tribes prevalent in Jammu and Kashmir UT, the Gujjar and Bakarwal tribes are the most well-known, distinctive, and significant cultural group. They are the UT'S most populous Scheduled Tribe having a population of more than 20 lakh as per the 2011 census and one fourth of them are living nomadic life. Out of the total nomadic Gujjar and Bakerwals, 66 percent population of nomadic Gujjar-Bakerwals who fall under Scheduled Tribe groups in the UT of Jammu & Kashmir are living Below Poverty Line, revealed a survey conducted by Tribal Research and Cultural Foundation (TRCF), a frontal organization working for the cause of Indian tribes. The condition of Gujjar and Bakerwal women in Jammu and Kashmir is the worst, because of lack of education, lack of awareness about their rights and their nomadic way of living. Like many other places Gujjar and Bakerwal women's position in Jammu and Kashmir has been central in the upbringing of children, grazing their goats, sheep's buffaloes,cows and horses and managing domestic affairs.Voilence against these women is common and took place in many forms whether in physical, psychological,biological or political. The central government, UT government, NGO's and local bodies are jointly working for the improvement of Gujjar and Ba-kerwal women's conditions. The objectives of the study are, to understand and explore the forms of violence against Gujjar and Bakerwal women and also to explore the determinants and factors of exploitation, and to suggest the policy recommendations to cope up with this situation. The study is descriptive and explorative in nature, the source of datta is secondary and opted different research papers,journals, books , government reports NGOS reports.NHRC reports and census reports.

Keywords:Tribal,Gujjar,Bakarwal,Voilence,kashmiri'dogras

A MULTIGENERATIONAL VIEWPOINT ON SIVASANKARI'S BRIDGES: REVEALING THE CYCLE OF VIOLENCE AGAINST WOMEN.

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Abstract

Violence against women can be applied not only in terms of physical but also in terms of psychological. The novel *Bridges* by Sivasankari explores the lives of women in Indian society. She delves into the concept of gender-based violence, especially how women are marginalised and suffer in patriarchal society. In this novel, she explains how cultural

practices and social expectations inflict pain on women and how she suffers in her private life in the name of domestic violence and harassment. This novel mirrors the condition of women belonging to three generations and how society has changed its viewpoint. Even if the time period has changed, violence against women continues to exist in society under a different cover. Thus, this novel depicts how gender fluidity and violence prevail in society.

Keywords: violence against women, cultural practices, domestic violence, physical and psychological suffering.

A ROOM OF ONE'S OWN BY VIRGINIA WOOLF: WOMEN AND GENDER BASED VIOLENCE IN LITERATURE.

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Abstract

This Research paper focuses on the themes of gender-based violence and dominance of women writers in the field of literature. *A Room of one's own* by Virginia Woolf represents the financial needs of women and independence in the patriarchal society. Two important things that a woman needs to explore is " a room of one's own" and " proper income". Even though a woman has all the power and knowledge; the society does not allow them to explore their talents to the outer world. Virginia Woolf compares "Judith Shakespeare" in the fictional work, Judith is a talented woman but she was not able to execute herself to the world because of psychological impacts. Even though a woman is willing to explore herself through her writings, she is being dominated by male and Woolf explains about psychological sufferings of a woman. The society's discouragement had made it more challenging for a woman to achieve their desires and it made them to lose confidence. Women were not allowed to get proper education and they were restricted. The main focus of Woolf is on the materialistic impact on women. The main idea of this work discusses about the class, gender and power oppression faced by women in the patriarchal society. Woolf argues that without proper income there is a need for women to always depend on men and this causes lack of independence. Therefore, Virginia Woolf as a feminist writer highlights the problems and struggles of women in the society.

Keywords: Private space, Income, Patriarchal society, Psychological sufferings, Materialistic world.

**VOICES UNHEARD:
GENDER-BASED VIOLENCE AND THE PORTRAYAL OF WOMEN IN ART,
LITERATURE, AND MEDIA**

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Abstract

This research article examines how gender-based violence (GBV) against women is depicted in various cultural platforms. Despite the increasing global attention on GBV, there is a noticeable lack of representation in artistic and literary works, which underscores the marginalization of women's voices and the cultural norms that perpetuate such violence. This study analyzes key works in literature, media, and art to explore complex narratives that challenge or reinforce societal views on Gender-Based Violence (GBV). It examines how these representations contribute to understanding women's experiences as victims and survivors, offering a nuanced analysis of the relationship between gender, power, and representation.

This paper explores the importance of feminist theory and trauma studies in analyzing cultural artifacts. It highlights how visual and textual forms can serve as platforms for activism and recovery. The portrayal of gender-based violence in literature has evolved significantly, reflecting broader cultural and societal shifts in attitudes towards women and violence. Literature has the capacity to challenge societal norms, increase understanding, and promote empathy. It allows survivors to take back their stories, counter the negative effects of trauma, and seek healing. Media plays a crucial role in promoting change and creating a culture that opposes violence against women. Ultimately, this manuscript aims to elevate the voices of marginalized individuals by presenting a more inclusive perspective on the representation of gender-based violence in art, literature, and media.

Keywords: GBV, Feminist theory, Trauma studies, Art, Literature and media portrayal, Marginalized voices, Power and gender dynamics.

**GENDERED POLITICS:
A FEMINIST INTERPRETATION OF
VIJAY TENDULKAR'S *GHASHIRAM KOTWAL***

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Abstract

The proposed paper is primarily based on Marathi play *Ghashiram Kotwal* by first generation post-independence playwright Vijay Tendulkar. The aim is to explore the gender dynamics and analyse how the development in female characters reflects the

challenges faced by women in asserting their identities in a patriarchal society. Set against the backdrop of Pune during the *Peshwa* rule, it focusses on the female characters of the play who undergo oppression and exploitation in a power-driven society.

In 21st century, women excel in the fields that were previously beyond their reach. The feminist movement, which began in the 19th century, emphasized not only gender equality but also issues like equal pay, reproductive rights, sexuality awareness, and the empowerment of marginalized women. In India, feminism has similarly aimed at securing socio-political and economic rights for women. Despite India's independence, women have continued to face societal constraints, including domestic violence and gender stereotypes and caught in the web of power and politics. The playwright attempts to shed light on the continued injustices caused due to gender disparities and power. In this paper, we intend to include the feminist study of the play and interpret the broader implications of their stories to understand the role of women in contemporary society.

Keywords: Power, Gender, Oppression, Politics, Drama

WOMEN AND GENDER-BASED VIOLENCE: A PERSPECTIVE ON SUSTAINING WOMANHOOD IN THE TWENTY-FIRST CENTURY

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Abstract

Literature, journalism, and art have all at one point, focused on women and gender-based violence (GBV), which reflects the social and cultural dynamics of oppression, resistance, and power. In order to emphasise the unpleasant facts of GBV and its widespread presence in society, writers and artists have utilised their platforms throughout history. *I Know Why the Caged Bird Sings* by Maya Angelou and *The Colour Purple* by Alice Walker are two literary works that examine systemic oppression of women, particularly women of colour, and sexual abuse. Margaret Atwood's *The Handmaid's Tale* and Toni Morrison's *Beloved* and *The Bluest Eye* makes one wonder about different perspectives of gender based violence. The public's perceptions of GBV have also been shaped and challenged by the media. Movies like *Monster* and *The Accused* show real-life hardships of women who have been abused and subjected to social censure, igniting discussions about justice and victim-blaming. Artists like Frida Kahlo and Artemisia Gentileschi have used their art to challenge patriarchal abuse and give survivors a voice by graphically depicting their own experiences with gender-based violence. In order to confront the complexity of gender-based violence, literature, media, and artwork together as potent mediums that provide a forum for both empowerment and critique.

Keywords: Media Representation, Feminist Literature, Gender-Based Violence

**CAMP CARTOGRAPHIES OF VIOLENCE:
STRUCTURAL AND SPATIAL DIMENSIONS OF GENDER-BASED VULNERABILITY
AFTER CYCLONE BHOLA (1970)**

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Abstract

The 1970 Cyclone Bhola disaster and the subsequent establishment of refugee camps revealed complex intersections of spatial structure and gender-based violence (GBV), exposing women to heightened vulnerability within these temporary settlements. This paper investigates how camp layouts—characterised by enforced restrictions, limited privacy, and pervasive surveillance—functioned as a system of control that systematically restricted women’s agency and intensified patriarchal dominance. Through the lens of feminist geography, this study illuminates how the physical spaces within camps replicated and enforced societal hierarchies, producing gendered cartographies of vulnerability. Drawing on Johan Galtung’s theory of structural violence, the analysis critiques relief structures that, lacking gender-sensitive frameworks, inadvertently perpetuated dependency and systemic inequalities. This exploration reveals how ostensibly neutral relief systems can institutionalise harm and contribute to a “secondary disaster” of entrenched inequality and violence.

The paper contributes a framework for understanding the interaction of spatial and structural factors in post-disaster environments, advocating for gender-responsive strategies in humanitarian planning. By re-envisioning these spaces, the study calls for collaborative, equity-focused approaches that challenge traditional hierarchies and support resilience and agency for affected women.

Keywords: Gender, Space, Violence, Structural Violence, Refugee Camps

**PATRIARCHY AND PERFORMANCE:
THE REPRESENTATION OF VIOLENCE AGAINST WOMEN IN
INDIAN FILMS**

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Abstract

This paper studies how select Indian films reflect and connect with social awareness with respect to feminine violence. The research is based on mainstream Bollywood films, regional movies, and parallel films to determine ways in which different forms of violence against women—physical, emotional, psychological, and sexual—are adhered

to in each of them. Such prominent texts as Thappad, Pink, Kabir Singh, and Animal contain refrains of victimisation, patriarchy, toxic masculinity, and emergence of the alpha male archetype in the contemporary film scenario.

Indian cinema, in historical terms, has often normalised violence; frequently it sensationalises the suffering of the heroine to accommodate the redemptive arc of the hero. An 'alpha male' portrays men as repressors and the undeterred upholders of patriarchal ideals. Yet, some of the new cinema increasingly attacks such narratives, providing a much broader scope for women's agency and resilience. The research underlines that the treatment of violence is a factor that either upholds or critiques cultural values, supported by filmic techniques like cinematography, dialogues, and narrative structure.

Furthermore, analysing audience responses to these films provides framework sets for discussion about women's rights, empowerment, and justice. This analysis aims to investigate the extent to which cinema can sustain or challenge cultural notions regarding violence against women, impacting larger discourses around gender, media, and the implications carried by popular culture on vital issues such as gender-based violence.

Keywords: Indian Cinema, Violence Against Women, Toxic Masculinity and Alpha Male, Gender Representation, Cultural Perceptions.

INTERSECTIONS AND INTERACTIONS IN PRAJWAL PARAJULY'S *THE CLEFT*: A STUDY

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Abstract

This study undertakes a nuanced exploration of intersectional oppression, focusing on internalized dimensions and privilege-subordination interplay. Through Prajwal Parajuly's *The Cleft* from *The Gurkha's Daughter*, it examines intricate power dynamics within interpersonal interactions. Three protagonists, Parvati, Sarita, and Kaali, navigating complex socio-cultural landscapes in Nepal, are examined. Utilizing Pierre Bourdieu's theoretical framework, the paper is divided into two sections. The first section investigates symbolic violence, habitus, and doxa shaping protagonists' social positions. The second section delves into intersectional complexities within Nepal's diverse gendered structures, illuminating marginalization's multifaceted nature. This study employs an integrative intersectional approach, revealing intersections between individual agency, social structures, and dominance. Findings underscore how intersecting oppressions perpetuate systemic inequalities, informing strategies for social transformation.

Keywords: Intersectional oppression, symbolic violence, privilege, subordination

THE CULTURAL PHENOMENON OF GAME OF THRONES: IMPACT, FANDOM, AND MARKET INFLUENCE

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Abstract

This study delves into the complex influence of 'Game of Thrones', HBO's interpretation of George R.R. Martin's 'A Song of Ice and Fire' saga, and its significance as a transmedia pop-culture phenomenon. Since it first aired, the show has gained fans worldwide and become a regular part of pop culture and online platforms. This article discusses how Game of Thrones has expanded beyond typical entertainment, cultivating an engaged fan community that is involved in generating and spreading theories, delving into character backgrounds, and reinterpreting stories on different platforms like blogs, YouTube, and Reddit. The expansion of lore driven by fans and the ongoing interaction with the fictional world has not only maintained the series' relevance but also fostered a community of user-generated content, extending the story's impact beyond its initial state. Furthermore, the article examines the economic impact of Game of Thrones, including the rise in demand for merchandise and the launch of a popular spin-off series, House of the Dragon, by HBO, in addition to its cultural significance. These aspects highlight how Game of Thrones serves as a blueprint for transmedia storytelling, engaging viewers' creativity and creating a long-lasting, immersive journey. The paper aims to investigate the reasons that turned Game of Thrones from a book series into a cultural and commercial powerhouse, showing how multimedia adaptations can influence consumer habits and broaden imaginary universes.

Keywords: Game of Thrones, Transmedia storytelling, Fan engagement, Cultural phenomenon, User-generated content, Economic impact

SILENT HOSTILITIES: AN AFFECTIVE AND INTERMEDIAL STUDY OF TANAÏS' IN SENSORIUM: NOTES FOR MY PEOPLE

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Abstract

The gendered nature of war and conflicts has been an area of critical feminist intervention. Following the Partition from British India in 1947 and subsequent Liberation from Pakistan in 1971, Bangladesh experienced profound and multifaceted trauma in the form of political control, displacement, ethnic discrimination, and gender-based violence. Women and femmes, especially, were violated, both physically and psychologically.

Post-war, their testimonies and stories were barely made visible. The collective memory of these protracted, violent postcolonial conflicts continues to shape the modern Bangladeshi identity across space and time through intermedial entanglements. To understand this traveling nature of violence across generations and borders, this study explores the memoir *In Sensorium: Notes for My People* (2022) by Tanaïs (they/them), an American-Bangladeshi Muslim Queer Femme writer and perfumer. Using an intermedial approach, Tanaïs weaves a palpable image of the gender-based violence in Bangladeshi history, its subsequent erasure, and its continued effects by interlacing their personal experiences, cultural identity, and South Asian perfume history with connotations of inherited ancestral trauma. Affect studies have made it possible to delve into the rich emotional landscapes of lived experiences. It is particularly pertinent to women and femmes interacting with their home and host cultures in an intermediary state. The study reflects on silence as an affective tool and its long-term violent effects on the author's intersectional identity. This analysis also adds to the value and need of memoirs as a site of affective memory as well as a device for resistance and recovery.

Keywords: silence, intergenerational trauma, Bangladesh, memoirs, gender-based violence

**PLOTTING (IN) EQUALITY OF SANTHAL WOMEN:
A STUDY ON THE SELECT NARRATIVES OF
HANSDA SOWVENDRA SHEKHAR**

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Abstract

Discrimination of women is observed as one of the common factors experienced by womenfolk universally. Adichie defines, gender as a cultural construct rather than a biological reality. But in certainty, most of the time the masculine power dominates and subjugates the feminine through its process. In the case of indigenous community, it is observed that their identity is under great threat as they are on the verge of extinction and they have been marginalized for generations even in their native land. This article primarily focuses on analyzing the gender discrimination and inequality that are experienced by the prominent Santhal women, which is one of the prominent tribal community inhabiting in the eastern region of India. Further, it also reveals how the Santhal women were 'double marginalized' within and outside their community due to the gender disparity through the select narratives of Hansda Sowvendra Shekhar, an emerging tribal writer in English from the Santhal tribe. How the notion of poverty, traditional practices, and patriarchy makes women the suppressed gender is examined through the Critical Race Theory and the concept of intersectionality.

Keywords: Santhal women, gender inequality, discrimination, intersectionality

GENDER ESSENTIALISM AND VIOLENCE IN EATING PRACTICES: QUEERING GIRL DINNER

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Abstract

This paper attempts to map the nuances of gender essentialism and covert self-inflicted violence in eating practices, specifically with regard to the viral TikTok trend 'Girl Dinner'. Through a comparative analysis vis-a-vis three films, namely, *The Substance*, *Death Becomes Her*, and *Dumplings*, I attempt to foray into performative, gendered trends such as Girl Dinner that has violated and isolated femme bodies from the self through eating practices. Applying queer theory to eating practices, one encounters a 'third space'. The first two spaces being that of the 'server' and the 'served', the third space is distinct from traditional sites of eating practices; one where femme bodies occupied the position of being the 'server'. Here, the subject occupies a position that *seems* to occupy the position of the 'server' and the 'served', essentially the decision-maker and yet succumb to the compulsions and internalised misogyny and violence of being a 'girl', thus giving up 'control' on eating behaviours. Intertwined with diet and wellness culture and a 'girlhood' constructed according to 'maleness', trends such as 'Girl Dinner' have caused much harm to intersectional feminist movements. One also encounters the "horrors" of ageing here and the capitalistic industrial complex that has time and again pushed "ageing is the worst thing that can happen to the physical self". While the trend emerged as a "softer", "more aesthetic" response to trends such as 'Girl Boss' (involving reclaiming back power from the patriarchy), Girl Dinner quickly turned into a gateway for disordered eating, unrealistic beauty standards, amplified the fear of ageing and contributed to essentialist behaviours necessary to claim 'being a girl' or 'girlhood' as the Internet understands it.

Keywords: gendered eating practices, girl dinner, third space, ageing, gender essentialism

UNQUILT THE TRUTH: A STUDY OF WARREN'S OPPRESSIVE CONCEPTUAL FRAMEWORK IN HARISH RAM LH'S MOVIE THUMBAA (2019)

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Abstract

Gender, Power and Oppression are the biased words which complicate the lives of better biased communities such as women and nature. Ecofeminism is a theory that explains the oppressive State of women and nature. Many ecofeminists speak the truth aloud about gender inequality, oppression of nature and women as well as the power of men. One such is Karen Joyce Warren, American born ecofeminist. Warren says, "The exploitation of nature and animals is justified by feminising them; the exploitation of women is justified by naturalising them" (EPWP 27). This kind of gender inequality gives power to the men society to oppress and repress women and nature through powerful system of domination assigned by the patriarchal society. Thus, this paper examines this system of domination by applying Karen Joyce Warren's Oppressive Conceptual Framework in an Indian movie *Thumbaa* (2019) by Harish Ram LH. In addition to this, this paper also evaluates the role of gender, power and oppression rooted in modern society by taking the survey from Anamalai Hills, the ecosystem pictured in the movie. So, the researchers try to prove the fact that the existence of domination over women and nature is still justified through the power and privilege of men in the modern society.

Keywords: Ecofeminism, Gender, Oppression, Power, Warren

BRIMMING ASSERTIVE 'SECRET SELVES': HIGH TIME TO REINTERPRET GBV IN CONTEMPORARY INDIAN MEDIA TEXTS

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Abstract

Depiction of Gender Based Violence (GBV) in Indian media texts is a rampant phenomenon dating back to decades. Extensive debate and discourse on this have made the latest approaches to it more subtle. Notwithstanding the real and persistent concerns of GBV, the tendency to have knee-jerk approach to every shade of GBV is under severe pressure to reflect and reinterpret itself. The recurring debate on these aspects, the recent one being the one triggered by the film, *Animal*, is an imminent sign of the assertive 'secret selves' brimming to burst forth. These 'secret selves', the emerging vocal section vigorously priding on its individuality, are pregnant with change.

This research paper is an attempt to explore these 'secret selves', their presence, identity, traits and agency. The research employs the approach of media content analysis through the theoretical frameworks of post-structuralism and psychoanalysis. Over three decades of post-globalizational cultural conditioning, coupled with the drastic expansion of the middle class and the subsequent higher classes are making the discourse on sexuality a cool one. The research realizes that the conventional perspectives on GBV need to urgently undergo amendments to match the fantastical indulgences of this populace. The research finds that it is big time to create enough room to accommodate all the shades of these tendencies that are baring themselves forth to reclaim every single

strand of human agency of individuality.

Keywords: Secret Selves, Post-Structuralism, Psychoanalysis, Post-Globalizational Cultural Conditioning, Human Agency, Individuality

CHALLENGING NORMS: STACEYANN CHIN'S CRITIQUE OF RACISM AND SEXUALITY IN *CROSSFIRE: A LITANY FOR SURVIVAL*

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Abstract

This paper intends to explore the intersections of racism and sexuality in Staceyann Chin's *Crossfire: A Litany for Survival* (2019), examining how her poetry reflects the intricate ways these identities overlap and shape marginalised experiences. As a Jamaican-Chinese lesbian, Chin's work provides a poignant narrative of living at the intersections of race, gender, and sexual orientation, engaging with both the external forces of discrimination and the internal struggles of identity formation. The article analyses how Chin addresses racism within both mainstream society and the LGBTQ+ community, emphasising the double marginalisation faced by Black queer women. Her poetry critiques the exoticism and othering of her body, which serves as a site of racial and sexual projection, objectification, and erasure.

Keywords: Intersectionality, Racism, Sexuality, Black queer women, Exoticism, Double marginalization

SPACE, SILENCE AND IDENTITY IN SELECT QUEER ESSAYS

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Abstract

The society portrays gender norms as the natural and enforces an uneven power hierarchy. The perceived unnaturalness of homosexual desires leads to the queer individual being subject to violence and ostracization. This paper explores queer voices being denied space under moralistic and medical guises. It also delves into the possible reasons for the exclusion of queer needs and demands from other marginalised spaces. This paper will critically analyse Nivedita Menon's essay "Feminism and Compulsory Sexuality," Arvind Narrain and Vinay Chandran's "It's not my job to tell you that it's okay to be gay Medicalisation of Homosexuality: A Queer Critique," and Chayanika Shah's "The Roads that E/merged: Feminist Activism and Queer Understanding." This paper

will explore the strands of space, silence, and identity of queer individuals to analyse how queer voices get silenced within the larger framework of things. This study will examine the oppressions and oppositions that queer people endure due to their non-heteronormative identity through the medium of the select essays.

Keywords: Gender roles, Space, Silenced voices, Transgressive desires, LGBTQIA+.

**STRUCTURES OF OPPRESSIVE EXCLUSIONS UNDER PATRIARCHY:
CONTEXTUALIZING INTERSECTIONAL FEMINISM IN RAJAM KRISHNAN'S *LAMPS
IN THE WHIRLPOOL* AND BABY KAMBLE'S *THE PRISON WE BROKE***

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Abstract

Untouchability, a vicious by-product of the caste system in India, places Brahmins as its perpetrators. Men and women belonging to the Brahmin caste are blamed for having introduced and practised exclusions in society under the pretext of hygiene and righteous epistemological superiority. However minimal attention has been paid by feminists and activists of the underprivileged towards the Brahmin woman in the position of a daughter-in-law in an orthodox Brahmin family in the hands of the mother-in-law who perpetrates violence as an act of revenge. The paper strives to argue that social structures of exclusion are equally oppressive towards her as to the Dalit women. The paper proposes to incorporate the theory of Intersectional feminism formulated by Kimberley Crenshaw to prove the fact that irrespective of the caste the inherent social structures of exclusion are constructed and meticulously maintained by patriarchy and other such hegemonic institutions, the evidence of which could be observed at various social and cultural intersections. A monistic approach to study domination in the two texts only under patriarchy would prove reductive as they may abbreviate the complex experiences of simultaneous oppression to simplistic unitary categories. Therefore, Crenshaw's approach to theorizing oppression and marginalization, although in the context of Black Feminism, embraces the situation and comparison proposed for study in this paper. Intersectional Feminism maintains that the discrimination meted out to women is multi-layered as the interplay between differences based on gender, race, age, class, socio-economic status, physical and mental abilities, gender and sexual identity, ethnicity and so on. This study argues the case of the women under study namely, Girija and her mother-in-law from Krishnan's novel and Baby Kamble from her autobiography who are trapped within various gendered norms of institutions created by the society.

Keywords: Dalit oppression, Brahminical hierarchy, caste-based violence, intersectional feminism

**BEYOND THE LAWS:
THE MENTAL HEALTH CONSEQUENCES OF
RESTRICTING ABORTION ACCESS IN INDIA**

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Abstract

The legal and social environment surrounding abortion in India plays a critical role in constructing women's life experiences. People who seek abortions often face poorer mental health due to factors like poverty, trauma, and abuse. Various motivations drive women to abortion-seeking: unintended pregnancy, family planning, health issues, unfortunate life circumstances. Findings by Rajkumar (2022) suggest a complex interplay between abortion access and mental health, influenced by broader societal factors. Ambiguous and restrictive abortion laws can lead to delays in accessing services, forcing women to go for unsafe abortions or continue unwanted pregnancies. The lack of clear guidelines and the reliance on judgment from healthcare providers and society can further exacerbate mental health challenges. The Supreme Court has been recently criticized for having a very narrow focus when referring women for abortion on grounds of health, by disregarding the mental health of the pregnant woman and autonomy. The court had taken earlier stances which accorded mental health some precedence in abortion decisions. But it may perpetuate a harmful double standard if it holds the fetus's well-being above that of the woman's mental health, in violation of reproductive rights and undermining the mental health of women. This paper aims to understand the mental health consequences of these restrictive abortion laws and its impact on women's mental health. It will explore how societal stigma, legal restrictions, and healthcare provider attitudes contribute to these negative outcomes. Ultimately, this research seeks to inform policy recommendations that promote women's reproductive health and mental well-being.

Keywords: Abortion, mental health, abortion laws, reproductive rights

**DELVING INTO MARGINALIZATION OF TRANSGENDER AND HOMOSEXUALITY
AND GBV THROUGH MAHESH DATTANI'S PLAYS**

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Abstract

Living in 21st century, an era of modernization and technologies, which has surpassed all the boundaries, along with it have evolved into a world of cool gadgets. Although we are open to discuss on any given topic, yet, sometimes we find ourselves tongue-tied when we have to address the issue of homosexuality. For instance Mahesh Dattani's play "*On a Muggy Night in Mumbai*" brings out one such distinct character of Bunny who is famous television actor and a gay. Moreover, he has to hide his true identity

related to his sexuality and pretend to be an ideal family man. Whereas Ranjit is one such character who moves to Europe to embrace his identity more openly. It makes us question whether we are truly modernized or not.

The main motive of this paper is to analyze the nuances of transgender people/community through Mahesh Dattani's radio play "*Seven steps around the Fire*". Furthermore to bring out the violence being faced by them. Additionally, this paper tries to delve deeper into the world of homosexual people through Mahesh Dattani's two play, '*Do the needful*' (a radio play) and "*Bravely Fought the Queen*". And discuss how and why the transgender and homosexual people are marginalized in the society. What possible reasons lead them to take steps wherein, they have to hide their real identity and pretend to be an ideal man/woman?

Keywords: transgender, homosexuality, gender based violence, marginalization.

CULTURAL BOUNDARIES AND REDEMPTION IN THE KITE RUNNER: A STUDY OF AFGHAN SOCIETY

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Abstract

Khaled Hosseini's *The Kite Runner* intricately weaves themes of culture and society within the framework of Afghan life, exploring profound issues such as friendship, betrayal, redemption, and the scars left by trauma. Set against the backdrop of a turbulent Afghanistan from the peaceful 1970s to the war-torn reality post-Taliban takeover the novel provides a compelling look into Afghan society and its complex cultural norms. The protagonist, Amir, grows up in a privileged Pashtun family, contrasting with his loyal friend Hassan, a Hazara, who belongs to a socially marginalized ethnic group. This division not only shapes their friendship but also underscores the novel's critique of Afghan social hierarchies and ethnic tensions. The kite fighting tradition symbolizes both innocence and the darker sides of social expectations, as Amir's quest for his father's approval leads to a moral failure that haunts him into adulthood. Cultural beliefs and societal structures restrict Amir, but they also provide a path toward redemption as he later confronts these forces to rescue Hassan's son. In doing so, he grapples with issues of family honour, loyalty, and the potential for forgiveness. Ultimately, *The Kite Runner* offers a nuanced examination of Afghan culture, illuminating how societal values and personal identity are intertwined, shaping both individual lives and collective fates. Through Amir's journey, Hosseini captures the complexities of belonging, guilt, and the enduring hope for atonement.

Keywords: Afghan culture, society, friendship, betrayal, redemption, social hierarchy.

GLOBAL PERSPECTIVES ON GENDER BASED VIOLENCE- INTERSECTIONALITY AND INTERDISCIPLINARY SPACE

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Abstract

In the paper an attempt would be made to locate the victim and the process of victimization in the everyday life of common folk. In Indian age old tradition folk tales and songs often played certain significant roles. They are reflective of the societies in which they were composed and compiled. Here the Buddhist Jātakas has been chosen for plunging into the reality of women's past as reflected in the Buddha's birth stories. As India is a land rich in literary traditions, it is important to know the women's past as featured in ancient texts. . While looking into the stories we would focus on the social mechanism that reduced women into victims of the patriarchal world. The paper would trace how and on what occasions women formed the property of the patriarchy in herself. The question remains on the credibility of the folk stories and how far it could be realistic. The query could be resolved in the light of Indian tradition and the role played by the texts. Primarily Jātakas, focus on Buddhist ethics and finding a Buddhist solution to everyday problems in the everyday lives of common people. What is worth noticing is in between lines of the texts and the psychological representation of the victims. How do we get to locate the victims in the tales would be an engaging exercise.

Keywords: Jatakas, Buddha, Women, Victim

ECHOES OF OPPRESSION: EXPLORING GENDER-BASED VIOLENCE IN SELECT HO FOLKTALES

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Abstract

Gender-based violence (GBV) constitutes a widespread global concern that is fundamentally rooted in disparities of power, deeply embedded cultural paradigms, and systemic inequalities that exist between genders. This form of violence predominantly impacts women and girls, manifesting in a multitude of expressions, which encompass physical, sexual, psychological, and economic forms of abuse. Elements such as patriarchal institutions, conventional gender roles, and societal expectations play a significant role in perpetuating environments conducive to the proliferation of such violence. Likewise, within the Ho tribal community, traditional gender roles, which generally restrict Ho women to domestic duties and determine their worth in relation to men, further entrench disparities and dependency. Societal norms reinforce these roles, frequently stigmatizing Ho women who dare to challenge established conventions or assert their independence, thereby constraining their autonomy. These social and cultural factors collectively engender contexts where gender-based violence is not only

normalized but also perpetuated, as victims encounter significant obstacles in reporting abuse and obtaining assistance. The research paper endeavours to elucidate the aforementioned dynamics present in Ho tribal folktales through feminist perspectives, illustrating how these narratives depict gender-based violence and illuminating the challenges confronted by Ho women within their cultural milieu. These stories not only mirror the cultural foundations that sustain such violence but also implicitly advocate for the necessity to contest these norms and enhance protections for women, thereby signalling a clarion call for heightened awareness, equity, and social transformation.

Keywords: Ho Tribe, Feminism, Folktales, Violence.

AI MEETS ACADEMIA: HOW CHATGPT ELEVATES WRITING PROFICIENCY AMONG ENGINEERING STUDENTS

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Abstract

In engineering education, writing skills are crucial for academic achievement and professional advancement, yet they often receive insufficient attention within a technically -focused curriculum. This study investigates the impact of ChatGPT, an advanced AI language model, in enhancing writing proficiency among engineering students. Writing proficiency encompasses key components such as grammar and syntax, vocabulary and word choice, coherence and conciseness, organization and structure, content development, style and tone, and mechanics. Using a mixed- methods approach, the study assesses how ChatGPT aids students in improving these areas, focusing on grammar, coherence, and clarity through targeted activities. These activities include real-time feedback on sentence structure, suggestions for vocabulary enhancement, and guidance on organizing ideas effectively. Quantitative data and qualitative feedback reveal that ChatGPT serves as a valuable supplementary tool, offering personalized and adaptive support that helps students refine their writing skills. The findings highlight that integrating AI-based tools like ChatGPT into engineering education can address existing gaps in writing training, fostering more confident and capable communicators. This study contributes to the evolving discourse on AI in education, underscoring the potential of AI to complement traditional teaching methods and support students' academic and professional journeys.

Keywords: AI in education, ChatGPT, Writing proficiency, Engineering Students, Academic Writing, Language learning.

**“AM I ABSURD?”:
A STUDY OF LITERATURE ON MENTAL HEALTH BASED ON
GENDER VIOLENCE**

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Abstract

“Mental Health is not a destination, but a process; it is about how you drive, not where you are going. Every person goes with ups and downs in his life. Some people extremely fear and have the delusion of ‘to be or not to be’. These types of innumerable questions vogue with tension to an individual who is suffering from mental issues. But in contrast, they want to live in stoicism. This kind of continuous conflict ruins their mental stability and start to deal with severe mental issues.

Literature portrays an absolute real-life event from the society and convert these tedious activities into fiction and present them in front of society. It is general observation that the people who lack from childhood nourishment from parents start to face mental issues. The dark life of every individual deals with mental stiffness. The paradigms of mental health issues are connected to Gender Violence. It deals with significant and long-lasting impact on Mental Health. Gender based violence leads to Mental Health conditions like Depression, Anxiety, Post Traumatic Stress Disorder (PTSD) and substance abuse. It becomes serious issue of concern and becomes the suicidal factor for women, while thirty-three percent of women deal with PTSD.

This paper flames the study of Mental Health issues, reflecting from Literature and shows integral core concerns and solutions to it.

Keywords: Mental Health, Literature, Gender, Violence, Trauma.

**POLITICS, PROPAGANDA AND GBV ON THE MINISTRY OF UTMOST
HAPPINESS BY ARUNDHATI ROY**

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Abstract

The Ministry of Utmost Happiness is a journey into the dark underside of modern India, where politics, propaganda, and gender-based violence combine to define people’s destinies. In the drapes of characters intertwined together, the novel presents a view of the manipulative power of political bombast and stealthy ways in which it feeds social division and violence.

It digs deep into the lives of the marginalized groups: women and transgender, wherein it brings out the disastrous effects of gender-based violence. The novel shows these

characters' lives through a systemic oppression and discrimination system in Indian society. It is much more than a political criticism, as it challenges its readers to face the worst of what our time may bring, and work harder for a better, brighter future. The Ministry of Utmost Happiness explores and probes at the complex crossroads where power, identity, and oppression intermingle, creating a rich, powerful, and thought-provoking exploration of humanity.

Keywords: Gender studies, politics, oppression, marginalization

THE DYSTOPIA OF GENDER VIOLENCE: ANALYSING MATRUBHOOMI AS A CRITIQUE OF PATRIARCHY

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Abstract

This paper explores the portrayal of gender-based violence in Manish Jha's 2003 film *Matrubhoomi: A Nation Without Women*, a work that presents us with a stark and haunting depiction of the consequences of extreme gender imbalance in a patriarchal society. Set in a dystopian future in India, where rampant female infanticide has eradicated nearly all women, *Matrubhoomi* uses the tragic story of its sole female protagonist to expose the depth and pervasiveness of gender-based violence in a male-dominated world. The film examines not only physical violence but also the emotional, sexual, and psychological traumas inflicted on women by systemic patriarchy. Through a critical analysis, this paper highlights how the film comments on the intersections of gender, violence, and societal norms. By presenting a society that suffers the devastating outcomes of its own misogyny, *Matrubhoomi* challenges its viewers to confront the cultural roots of gender discrimination and consider the human costs of perpetuating such attitudes. Ultimately, this analysis positions *Matrubhoomi* as a crucial work of social commentary, using dystopian cinema to advocate for critical reflection and action against gender-based violence. *Matrubhoomi* serves as a potent allegory for the pervasive, destructive nature of gender violence within patriarchal societies. It compels viewers to confront the normalization of violence against women and challenges the complacency that allows such systems of oppression to persist in the real world.

Keywords: Dystopia, Gender Violence, *Matrubhoomi*, Patriarchy

PERFECTIONISM, PROPAGANDA, AND PATRIARCHY: THE ROLE OF SOCIAL MEDIA IN PERPETUATING GENDER-BASED VIOLENCE AGAINST WOMEN”

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Abstract

This article examines how social media, through influencers with large followings, perpetuates gender-based violence against women by promoting unattainable beauty standards and enforcing toxic ideals. It highlights how a culture of hyper-perfectionism around body image, skin, hair, and lifestyle has created a pressure-filled environment that harms women’s self-worth and physical and mental health. This paper argues that while social media provides a platform for empowerment, it often becomes a tool of misogyny, pressuring women to conform to unrealistic expectations that reinforce gender inequality. For instance, the advertisement featuring Nia Sharma promoting a vaginal tightening cream can be seen as a problematic development that may contribute to increasing pressure on women and exacerbating issues related to sexualisation and sexual violence. Such advertisement promotes the idea that women’s bodies must conform to a certain standard to be considered desirable or acceptable, which adds pressure for women to meet these often unrealistic and arbitrary norms. It creates a perception that the natural aging process or normal bodily functions are “problems” to be fixed, pushing an ideal that’s not attainable or necessary. These kinds of messages can subtly normalise coercive expectations around women’s sexuality, where a woman’s body is constantly under scrutiny and subject to judgment. The emphasis on “fixing” or “correcting” intimate aspects of a woman’s body may encourage the mindset that women must submit to particular standards, potentially emboldening those who already hold misogynistic views or attitudes, leading to an increased risk of sexual violence.

Keywords: Hyper-perfectionism, Social media, Mental health, female sexuality, commercialization.

INTERSECTING LONELINESS AND MASCULINITY: GENDER-BASED VIOLENCE IN THE AGING EXPERIENCE OF A MAN CALLED OVE

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Abstract

This paper will discuss the intersection of gerontology and gender-based violence in Fredrik Backman’s novel *A Man Called Ove*. The story, which focuses on the life of a grumpy, elderly man named Ove, gives a unique perspective through which the experiences of older adults can be looked at and how subtle but impactful effects of gender-based violence affect the aging. The novel also depicts the depth at which the entrenchment

of gender norms may push towards emotional isolation, subdued trauma, and inter-generational miscommunication via the complexities of Ove's relationships and societal conceptions of masculinity. Understanding the signs of emotional violence through the actions and dealings of Ove helps enter a space of subtler, non-violent abuses- in this case repressive gender expectations. These experiences are explored in this study through the context of gerontology, the exploration of the psychological impact from aging, loneliness, resilience, and community's combatting gendered expectations and the study's objectives by illuminating how age interplays with gender and hence the ways older adults either experience or respond to some form of violence: from implicit to overt violence - while advocating for a refined understanding of the effects produced by gender-based violence amongst elder populations.

Keywords: Gerontology, Gender-based violence, Emotional Isolation, Repressive gender norms

FROM SUBJUGATION TO EMPOWERMENT: ANALYZING GENDER BASED VIOLENCE AND TECHNOLOGY IN CONTEMPORARY MALAYALAM CINEMA

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Abstract

In recent years, the rise of digital platforms, social media, and surveillance technologies has reshaped how gender violence is perpetrated and experienced, with technology becoming both a tool of control and a means of empowerment. This research examines the intersection of gender-based violence and technology in contemporary Malayalam cinema, specifically in the films *Puthiya Niyamam* (2016), *Jaya Jaya Jaya He* (2023), and *C U Soon* (2020). While existing research highlights the role of technology in enabling cyberbullying, online harassment, and emotional abuse, the specific portrayal of these issues within Malayalam cinema remains underexplored. The primary research questions guiding this study include, how is technology represented as a tool for gender-based violence in Malayalam films? In what ways do the protagonists use technology to reclaim agency and autonomy? What do these cinematic portrayals reveal about the evolving relationship between gender dynamics and digital media? Using a feminist film theory framework and employing qualitative content analysis, the study analyzes how these films address the role of technology in perpetuating abuse, as well as how these films highlight strategies for resistance and empowerment. This research contributes to a broader understanding of how modern Indian cinema engages with gender violence, offering insights into the role of digital media in shaping narratives of empowerment and social change.

Keywords: Gender based violence, technology, empowerment, subjugation, Malayalam Cinema

APPREHENSION OF GENDER BASED VIOLENCE A CONCEPTUAL STUDY

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Abstract

Global database on Violence against Women states that "almost one in three women have experienced physical and / or sexual violence at least once in their life. This violence is often perpetrated by current or former intimate partners". This gender-based violence become a global situation irrespective of drift in culture and nature of different societies in the world and its prevalence is vivid in nature. Several international and national level government and non-governmental agencies working on ways to eradicate gender-based violence. Synchronously its important to focus on the real cause behind the gender-based violence. Drawing upon a multidisciplinary approach, the study delves into the psychological, sociological, and legal dimensions of GBV, seeking to understand how gender norms, power dynamics, and societal attitudes perpetuate violence. Report on Women security index states that countries like Afghanistan, Yemen, Central African Republic remain deep down in the ladder towards gender security. Through a critical examination of existing literature and theoretical frameworks, the study identifies gaps in current knowledge and suggests strategies for the prevention and intervention of GBV. This study highlights the importance of education, policy reform, and cultural transformation in shifting perceptions of gender relations, fostering a protective environment of marginalized groups. In positive grounds this study aims to enrich to the arena for forming effective approaches in combating GBV.

Keywords: Gender – based Violence, Apprehension, Gender Norms, Power Dynamics, Cultural transformation.

ASSERTING MALE DOMINANCE THROUGH SEXUAL VIOLENCE: A STUDY OF MANJULA PADMANABHAN'S "LIGHTS OUT."

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Abstract

Violence is a cross cutting issue. This paper is about violence against women. A woman has no identity of her own in this society. This is a real life story of sexual harassment of women by a gang of perpetrators. Manjula padmanabhan has given a description of the four criminals in her novel "Lights Out." In this novel Manjula has expressed the helplessness of a woman by her character Leela. Manjula has shown how patriarchal power defeats a woman weather she is right or wrong. The aim of this paper is to focus the attention of the people of our society towards the atrocities on women especially

rape. Rape is a heinous act of violence traditionally meted out to women by men who resort to dominating their power through this sexual act.

Keywords: violence, sexual harassment, patriarchal, atrocities, Rape

**GENDERED VIOLENCE AND BIOPOLITICS IN *WHITE TORTURE*:
A CRITICAL REFLECTION ON HUMAN RIGHTS VIOLATIONS IN
IRAN'S PRISONS**

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Abstract

This paper explores the intersection of gendered violence, biopolitics, and human rights violations against women prisoners in Iran, as documented in Narges Mohammadi's *White Torture*. The study argues that the Iranian state uses gender-targeted psychological torture as a tool of political repression, exerting control over both the bodies and agency of women detainees. Drawing on Michel Foucault's concept of biopolitics and Giorgio Agamben's notion of "bare life," the paper examines how state power erases women's identities and silences their voices within the prison system. Furthermore, human rights frameworks are used to demonstrate how these acts of violence represent severe human rights violations, especially toward women, by employing isolation and psychological abuse as tools of dehumanization. This reflection on *White Torture* makes a significant contribution by drawing the attention of international human rights agencies to these abuses, emphasizing the urgent need to advocate for the protection and dignity of women political prisoners.

Keywords: Gendered violence, biopolitics, human rights, Iranian prisons, political repression

**BEYOND HUMAN BOUNDARIES:
A BAKHTINIAN READING OF
'GOODNIGHT PUNPUN' AS POST-TRUTH MEDIA TEXT**

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Abstract

Through Mikhail Bakhtin's lens of grotesque realism, this study delves into Inio Asano's "Goodnight Punpun" as a compelling media text bridging posthuman discourse and post-truth realities. When Asano draws Punpun and his family as peculiar bird-like creatures, he creates what Bakhtin might recognize as a grotesque body - one that disrupts our usual understanding of human identity in today's world. By examining the manga's visual and narrative strategies, particularly its use of degradation, hyperbolization, and

focus on the “lower bodily stratum,” this research reveals how Asano’s work subverts established power structures and conventional representations of reality. Moving beyond simple narrative analysis, our research places “Goodnight Punpun” within larger conversations about how different fields of study intersect and share knowledge. The way the manga grapples with deep depression, lingering trauma, and crushing loneliness speaks to a broader crisis in how we study human experience in an age of global challenges. As a significant media work, it shows how manga can weave together natural, cultural, and technological threads in our post-truth landscape. This exploration sheds new light on how visual storytelling shapes what we know and how we make meaning today. “Goodnight Punpun” proves that manga can do more than entertain - it can offer meaningful social commentary while helping us build new ways to understand our uncertain world ahead.

Keywords: posthumanism, grotesque realism, manga studies, post-truth, Mikhail Bakhtin, integrative humanities

BODY AS BATTLEFIELD : ISOLATING FEMALE TRAUMA FROM NATIONAL HONOUR IN PARTITION LITERATURE

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Abstract

The Partition of British governed India in 1947 had witnessed nearly 75000 women being sexually harassed, murdered and kidnapped on both the sides of history. Raped, abducted, violated and enslaved, the female bodies became battlefields upon which personal, communal and national wars were waged, to prove a patently masculine point. Yet, the suffering of women was often subsumed within the broader narrative of Partition violence and national struggle, leading to the dilution of their individual trauma.

The notion of honour inherently entails men’s, and by extension the nation’s, assertion of control over women’s bodies and sexuality, particularly with respect to their virginity. Women serve as embodiments of nationalist and patriarchal codes of honour across multiple societal contexts, resulting in repeated victimization even in posthumous narratives that frame bodily invasion without explicitly addressing it as a crime. Thus, atrocities committed against women were intended to condemn the nation and its perceived honour.

This framing reinforces the woman’s body as a symbolic representation of national honour, with her suffering signifying the relative strength and vulnerability of the nation itself. Such representations are highly contingent on the sociocultural context in which they arise. The normalization of women’s pain often obscures whether these acts are recognized as crimes or simply contextualized as products of a particular time and space, rendering them as mere events within the larger narrative.

This paper specifically examines the traumatic experiences of gendered violence during

partition, as presented in the short-stories of Saadat Hasan Manto and Shobha Rao, with reference to Urvashi Butalia's testimonies from *The Other Side of Silence*. The article will isolate the female experiences of brutality from their associations to national and communal sufferings, highlighting the individuality of the female subject as a victim of gendered violence.

Keywords: Gendered Violence, Partition Trauma, Female Bodies as Symbols, National Honour, Sexual Violence

BORDERS AND FREEDOM AT THE COST OF SILENCE AND VIOLENCE

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Abstract

Gender based violence has been Prime concern whenever violence comes into play. The partition, followed by Indian Independence movement was also a '*gendered experience*' for women. As women are a symbol of honour chastity and prestige of respective cast communities and ultimately countries. Gender violence was a revenge against all these as women were/are the most vulnerable and honoured entity conserved, cherished and protected by the males of the respective community. The paper intends to focus upon the violence faced by women during the Indian partition.

"Twelve million people were displaced as a result of Partition. Nearly one million died. Some 75,000 women were raped, kidnapped, abducted, forcibly impregnated by men of the 'other' religion, thousands of families were split apart, homes burnt down and destroyed, villages abandoned. Refugee camps became part of the landscape of most major cities in the north, but, a half century later, there is still no memorial, no memory, no recall, except what is guarded, and now rapidly dying, in families and collective memory."The Other Side of Silence

The works considered for the paper are *The Other Side of Silence* by Urvashi Butliya and *Borders and Boundaries women in India's partition* by ritu Menon and Kamla Bhasin.

Keywords- partition, communal violence, women, honour, and borders.

"PERFORMING SILENCE: GENDER CONSTITUTION, PATRIARCHY AND PSYCHOLOGICAL VIOLENCE IN SHASHI DESHPANDE'S *THAT LONG SILENCE*"

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Abstract

This paper examines the themes of patriarchy and gender-based violence in Shashi

Deshpande's *That Long Silence*, with a focus on Judith Butler's theory of the performative act of gender constitution. Through the protagonist Jaya, Deshpande explores how patriarchal norms impose rigid gender roles on women, dictating their behaviour's and silencing their voices. Jaya's life is marked by the repetitive performance of expected behaviours' as a wife and mother, aligning with Butler's idea that gender is a construct formed through continuous acts dictated by societal expectations rather than an inherent identity. The novel portrays the psychological violence in enforced roles, as Jaya suppresses her desires, conforms to societal ideals, and loses her sense of self. By analyzing Jaya's struggle to fulfill these roles, the paper reveals how gender-based oppression operates subtly through emotional and psychological constraints rather than physical abuse. This study highlights Deshpande's critique of a society that perpetuates gender through the performative acts imposed on women, denying them the freedom to define their own identities. Jaya's internal conflict highlights the need for female agency and a shift from rigid roles to authentic self-expression. The paper examines *That Long Silence* as a commentary on the unspoken violence of patriarchy and the need to break the silence.

Keywords: Patriarchy, Gender-Based Violence, Performative Gender, Psychological Oppression, Female Agency.

CHALLENGING PATRIARCHY AND GENDER-BASED VIOLENCE IN BOLLYWOOD: A NARRATIVE ANALYSIS OF ARTICLE 15 (2019) AND PINK (2016)

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Abstract

This paper undertakes a qualitative analysis of the representation of patriarchy and gender-based violence in two critically acclaimed Bollywood films, Article 15 (2019) and Pink (2016). It delves into how both films critique entrenched patriarchal structures with their violent impact on the marginalized, most importantly women. Article 15 narratively portrays systemic oppression at the intersection of caste-based and gender violence in rural India, which is difficult to confront. Pink Film explores a society that prospered in the city while focusing on arguments involving consent and the broad blame game culture for women. Equally, both films reject hegemonic patriarchal discourses by building strong narratives for gender equity and justice through the use of protagonists as resisting figures. It would therefore conclude that these films offer a very important cultural text where one can look at Bollywood, not only as an evolving hegemon for the concern of organizing and raising awareness about gender-based violence but also to critique these systems in society.

Keywords: Patriarchy, Gender-based violence, Bollywood, Article 15, Pink

INTERSECTIONAL ABUSE THROUGH ETHNOCENTRISM IN JOY KOGAWA'S *OBASAN*

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Abstract

This paper delves into the concept of intersectional abuse fueled by ethnocentric attitudes in Joy Kogawa's *Obasan*, a novel that explores the lives of Japanese Canadians during and after World War II. Through the experiences of protagonist Naomi Nakane and her family, Kogawa highlights how intersecting identities specifically race, gender, and cultural heritage—combine to intensify the discrimination they face. These intersections are deeply impacted by ethnocentrism, the belief in the inherent superiority of Canadian culture, which permeated both government policies and societal attitudes. By examining Naomi's narrative, this paper explores how ethnocentrism drove layered forms of oppression, especially for women who faced compounded challenges due to gendered cultural expectations. Naomi's struggle with both her Japanese identity and her role as a woman illustrates how the abuse she endures is not singular but rather multifaceted. Kogawa uses Naomi's internalized trauma, resilience, and isolation as symbols of the cultural erasure inflicted upon Japanese Canadians. Ultimately, *Obasan* critiques how ethnocentrism intersects with other forms of abuse to create a nuanced, often devastating, portrayal of trauma. This portrayal highlights both the resilience of Japanese Canadians and the destructive impact of policies rooted in fear and exclusion.

Keywords: Intersectionality, ethnocentrism, resilience, trauma

RESISTANCE AND RESILIENCE IN ALICE WALKER'S THE COLOR PURPLE

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Abstract

*"I can be changed
by what happens
to me. But I refuse
to be reduced by it"*

-Maya Angelou

The present paper titled "Resistance and Resilience in Alice Walker's *The Color Purple*" is a study on Walker's Womanism. Alice Walker introduced this term in her short story 'Coming Apart'. She is a recipient of prestigious Pulitzer Prize for her novel 'The Color Purple'. She is the first black American writer to win this prominent prize. There are seventeen novels, short story collections, twelve non-fiction works and collections of

essays and poetry to her credit. Womanism is having its genesis in black feminism. The Black feminism emphasis on gender, race, nation and class whereas womanism focuses on black women, their culture, oppression and determination. Black Feminism emerged as they were excluded from the feminism. The racist attitude was so predominant that the black women were neglected by the white women. It was Sojourner Truth an American abolitionist and activist for African American civil rights delivered a historic speech at Women's Rights Convention in Akron, Ohio (1851) asked "Ain't I a woman?". In Nell Irvin Painter words "It was the time when most Americans thought of slaves as male and women as white, Truth embodied a fact that still bears repeating: Among the blacks are women; among the women, there are blacks." Anna Julia Cooper is considered as "the Mother of Black Feminism" for her contribution, "A Voice from the South: By a Black Woman of the South". Ida Bell Wells was an American investigative journalist, who exposed lynching of African-Americans in the US. She was one of the founders of the National Association for the Advancements of colored people (NAACP). She was also a teacher, newspaper editor and civil rights and women rights activist. In 2020 Ide B.Wells was honored with a Pulitzer Prize special citation as recognition for her courageous reporting on the violence against African Americans during the era of lynching. The inclusion of intersectionality in feminism displayed concern for black women. It focuses on multiple forms oppression at once and how it affects a person's life.

The core value of womanism is the unity among females, to celebrate sisterhood. The novel 'The Color Purple' serves as a testament to feminism. It makes an attempt to define freedom, individuality and empowerment. It throws light on sexual exploitation, relationships, racial and gender discrimination also. The sexual violence displayed on the women crushes them inside and they resist in silence. Finally their resilience is remarkable. The black women exhibit immense strength in accepting their situation and to face their challenges in an optimistic attitude. They don't indulge in self-pity or blaming their males. They are thinking genders and strive hard towards their rewarding resolution. It is noteworthy that black women were in dire need of womanism as they were neglected and excluded by the white feminists in the first and second wave feminism. In the third wave feminism they are included with the theory of intersectionality and womanism. Womanism is much more than feminism. It can be termed humanism as it concentrates on the upliftment of both male and female. Though females are oppressed directly by men, womanism creates scope for men to become a human first rather than confirming himself as a man physically. Womanism gives freedom to define one's sexuality. Alice Walker rightly quotes "Womanist is to feminist as purple to lavender".

Womanism is not for black women or white women it is pertinent for all the women in the world. Womanism urges need for the unity among women to uplift one another rather than accusing or fighting against the male oppressor. This paper is indeed a reminder in the present scenario of competitive corporate world where women are fighting against each other to inculcate sisterhood and honor womanhood.

Keywords: Resistance, Resilience, Maya Angelou, The color purple

A THEMATIC REVIEW OF PORTRAYAL OF GENDER-BASED VIOLENCE IN BOLLYWOOD MEDIA

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Abstract

Media significantly influences individuals and is viewed as the most basic and important source of information in today's digital era. This study focuses on understanding the portrayal of gender-based violence (GBV) in Indian Bollywood movies and analyses whether they are accurate depictions of reality. Drawing from a wide range of perspectives and existing literature, the study aims to provide a comprehensive overview of Bollywood's approach to GBV portrayals and their broader social implications.

The study engages in a thematic breakdown across various dimensions, including a comparison of gender representation trends over time, genre-specific portrayals of GBV, and the polarised depictions of women as either overly empowered or severely marginalized. It also dissects the change in trends towards the portrayal of GBVs in the past few years across genders.

Additionally, the analysis addresses public perception and social media influence through metrics like IMDb ratings and examines box office performance across Indian states to understand regional differences in audience reception to portrayals of GBV, along with Google reviews for further insights.

This study also evaluates emerging patterns and recurring themes within Bollywood films and the role of Bollywood as a potential educational tool for GBV awareness. It also questions whether these portrayals genuinely promote awareness or perpetuate stereotypes. It focuses on the implicit impact of these narratives on everyday life, questioning viewers' awareness of how these portrayals shape their perceptions of GBV. Therefore, the study offers insights into Bollywood's significant role in either challenging or reinforcing societal norms.

Keywords: Gender-based violence, Bollywood cinema, Media portrayal, Public perception

CORPOREAL SUBJECTIVITY, BIOPOWER, AND THE OBJECT: PROBLEMATISING REPRODUCTIVE NORMATION IN CHO NAM-JOO'S *KIM JIYOUNG, BORN 1982* AND BORA CHUNG'S "THE EMBODIMENT"

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Abstract

From overpopulation to depopulation, the South Korean nation, during its population crisis, has historically mobilised and utilised women's bodies, sexuality and their 'vital' reproductive capacity to achieve and maintain its developmental and modernising ideologies. Banking on the Neo-Confucian cultural heritage of the gendered division of labour, the various state interventions in its anti-natalist to pro-natalist policies controlled women's bodies to construct a contextually specific reproductive normative. For instance, in Cho Nam-Joo's *Kim Jiyoung, Born 1982*, Oh Misook, Jiyoung's mother, signifying the family planning generation, is implicitly forced to 'erase' her foetus to align with the son-preference normative. In Bora Chung's "The Embodiment", young, unmarried Kim Young-lan's 'abnormal' pregnancy emanating from 'unauthorised' use of birth control pills can only reach its full embodiment only if it fulfils the heteronormative healthy dictate. Referring to Michel Foucault's concept of the Biopower, the paper problematises the matrix of discipline and regulation that connects the personal of these characters with the state to define their corporeal gendered subjectivity. Furthermore, the paper will analyse the normation function of the regime of power-knowledge and contextually specific truth discourses to secure control over personal conduct in the form of self-subjection. Lastly, by alluding to Julia Kristeva's notion of the abject, the paper will explore the patriarchal violence experienced by the corporeal subjects when they fail to conform to the 'healthy family' framework.

Keywords: Gender, Biopower, Patriarchal Violence, Normativity, Reproductive rights

CREATING A DEVOTED SON: REFLECTING LOVE AND 'DEVOTION' IN A DEVOTED SON

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Abstract

Anita Desai's *A Devoted Son* has led to several discourses in creating a stance on the faultlessness of the Father and Rakesh. Both are equally arguably right in their own judgment. However, the story delves into a much complex theme that is of familial relationships and cultural expectations. Rakesh is logically the perfect son in theoretical terms. This paper argues against this notion, Rakesh, was created to be a perfect son, and refuses to stray from that code. His performance is such that everything assigned to him was successful on his part. But on the whole, Rakesh lacks love. He is responsible and devoted but he lacks affection towards the need of his father. In this paper, one examines the tension between filial duty and Rakesh's individual desire. The paper also dwells into the cultural expectations and representations of old age in India and how gerontology fits into this context. Theorizing 'Personhood', the paper will also try to analyse the failure of Rakesh in creating a recuperative space for his father and the inability of the others present in the text to support the father, especially Rakesh's wife.

Keywords: Gerontology, love, devotion, affection, personhood, familial relationships,

cultural expectations.

CYBERVIOLENCE AND CYBERBODIES: EXPLORATION OF GENDER BASED VIOLENCE IN *NEUROMANCER*

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Abstract

The transformative power of technology has catapulted humanity into another dimension, freeing them from dogmatic thinking and retrogressive practices. *Neuromancer*, novel written by William Gibson in 1984, was the first prophetic attempt to venture into the dark side of technological rise. The following research work probes into the highest levels of Gender Based Violence in the virtual world in *Neuromancer* and uses the protagonist Molly, one of the 'Razor Girls,' as a case in point. Textual analysis methodology is carried out on *Neuromancer's* narrative. The character of Molly was deconstructed through feminist and posthumanist lenses to find the themes and patterns of Gender Based Violence. Throughout the analysis, the intersections of technology, power, and gender are considered. These presented very extensive manifestations of Gender Based Violence within the digital domain in *Neuromancer*. The findings reveal that *Neuromancer* critiques technological narratives perpetuating Gender Based Violence. Molly's cyberbody is 'leakable' and vulnerable to manipulation and surveillance—a site of digital violence. The novel indicates the intersection of technology and patriarchal structures of power. It contributes to the understanding of Gender Based Violence in digital spaces by underlining the critical examination of technological narratives. *Neuromancer*, therefore, stands as a warning that technology might further worsen the current power imbalance. The study calls for an inclusive digital space and re-emphasizes the importance of a feminist perspective in analyzing cyber violence. Based on Molly's account, the current research tries to develop a deeper understanding of technology-gender-power interaction.

Keywords: Gender-Based Violence, *Neuromancer*, Digital Spaces, Feminist Critique, Posthumanism.

**ROOTS OF RESILIENCE:
NATURE AND IDENTITY IN
MARGINALIZED NARRATIVES OF KARUKKU**

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Abstract

Karukku by Bama is a poignant narrative that intertwines themes of nature, identity, and emotional healing, offering a profound exploration of human experience against a cultural and environmental backdrop. Through rich imagery, Bama delves into the connection between human emotions and nature, using the landscape, seasons, and environmental sounds as symbolic reflections of inner states. Nature is not merely a setting but an active, healing presence that provides companionship, solace, and strength. This connection to the natural world becomes a vital force in the narrator's journey of self-discovery, recovery, and resilience. Alongside personal introspection, *Karukku* deeply engages with the histories and traditions of marginalized communities, portraying their struggles, resilience, and the complex interplay between personal identity and societal expectations. Cultural and social identity are woven throughout the narrative, highlighting the enduring impact of memory and place on the speaker's sense of self. Bama's work underscores nature's restorative power, suggesting that it serves as both a mirror and a companion, helping individuals find continuity and hope amidst adversity. By illustrating the intertwined relationships among loss, identity, and nature, *Karukku* offers a valuable perspective on the ways in which human beings seek solace and strength within their environments, especially in times of personal and social challenges. This research underscores the essential role nature plays in fostering resilience and renewal within marginalized narratives.

Keywords: Dalit identity, oppression, Marginality, empowerment, cultural heritage

**SPACE AND GENDER-BASED VIOLENCE:
ANALYSING FEMALE AGENCY AND OPPRESSION IN SELECT PLAYS BY
BHASA, SHUDRAKA, AND KALIDASA**

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Abstract

Literature represents Gender-Based Violence (GBV) as an important theme, providing insights into various conceptions of gender, power, and social constraints. This study

draws upon spatial criticism and intersectional feminist theory to analyse the impact of space on gender relations and GBV in select plays by Bhasa, Shudraka, and Kalidasa, three prominent Sanskrit playwrights. While scholarship has highlighted the authorial, historical, linguistic, and thematic contexts of the plays, there is limited research on the connections between space and GBV in these plays. The research aims to understand how spaces in the select plays reflect or contest social hierarchies that marginalise female characters like Tara, Sita, Vasantsena, Shakuntala, Malavika, and Urvashi. Primarily, space and spatial dynamics in these plays depict social limitations on these characters. At the same time, the existence of female agency through feminine resistance is also highlighted. The analysis positions classical Sanskrit drama within interdisciplinary GBV discourse, foregrounding how literature can reinforce or challenge frameworks of gender-based oppression. By analysing the connection between space and GBV, the study underscores the relevance of literary narratives in understanding GBV and offers a foundation to re-evaluate classical Sanskrit literature as a medium of resistance.

Keywords: GBV, space, Sanskrit drama, feminism, intersectionality

**DISABILITY MATTERS:
RESISTANCE AND RESILIENCE IN ANNE FINGER'S
PAST DUE: A STORY OF DISABILITY, PREGNANCY AND BIRTH (PDSO)**

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Abstract

Disability is a matter that affects a significant number of people. At the same time, disabled people suffered more on the matter of their disability. Disabled people want the present state of life to be lived based on social justice, human rights, and equality. Beyond medical definitions, disability encompasses a social dimension where discrimination, ableism, and inaccessibility create significant obstacles. Particularly, the social oppression and institutional context affects disabled women to express their disability in the matters of gender-based violence, motherhood and self-determination. This paper intends to contribute more for disabled individuals who are facing innumerable challenges in society. These barriers are highlighted especially by disabled women writers extensively in/through their writing. This paper follows textual analysis methodology. It focuses on American disability writer Anne Finger who voices for the voiceless people. This paper tries to analyse Finger's memoir *Past Due: A Story of Disability, Pregnancy and Birth (PDSO)*. She rebels against the normative culture and professional doctor who doubts Finger's fertility, childbirth, and baby-minding capabilities because of her disability. The present study explores how resistance and resilience intertwine in Anne Finger's memoir. Finger counters the ableism that permeates the representation of disabled bodies, most importantly regarding disabled women and maternity. Perhaps that is why Finger's work

is a hymn to disability and becoming, a story that enables disabled women to advance their rights and renegotiate roles.

Keywords: Resilience, Resistance, Disabled Women, Motherhood, Ableism

**FROM SPECIAL TO NORMAL:
CHALLENGING STEREOTYPES AGAINST DISABILITY IN
JAISHREE MISRA'S *ANCIENT PROMISES***

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Abstract

Ancient Promises (2000), Jaishree Misra's debut novel, is a semi-autobiographical work that centres around a child with special needs named Riya. Through the novel, the author wants to promote inclusivity, understanding and equality for people with disabilities. Janu, the protagonist, is trapped in an unhappy and empty marriage at a very young age. To give her marriage a second chance, she plans to extend her family and gives birth to Riya, a baby girl with learning disability. The novel is her journey towards empowerment and self-advocacy. By breaking barriers and challenging stereotypes, she not just transforms her own life but also of Riya. The novel is a shift from perceiving disability as repaying the debt of the past life to becoming a source of inspiration. The paper attempts to investigate how societal and cultural attitude towards perceiving people with disabilities as 'special' or 'disable' can affect their self-esteem significantly. Therefore, through the selected novel, it strives to uplift individuals with disabilities and foster a sense of normalcy, helping them feel integrated and appreciated in all aspects of life.

Keywords: disability, normalcy, semi-autobiographical, inclusivity.

**DOCUMENTING GENDER-BASED VIOLENCE IN WAR ZONES:
A CRITICAL ANALYSIS OF MEDIA REPRESENTATION IN
THE ISRAEL-PALESTINE CRISIS**

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Abstract

This paper examines the documentation and media representation of gender-based violence (GBV) in the ongoing Israel-Palestine crisis, highlighting the complex intersections of gender, conflict, and media narratives. The study explores how global media platforms portray and document gender-based violence in this war zone, revealing critical patterns of representation and silence. By examining the dynamics of reporting from diverse perspectives, this research identifies significant gaps in coverage and explores how political narratives, access restrictions, and cultural sensitivities influence the documentation of GBV. This research contributes to both media studies and conflict studies by providing a framework for understanding how gender-based violence is represented in contemporary warfare coverages. The study emphasizes the crucial role of responsible media representation in addressing and preventing gender-based violence in war zones while acknowledging the complexities of reporting from contested spaces.

Keywords: Gender-Based Violence, Israel-Palestine Crisis, Digital Documentation, Media Framing, Digital Activism

UNSEEN VICTIMS: EXPLORING THE PREVALENCE AND IMPACT OF VIOLENCE AGAINST MEN IN A GENDERED SOCIETY

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Abstract

Traditional gender stereotypes ascribe characteristics of dominance and power to males; submissiveness and powerlessness to females. While masculinity and femininity have been linked to positive psychological and social outcomes, some individuals expect inflexible traditional gender roles from themselves and others. Men are over represented as both victims and perpetrators of violence. A number of regulations protecting women have been put into place to shield them from all forms of assault. These days, however, things are inverted, with some women abusing the rules that were created specifically for them. India is considered a male dominated society, so it is easy to say that they are the ones who are always the perpetrators. But, now the scenario is reversing that a male can also be victimized by females. There are a growing number of men who are at the receiving end of harassment and face psychological and physical abuse by women. Because, there are no studies, no researches available that can tell how many men are victimized or harassed in different aspects like how many men are sexually victimized, and what are the post factors of these incidents, which are definitely putting them in the worst mental state. This study aims to find out the prevalence, characteristics, and reasons of violence against males so policymakers will understand the veracity of the issue. Men and women should collaborate and support each other, rather than become adversaries in a cycle of violence.

Keywords: Gender, Masculinity, Femininity, Perpetrators, Laws.

GENDER-BASED VIOLENCE AND WOMEN'S EMPOWERMENT IN MEHTA AND KAPUR'S NOVEL

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Abstract

With an emphasis on the issue of women's empowerment and gender-based violence and its capacity to spur societal change, this research paper looks into how female characters are portrayed in the books of Manju Kapur and Rama Mehta. In addition to examining how these writers portray their female characters' challenges and hopes. It will examine how these stories add to larger discussions around gender equality and societal change. This article examines how Mehta and Kapur show women's empowerment as a catalyst for social change. It uses close readings of selected novels like '*Difficult Daughters*', '*A Married Women*', and '*Inside the Haveli*' to highlight their different viewpoints and approaches. They fight for education, the main female protagonist of '*Difficult Daughters*' is a symbol of a woman who defies social conventions and expectations by pursuing an education and independence despite her conventional family's limitations. She breaks free from the constraints of patriarchal norms and fights for her freedom, ultimately inspiring other women to do the same. By portraying strong, multifaceted, and empowered female characters, Kapur and Mehta illuminate women's lives in traditional societies and add to larger discussions about gender, power, and societal change. Here's an appropriate research methodology that I will use for this paper selection of novels, literature review, comparative analysis framework, feminist literary theory, textual analysis, reader response analysis and so on.

Keywords- Empowerment, Gender-based Violence, Multifaceted, Tradition

A FACADE OF FEMINISM IN BOLLYWOOD INDUSTRY

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Abstract

"The glittering chandeliers in lavish Bollywood!" Bollywood is known for its fast pace and characterisation of immoral female characters. The vibrant colours of narratives that blows box offices often has a strong dose of distorted feminism. Bollywood film industry has admired the portrayal of strong, independent woman. However, a keen examination reveals a complex contrast between genuine feminist narratives and cosmetic commercialised version of feminism. The Silver Screen often over sexualises and unethically portrays women overshadowing the essence of feminism.

Feminism means having social, economical and political rights between the sexes equally. Bollywood Screens have failed in few movies portraying the real female character. A

woman is portrayed as independent, strong, and she can fall in love with anyone or is invitee to have sex with anyone. That's not the real image of feminism. Few movies were successful in portraying empowering character who did justice towards the gender of feminism. But to the contrast few women were portrayed who curse, smoke and drink in the name of empowerment and feminism. This image lacks sense of feminist character and fatal flaw of 'pink- wave' of cinema.

The Bollywood movies nowadays are female-centered but not female-centric. This ideology has harmful effects about gender stereotypes. For Bollywood, the true meaning of feminism is women objectified, failing in unrealistic love. This study delves into the the feminist facade in Bollywood, exploring how industry strengthens feminist ideology for commercial purpose while inviting harmful stereotypes and patriarchal norms.

Keywords: Facade of Feminism, pink-wave, gender stereotypes, ideology

INTRODUCING GENDER VIOLENCE IN DESAI'S FASTING, FEASTING: A STUDY OF PATRIARCHAL NORMS AND PERFORMATIVE IDENTITY

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Abstract

The study explores the nuances of gender violence in Anita Desai's novel *Fasting, Feasting*. It delves into exposing the intricate framework of personal experiences, family expectations, and societal norms that continue oppression. Through Uma's narrative, Desai delicately exposes psychological control and emotional manipulation. On applying Butler's theory of gender constitution and Performative act, Desai also discusses how cultural norms limit personality and cause pressure on people's independence. Uma is compelled to live up to patriarchal standards, which prevents her from pursuing her goals of education, independence, and self-identity. The paper further explores that Aruna's self-imposed starvation and Uma being forced into family life serve as an example of the limited agency and choice that is accessible to women in a society.

Desai makes a contrast between Indian and Western cultural norms by discussing Arun's experience in the United States, where Mrs. Patton, though living in a more liberated culture, faces repression and isolation within her family. This cross-cultural comparison shows that patriarchal power prevails in all communities, even though gender violence may take diverse forms. Through Uma's narrative the novelist explores the notions of hidden violence by emphasising the significance of recognising and handling the struggles of women's challenging situations. As this novel exemplifies the characteristics of Performative act, it presents the characters whose identities and behaviours are shaped by the means of societal norms. The study extends our knowledge of a complex connection between gender and agency in Indian families by examining the character's struggles for liberty and individuality.

Keywords: Gender, Agency, Identity, Society.

FATHER WOUND AND TALKING CURE: THE PSYCHOANALYSIS OF THE AUTOBIOGRAPHICAL NARRATIVES OF ELIZABETH GARRISON AND KIM WALKER-SMITH

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Abstract

Psychoanalytic theory probes the unconscious drivers of human behaviour, revealing repressed traumas that influence actions. According to Freud, unresolved traumatic memories hinder normal functioning of a victim. The process of "transference" facilitates confronting and acknowledging these experiences, restoring psychic wholeness. This study delves into the psychological impact of "father wounds", examining the autobiographical narratives of Elizabeth Garrison's *Wounds of the Father: A True Story of Child Abuse, Betrayal, and Redemption* and Kim Walker-Smith's *Brave Surrender: Let God's Love Rewrite Your Story*. By applying psychoanalytic theories, this research probes the unconscious motivations behind traumatic behaviours, highlighting the therapeutic potential of "the talking cure." Father wounds, inflicted by toxic paternal behaviour, severely impair the physical and emotional well-being. These autobiographies illuminate the devastating consequences of physical, mental and sexual abuse. The objective of this study is to investigate the causes, symptoms and impact areas of the father wound and to analyse the therapeutic efficacy of "the talking cure" in navigating trauma. The expected outcomes of this study are a deeper understanding of the traumatic effects of father wounds and empirical support for "the talking cure" as a healing mechanism. This study thus demonstrates the transformative power of psychoanalytic intervention in confronting father wounds, promoting healing and redemption.

Keywords: Psychoanalysis, Talking Cure, Expressive Talking, Father Wound, Psychotherapy

GENDERED SHADOWS: UNDERSTANDING THE MALE PSYCHE BEHIND VIOLENCE THROUGH MEDIA NARRATIVES

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Abstract

This study examines the intricate connection between mental health and violence which goes beyond gender, with an emphasis particularly on the violent acts that are being committed by men against both women and other men as well. Making use of number of very well – known television series, *How I Met Your Mother*, *The Alienist* and *You*,

the study critically examines how male characters' emotional deficiencies, inadequacies, weaknesses, shortfall, psychological disorders and many other issues with mental health, promote destructive actions and behaviours, and uphold social norms that support violence which goes beyond gender.

Deeply ingrained in historical, cultural and psychological circumstances and conditions, violence which goes beyond gender continues to be a crucial worldwide societal issue. This paper argues that violent and aggressive attitude of men frequently serve as a symptom of poor mental health, which can be explained by unresolved and repressed trauma, anxiety and emotional instability. This study exposes and explains the relationships between the psychological characteristics and emotional traits associated with significant male characters and their interactions with other characters with clarity. This study concludes by arguing for an integrated and multiple approach to address violence that goes beyond gender, emphasizing the significance of addressing men's emotional quotient, literacy and psychological competence as crucial elements in promoting healthy relationships.

Keywords: Masculinity, Violence, Mental health, Emotional instability, Emotional quotient.

FROM PHYSICAL TO DIGITAL: THE POSTHUMAN OBJECTIFICATION AND VIOLENCE AGAINST WOMEN

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Abstract

In a world where technology and human life are increasingly intertwined, exploitation extends into areas like emotional expression, cognitive attention, digital data, and identity performance. This posthuman era requires new frameworks to understand and resist the far-reaching impact of technological exploitation on human life and autonomy. Posthumanism's redefinition of exploitation goes beyond the traditional understanding, which has largely focused on physical labor and economic subjugation, and expands to include emotional, cognitive, and digital exploitation. This paper attempts to examine how emerging technologies such as artificial intelligence, robotics, biotechnology, and digital media contribute to new forms of violence against women, rooted in posthuman objectification. A posthuman feminist critique reveals that these technologies extend patriarchal control by reconfiguring gendered violence into digital, virtual, and mechanized forms. Robots, virtual assistants, AI avatars etc., often designed with subservient feminine personas, replicate outdated gender roles, reinforcing the idea of women as passive, compliant, and existing primarily for male utility. The rise of beauty apps and AI-fueled beauty standards further intensifies the pressure on women to conform to unrealistic, often unattainable ideals, driving self-objectification and perpetuating societal control over women's appearances. Beyond physical objectification, surveillance technologies and algorithmic biases disproportionately target women, especially those from marginalized groups, amplifying patriarchal oversight and digital exploitation. This technological surveillance and commodification extend traditional

violence against women into digital spaces, creating new avenues for control and manipulation. Through this lens, the article argues that posthuman technologies embody a new frontier of gendered violence—an insidious form that merges technological innovation with patriarchal dominance. While posthuman feminism offers pathways for resistance, the unchecked development of these technologies has the potential to intensify violence against women in both virtual and physical realms. The paper calls for a critical reassessment of how technologies are designed and deployed, advocating for feminist principles that promote equity, autonomy, and justice for women in the posthuman age.

Keywords: Gendered violence, Posthumanism, Posthuman feminism

**BEYOND BOUNDARIES:
EMBODIED MEMORY AND RESILIENCE IN
SHIVANI GUPTA'S NO LOOKING BACK**

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Abstract

Memory studies emerged in the late 20th century to examine how individuals remember the past and employing concept of Memoryscapes provides a public space to express their experiences and challenge the narratives that can be empowering for marginalized groups. *No Looking Back* is a powerful memoir by Shivani Gupta that deals with the convergence of disability, gender-based violence (GBV), and resilience through the lens of memory studies, an underexplored area focusing on how memory processes trauma, and identity which are uniquely shaped for disabled survivors. In her work, Gupta shares her journey of surviving a life-changing accident that left her with permanent disability leaving her to be helpless or dependent on others which is seen as an easy target of vulnerability. Her story illustrates the dual layers of discrimination that she faces both as a woman and a person with a disability. By utilizing Embodied memory theory reflects on how her traumatic experiences following an accident that left her paraplegic are not just psychological events but are deeply intertwined with her bodily experiences. This paper throws light on a world that is most often marginalizes and stereotypes on women with disabilities who are especially vulnerable to gender-based violence and riddled due to societal stigmas and discrimination. The main objective of this qualitative study is to delve into the personal narrative of disabled women like Gupta that serves as a bridge connecting us with the disabled community, fostering solidarity and shared understanding of the complexities of living with disabilities.

Keywords: Memoryscapes, Disability, Gender-based violence, Embodied memory, Resilience

DEPICTION OF GENDER BASED ATROCITIES IN THE KANNADA MOVIE KATEERA

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Abstract

Gender discrimination and the gender based violence is a bane that is lurking in many societies around the globe. Women encounter violence in a male dominated society in their normal scope of activities. Indeed, gender based violence cannot be understood in isolation; it has become a part of unequal gender relations in a patriarchal society. Honour killing is one among them. This has become a common phenomenon in many countries including India. Moreover, honour killings are crimes which are deeply rooted in societal traditions in order to preserve the caste supremacy. In this context, the conceptualization of honour killing naturally grants the male members of the family the power. They wield their reins over the life of a woman who transgresses to choose a life partner belonging to a different caste. The paper explores violence on women projected in the Kannada movie *Kaatera* (2019) directed by Tarun Sudhir. The movie revolves around multiple themes such as feudalism, agrarian crisis, caste system, corruption and the practice of untouchability. The typical men in a patriarchal society or in a Zaminadari system have an inclination to dominate, punish and control the female body. This film has illustrated such a milieu. The female character Prabhavati is the victim of patriarchy while Kumari is the victims of feudalism. This paper strives to examine two major themes related to gender and violence associated with Patriarchy and Feudalism. The prime theme of the article is to address honour killing and violence perpetuated on woman's body in the context of patriarchy and feudalism. This paper also makes an attempt to compare and contrast both the systems such as Zamindari and patriarchy which believe not only in upholding the power but also in hierarchy. The notion of Feudalism and Patriarchy are analysed by deploying the theories of power, gender and violence.

Keywords: Honour Killing, Violence, Shame, Abuse, Patriarchy, Feudalism

WILL THE VIOLENCE END WITH US ?: UNDERSTANDING DOMESTIC VIOLENCE IN *IT ENDS WITH US AND WHEN I HIT YOU*

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Abstract

Domestic Violence has been a tool wielded by patriarchy to suppress and subjugate

women for centuries. With societal structures that encourage violent power structures within domestic spaces, women are often on the receiving end of this form of violence perpetrated by men. Two pertinent works that have arisen in the last decade that deals with domestic violence include *It Ends With Us* by Colleen Hoover and *When I Hit You* by Meena Kandasamy. While *It Ends With* has acquired for itself quite a controversial standpoint within literary spheres, *When I Hit You* has been praised for its authenticity and first-hand narrative that looks at the lesser-known intricacies of domestic violence. What both the novels have in common is the answer to the pertinent question of why women do not escape the violence sooner. Susan Brownmiller, in her influential work *Against Our Will: Men, Women, and Rape* addresses domestic violence as part of broader issues of male dominance, power, and societal structures that perpetuate violence against women. Against the backdrop of Brownmiller's argument the paper intends to analyse domestic violence as a tool of control and enslavement and also juxtaposes the two novels to analyse the method in which women respond to the violence, and the predicament of being in love with your abuser.

Keywords: Domestic Violence, Abuse, Patriarchy, It Ends With Us, When I Hit You

**OF SCARS AND SCALES:
EXPLORING GENDER, POWER, AND VIOLENCE IN
THE SHAPE OF WATER**

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Abstract

This paper aims to study the intersection of the systemic and layered nature of violence in Guillermo del Toro's film *The Shape of Water*. Focusing on the violence endured female protagonists Eliza and Zelda, and the amphibian man whose non-binary identity facilitates an extended study beyond the binary, incorporating the targeting of bodies that defy heteronormative, patriarchal and racial boundaries. Grounded in a Beauvoirian understanding of the *other*, the paper unpacks how the aforementioned characters become the victims of patriarchal and state sanctioned violence respectively. The analysis of the violence is twofold, where the causal standpoint is analyzed using Patricia Hill Collins' *Matrix of Domination*, and from the endured angle is understood utilizing Dorothy Smith's *Standpoint Theory* in order to study the lived experiences of the characters.

Through the interdisciplinary lens, the study would shed light on the normalization of violence on those outside of the social binary construct revealing the gendered, racial and anthropocentric network of oppression. The movie calls to action the onlookers' empathy and a critical analysis of one's perception itself. Overall, the research intends to prompt critical engagement with gender-based violence and pervasive dynamics that help sustain it to analyze violence beyond the traditional boundaries thus bringing to light the latent evils of power, patriarchy and constructed knowledge.

Keywords: gender-based violence, patriarchy, non-binary identity, matrix of domination, standpoint theory, The Shape of Water, Speciesism

UNMASKING CASTE AND GENDER OPPRESSION IN BABURAO BAGUL'S "WHEN I HID MY CASTE"?

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Abstract

Baburao Bagul's "When I Hid My Caste"(2018) translated by Jerry Pinto into English presents a visceral and poignant examination of caste and gender-based violence in India. Through a series of raw and unflinching stories, Bagul delves deep into the lives of marginalized Dalits, exposing the brutal realities and systemic oppression they face. The narratives starkly illustrate how caste and gender intersect to perpetuate violence and discrimination, often trapping individuals in a vicious cycle of poverty, humiliation, and despair. Bagul's evocative storytelling highlights the indomitable spirit of the oppressed and their relentless fight for dignity and justice. This collection chronicles personal and collective suffering and serves as a powerful testament to resilience and resistance against entrenched social hierarchies. Bagul's work remains a seminal contribution to Dalit literature, offering profound insights into the pervasive issues of caste and gender-based violence in Indian society. The proposed research paper will delve into the intricate interplay of caste and gender-based violence as depicted in Baburao Bagul's "When I Hid My Caste," examining the narratives' profound insights into the systemic oppression and social hierarchies that perpetuate these injustices.

Keywords: Caste, Gender oppression, Violence, Oppression, Resistance and Resilience.

GENDER-BASED VIOLENCE IN THE POST-TRUTH ERA: NARRATIVES OF FARM WIDOWS AND AGRICULTURAL LABOURERS

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Abstract

With the advent of post-truth phenomenon, the discourse on gender-based violence unfolds a new chapter; in addition to experiencing the trauma of the inflicted violence, the victims are furthermore forced to witness their realities being strategically narrativized

and misrepresented. Such targeted and politically motivated narratives define the current Indian agrarian crisis where misrepresentation distorts agrarian narratives and ground realities of the crisis. Such fabrication of narratives is questioned in the literary works of Kota Neelima, Sonora Jha and Anita Agnihotri which are centralised on agrarian realities. These literary narratives challenge the dominant powers that reduce a marginalised community voiceless. This paper aims to explore this rhizomatic intrusion of misrepresentation and its tentacled control on narratives of gender-based violence in the era of post-truth through select works of these writers. This paper unravels how the narratives of farm widows and agricultural labourers counter argue misrepresented agrarian crisis that the state establishes to prove its governing efficiency. With reference to Hannah Arendt's "Truth and Politics," (1967) and Jacqueline Rose's "Feminism and the Abomination of Violence: Gender Thought and Unthought," (2021) this paper deciphers the intricate dynamics between 'visibility' and misrepresentation in the context of agrarian crisis and farmers' suicide data. politics. This paper attempts to explore these literary works as subjective narratives of widowed farmers who are considered insignificant both in their families and society at large, even though their contributions hold the families together.

Keywords: Post-Truth, Farm Widows, Data Misrepresentation, Farmers' Suicides, Data Politics.

REFLECTING ON THE REALITIES OF PLIGHTS OF WOMEN IN CONTEMPORARY SOCIETY IN SELECT NOVELS OF ASHAPURNA DEVI

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Abstract

Ashapura Devi is one of the pioneers of engineering realistic narratives based on contemporary society. Her depiction of the roles and responsibilities of women in traditional Bengali family bears testimony of truth. Although women have suffered a lot, finally they come out victorious owing to their manifestations of knowledge. In this light, the present paper focuses on the gender-based violence reflected in the well-known novels of Ashapura. It includes her magnum opus, Subarnalata which tells a story of Satyabati who was given away in marriage at the age of eight to maintain the social norms, and was kept under strict surveillance of Brahmanical regulations. The novel narrates Satyabati's struggle to fight against family control, mental violence of the polygamy system, and social prejudices in patriarchal society. Her Bakul Katha addresses the oppression of women in Bengali society. A sequel to the spirited, oppressed Subarnalata's story, Bakul Katha, her daughter's story is also a tale about women and the diverse manifestations of their emotions as they express their free wills as women. Bakul finds herself in a society where values are diluted due to the overexposure to western ethos. Distant Window is about a society where they are expected to live up to stereotypes, it depicts the tale of female characters who struggle to discover their identity and meaning. The book examines their hopes and goals as well as the difficulties

they have adjusting to these expectations in a world that is always changing. The novels thus present the tenets of women empowerment, social conventions, self-discovery, and the battle to identify one's individuality in the face of conventional expectations.

Keywords: gender-based violence, mental violence, diverse manifestations, self-discovery, individuality

**THE BENEVOLENT/VIOLENT MOTHER:
A STUDY OF GENDER BASED VIOLENCE IN SELECT
ANGLOPHONE HORROR FILMS**

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Abstract

Violence is an exercise of power by the powerful on the meek. Across the globe the mother-figure is revered for her role as a benevolent caregiver, however this age-old fundamental pattern is challenged when she becomes the perpetrator of violence. This paper seeks to examine the other side of motherhood that is often depicted in anglophone horror movies, where certain experiences of the mother transfer as violence exacted on her children. The discourse surrounding violence and its propagation, fueled by the defamiliarized rendition of deep-seated trauma shall be dissected to expose the coexistence of both benevolence and violence-mongering in the mother figure in these films. An eclectic approach shall be undertaken in terms of theoretical framework, of posthumanism and gender studies. While men are often attributed with propensities of violent behaviour, these films have tried to problematize the essential idea of entanglement of violence, gender and agency. They question the realist narrative of indispensable engagement with the perpetuity of social fabrications that construct gender norms. The liminal positionality of these mothers that exercise power on the human subjects in various "rhizomatic" (Deleuze and Guattari) ways, to assert their identity and subjectivity, thereby interrogate the necessity of human, woman and mothers as categories, which is precisely the manifesto of critical posthuman theoretical framework.

Keywords: Motherhood, Violence, Horror films, Posthumanism, Gender

**NANI:
A POETIC EXPLORATION OF INTERSECTIONALITY AND GENDER
BASED-VIOLENCE IN
FEUDAL KERALA**

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Abstract

"Nowhere in the world is a woman safe from violence. The strengthening of global commitment to counteract this plague is a movement whose time has come."

-Asha-Rose Migiro

Gender-based violence (GBV) is a multifaceted problem with roots in intersecting social factors and structural inequalities that extend beyond physical harm and bloodshed. Rooted in deeply ingrained social, cultural, and economic elements, Gender-Based-Violence perpetuates power disparities, especially against women and marginalized gender identities. It encompasses the intersection of cultural beliefs and practices, poverty and marginalization, patriarchy, traditional gender roles, and more.

Kamala Das's *Nani* is a poignant poem that serves as a metaphor for the violence in feudal Kerala. It critiques social injustices and gender-based violence revolving around the marginalised individual. This work illustrates how gender intersects with other identities like caste, class, and culture and how these intersecting identities impact women's experiences of oppression and violence.

Since her story reflects persistent problems of gender-based violence, class inequality, and the marginalization of vulnerable women, *Nani* is still incredibly relevant in the present global scenario. Using intersectionality theory in Kamala Das's poem *Nani*, we aim to show that violence goes beyond physical bloodshed and encompasses the oppression experienced by a specific section of mankind, particularly in terms of gender and caste.

Keywords: Gender- based- violence, intersectionality, marginalization, intersecting identities

REVEALING THE DIMENSIONS OF VIOLENCE AND SURVIVAL: GENDER BASED VIOLENCE AND INTERSECTIONALITY IN ALICE WALKER'S *THE COLOR PURPLE*

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Abstract

One of the most comprehensive themes about the intersectionality of gender-based violence, resistance, and self-identity is arguably elegantly included in *The Color Purple*, which was authored by, Alice Walker. This novel is set in the early years in the Southern part of the United States around the 20th century and it depicts the life of Celie an African American woman who experiences oppression as a result of racism and sexual

gender violence. This paper contextualizes the production of *the color purple* within the broader paradigms of race, gender, and sexuality addressing the issue of multi-vocality concerning identity and oppression. The understanding of race and gender as informational assets makes it fundamentally easier to comprehend the processes of becoming from the point of victimhood to empowerment at the same time within the standpoint of the framework of Walker's Celie and her evolvment within a patriarchal and racially segregated society. It is with this lens that Walker focuses on family and community to portray how systemic structures abuse and silence other inner women in society. This criticism focuses further with Walker's protagonists of women's inner world as the intersection of different identities, sex, class, and race as modified and theorized by The Black Feminism, Critical Race Studies, and Trauma Theory into the realms of gender-based violence.

Key words: Gender based violence, Intersectionality, Sexism, African American literature.

QUEENSHIP AND SUPPRESSION: GENDER AND POWER IN "QUEEN CHARLOTTE"

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Abstract

This paper focuses on power, authority, and control over gender in Julia Quinn's "Queen Charlotte" published in the year 2023, through the author's simple yet powerful words, the Queen of Great Britian must play the role of a sister, wife, and the most difficult of all Queen where the events are "not a history lesson but are inspired by facts". Though being described as "brown" in this *novel*, the character strives to fly high and fights for and with her husband to showcase who she really is. Being reluctant at first, Charlotte questions her ability being a suitable bride or even worse the queen. Being persuaded by her brother, where the "deal" was made, the future queen ends up meeting her husband minutes before her wedding. The book being in third person omniscient narration, the readers get to see a whole new perspective of each character which provides deep understanding of the text where their inner struggles, opinion on any situation and their capacity to react has been delivered on point. To further note that at some point in the *novel*, either one of the female characters would have faced a torment in forcing to have a child and this case, when queen Charlotte, being unaware of "consummate" in marriage life showcases how women were put in "the great experiment" and are forced to have a legal heir which in this case a male heir. This analysis showcases ideas relevant to the topics on gender, power, and oppression.

Keywords: British Monarchy, Influence of the title, Cultural Influence, Male dominance.

THE NEED OF RAPID PARADIGM SHIFT REQUISITE FOR THE COMMEMORATION OF WOMEN

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Abstract

Literature is a replica of the diverse situations of life. From ages since there have been a plethora of women who face challenges every other day. In the bygone days, a few of the queens remained an exponentially valour women who had unwaveringly fought for the freedom of the nation and emerged far superior to the unsurpassed kings. Soon after that era, women were confined only to the kitchen rooms and were denied to understand the outside world. Women recklessly fought for her justice inside her heart and could never declare her rights openly to the forum of the dominant society. They were chained with the clutches of the societal construction where those women were not treated with mutual respect and her opinions were not given any tint of value. Women are not born to be enslaved, rather to be celebrated and cherished for her noble birth. When a girl gets education in a family, the whole community is being enlightened and thereby, definitely be devoid of the dark hours that has encircled their life. Women are consistently treated with disrespect and demean their birth and character for being born a woman. The world needs a change where a woman is revered with utmost respect and celebrate for her exceptional contribution to the society.

Keywords: Gender biased, Woman Emancipation

CONSTRUCTING THE GODDESS: FEMALE SUBJECTHOOD AND SUBJUGATION IN PRABHAT KUMAR MUKHOPADHYAY'S "DEVI" AND ANUJA CHAUHAN'S *THE ZOYA FACTOR*

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Abstract

Gender-based violence manifests in diverse forms, shaped by the specific cultural and social contexts that sustain it. A prevalent characteristic across various cultures is the denial of female subjectivity and personhood, which significantly contributes to the normalization of gender-based violence. Women are often relegated to reductive archetypes, such as the witch or the vamp, that label them as deviant, thereby justifying the violence perpetrated against them. In the Indian context, the figure of the goddess serves as a similar signifier. Although

often perceived as an empowering symbol, the goddess can be co-opted by patriarchal forces to undermine women's agency and subjecthood. This duality is vividly illustrated in Prabhat Kumar Mukhopadhyay's short story "Devi" and Anuja Chauhan's novel *The Zoya Factor*. Mukhopadhyay's narrative, set in colonial Bengal, and Chauhan's contemporary chick lit work set in modern India, though divergent in genre and temporal setting, reveal striking parallels in their critiques of the patriarchal underpinnings and violent repercussions of labeling the female subject as a goddess.

Through a comparative analysis of these texts, I aim to further elucidate the themes of female oppression and agency, while examining the interrelatedness of the goddess and the witch as signifiers that serve to both elevate and subjugate the female subject. This analysis will highlight how these archetypes perpetuate a cycle of violence and marginalization, thus reinforcing the need for a critical interrogation of the cultural narratives surrounding female identity.

Keywords: Goddess, Witch, Female Agency, Gendered Violence

AN OVERVIEW OF GENDER BASED VIOLENCE IN RURAL AREAS

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Abstract

Deep rooted cultural and traditional upbringing is the root cause of discrimination between male and female. My paper intends to analyse physical, sexual, psychological, financial and domestic exploitation and dominance of men over women in rural areas with specific study of villages in Ballari district in Karnataka. It is pathetic to know the fact that most of the women accept domestic violence and male dominance as a part of their life. In rural areas women are unaware that they are victimised and some are helpless to fight against injustice. Though some of the Government Departments, policies, laws and NGOs are working to bring awareness of gender equality, still women face insecure environment in society. There is a need of Male education, awareness programs for male to change their mind set and behaviour in treating women and bring equality in families and society. Women Empowerment cell should be introduced in every villages as a part of panchayat office. Legal advice and assistance, counselling centres should also be established in villages.

Keywords: - Violence, equality, dominance, discrimination.

**GENDER-BASED VIOLENCE AND INTERSECTIONALITY:
A COMPARATIVE ANALYSIS OF ARUNDHATI ROY'S
THE GOD OF SMALL THINGS AND TONI MORRISON'S *THE BLUEST EYE***

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Abstract

This research explores the theme of gender-based violence through the lenses of intersectionality and feminist theory in Arundhati Roy's *The God of Small Things* and Toni Morrison's *The Bluest Eye*. Both novels examine the destructive effects of societal structures that intersect race, caste, gender, and class, forming oppressive systems that contribute to violence and psychological trauma, particularly for marginalized women. The study uses intersectionality theory, as developed by Kimberlé Crenshaw, to understand how overlapping social identities compound oppression and feminist theory to analyze gendered violence within patriarchal structures.

In *The God of Small Things*, Ammu and Velutha's tragic relationship highlights caste and gender-based oppression, while in *The Bluest Eye*, Pecola Breedlove's psychological decline symbolizes the impact of internalized racial and gender-based violence. Both narratives expose how marginalized women are subjected to violence that is both external (societal) and internal (self-inflicted), shaped by the intersection of their gender, caste, and race.

Keywords: Gender-Based Violence, Intersectionality, Feminist Theory, Caste, Race, Social Oppression, Psychological Trauma.

**THE HORROR OF SILENCE:
EXPLORING GENDER-VIOLENCE AGAINST MEN
IN DAPHNE DU MAURIER'S SHORT STORIES**

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Abstract

European Institute of Gender Equality states that "both women and men experience gender-based violence but the majority of victims are women and girls". This disproportionate focus on women as victims of gender-based violence has tended to marginalise or overlook men who suffer gender-based violence at the hands of women. This problem is compounded by patriarchal stereotypes of masculinity and machismo which deny men the space to address or even acknowledge their victimhood. My paper

will address this issue by analysing how two of Daphne du Maurier's short stories "Kiss Me Again Stranger" and "The Apple Tree" explore how adherence to gender stereotypes make men vulnerable to or the victim of gender-based violence. In "Kiss Me Again Stranger" a petite, young orphan lures RAF personnel with her feminine charm only to murder them. And the young men fall into her trap because their stereotypical ideas about gender blindsight them to the fact that a woman can be a serial killer. The "The Apple Tree" deals with psychological violence perpetrated by a wife on her husband. Portraying herself as a martyr by skillfully exploiting feminine gender stereotypes of sacrifice and service only to make her husband feel guilty. Unable to criticise her openly for fulfilling her gender roles the husband remains entrapped in a psychological hell of frustration. Even after the wife's death the psychological violence continues when the husband is haunted by a shrivelled apple tree in the garden which he imagines to be his wife. My paper will thus explore how du Maurier creates a dark, Gothic atmosphere in these short stories to explore the horror of unaddressed gender violence perpetrated against men.

Keywords: Men, Masculinity, Violence, Daphne du Maurier

GENDER DISCRIMINATION: THE DOMESTIC-PUBLIC DICHOTOMY IN ANNE TYLER'S *EARTHLY POSSESSIONS*

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Abstract

The ideologies of domestic-public dichotomy refer to two separate boundaries for men and women. Explicitly, the public arena is related to men and the domestic arena is connected with women. In other words, the domestic-public dichotomy denotes that women should exercise their roles as caretakers and homemakers of the domestic realm whereas in the public arena, men exercise their roles by socializing with other fellow beings. In the world of domesticity, women and domesticity are two inseparable entities. Emphatically, the concept of domesticity has left an indelible mark that only women can occupy the domestic space for cleaning and cooking. In this context, gender discrimination gains prominence while the men rule the domestic environment with patriarchal ideologies. Besides, the political thinker, Alexis de Tocqueville documents that women's longingness to establish their independence is diminished in the marital bondage. Contrarily, Barabara Welter, the historian in the nineteenth century identifies that more than men, women can only be the possessions of domestic or private sphere to be labelled as epitome of home making. Adversely, it is assessed that women's responsibilities as homemakers and caretakers are devalued in contrast to men's socializing behavior in the public sphere. Significantly, it is explored that domesticity is found to be a stockade to curtail the women's freedom of thought and expression in terms of gender discrimination. The paper follows a close reading methodology

in order to observe the true womanhood in terms of piety, purity, domesticity and submissiveness. Further, the paper theoretically lays its emphasis on the conceptual knowledge of gender discrimination to delineate the predicament of Charlotte Emory in the mundane existence in Anne Tyler' s *Earthly Possessions*.

Keywords: Domestic -Public Dichotomy, Gender Discrimination, Piety, Purity, Domesticity, Submissiveness.

DELINEATING THE CROSSROADS OF GENDER-CLASS-CASTE IN TRASI'S THE COLOUR OF OUR SKY

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Abstract

Gender-based violence (GBV) is a pervading issue that stretches beyond the geographical, cultural, and socio-economic dimensions. However, its effects and configuration are often figured by conjoining factors such as-race, class, caste and gender, making the experience of violence more perplexing for marginalised groups. Intersectionality as a concept is introduced by Kimberle Crenshaw in 1989 at the University of Chicago. Crenshaw's model provides a basic ground of understanding how multiple identities strikes one another and aggravate the vulnerability of an individual making one prone to gender-based violence. Critical understanding of Gender-based violence from the lens of intersectionality will enable one to address the complex ways in which race, class, caste, and other identities amplifies vulnerabilities. Policies and interventions must consider these intersecting factors to effectively combat GBV and to ensure wholesome support for all victims, particularly those from marginalised communities. The paper aims at examining the different social categories, including race, class, caste and gender and their intersection to create distinct experience of violence for women and non-binary individuals (breaking away from traditional gender norms). The researcher attempts to read the theory of intersectionality and marginalization through the novel of Amita Trasi named "**The Colour of Our Sky**". The work brings out gender-based violence practiced against one of the protagonists named Mukta in the story. Mukta's marginalisation and oppression is due to the factors including her social status, financial position, her caste and cultural background leading her journey from the family of temple workers to the trafficking world of metropolitan.

Keywords: Gender, Violence, Women, Intersectionality, Marginalization

GENDERED SPACES AND QUEER MARGINALITY IN VASUDHENDRA'S MOHANASWAMY

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Abstract:

This article examines Vasudhendra's *Mohanaswamy* through the lens of 'gendered space', exploring how societal and physical spaces reinforce gender norms and marginalize queer identities within Kannada-speaking communities in India. Analyzing stories like *Mohanaswamy* and *Bicycle Riding*, the research investigates how restrictive environments impose psychological and social isolation on the protagonist, who contends with both internal and external prejudices. In *Mohanaswamy*, the protagonist's loss of his partner, Karthik, underscores how deeply ingrained societal expectations enforce emotional separation within heteronormative spaces, marked by derogatory terms like "gandu sule" and "hennu huli" that stigmatize queer identities. Meanwhile, *Bicycle Riding* uses the confined space of a bicycle as a metaphor for suppressed intimacy, symbolizing the erasure of same-sex affection from public spaces. This study argues that these gendered spaces demand Mohanaswamy's concealment of his desires and identity, ultimately enforcing resilience amidst cultural repression. By examining these dimensions, this research situates *Mohanaswamy* within broader discourses on gender and queer marginalization, challenging Kannada literature's engagement with sexuality and identity.

Keywords: Vasudhendra, *Mohanaswamy*, gendered space, gender inequality, Kannada literature, queer studies, heteronormativity, Indian literature.

THE UNVEILING OF TÁHIRIH QURRAT AL-'AYN, THE FIRST IRANIAN WOMAN IN THE MID 19TH CENTURY

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Abstract

Táhirih Qurrat al-'Ayn (1814–1852) is the first woman in the mid 19th century in Iran who asserted her voice in the patriarchal society. She advocated for gender equality boldly, publicly challenged social norms and fought for women's rights. Táhirih emerged within the Bahá'í Faith and with her powerful and impactful poetry during the time of social and political upheaval dismantled traditional gender rules. This paper contextualizes and examines her influence within the social and political landscape of her time and examines her influence on the early feminist movement in Iran and her lasting impact on the discussion surrounding gender equality. The unveiling of Táhirih Qurrat al-'Ayn represents not just a personal act of defiance, but a significant moment in the broader struggle for women's rights, symbolizing the enduring quest for emancipation and equality in the face of oppression. By analyzing her writings and historical circumstances that cultivated her activities, this paper seeks to reveal the complexities of Táhirih's legacy and her significance in both Iranian and global feminist thought.

Keywords: Táhirih Qurrat al-'Ayn, Gender equality, Women's rights, Patriarchal society, Feminist movement

**INTERSECTIONS OF IDEOLOGY AND INTIMACY:
A FAMILY'S STRUGGLE AMID SOCIAL CHANGE IN
NEEL MUKHERJEE'S "THE LIVES OF OTHERS"**

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Abstract

Neel Mukherjee's novel delves into the multi-generational story of the Ghosh family in Kolkata, set amid the political and social upheaval of 1960s India. Through the lens of *political activism* and *family conflict*, Mukherjee explores the impact of shifting ideologies, particularly as leftist and Marxist movements challenge existing class structures and privilege. Subir, a young member of the family, is drawn to the Naxalite movement, fighting for marginalized peasants and working-class citizens. His radical activism collides with his family's conservative values, creating inter-generational tension and highlighting the personal toll of ideological conflicts within close-knit relationships. In exploring the fractures within the Ghosh family, Mukherjee reveals how *class struggle* and *social change* shape individual identities and relationships. Each character is intricately drawn, exposing personal disappointments, resentments, and failures under the weight of societal expectations. The novel paints a vivid portrait of a family grappling with internal and external pressures, haunted by both personal demons and the pervasive challenges of a divided India. Mukherjee ultimately presents a nuanced and often tragic depiction of family loyalty and personal identity, set within a society in flux, where political ideologies inspire some and devastate others. Through this rich narrative, he addresses the complex intersections of social justice and familial ties in an evolving landscape.

Keywords: Neel Mukherjee, Kolkata, 1960s India, political activism, family conflict, inter-generational tension, Naxalite movement, leftist ideologies, Marxism, class struggle

**INTERPRETING CASTE AND VIOLENCE IN
SUJATHA GIDLA'S "ANTS AMONG ELEPHANTS"
THROUGH DALIT FEMINISM**

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Abstract

This study examines the interplay of caste, identity, and gender in Sujatha Gidla's memoir, "Ants Among Elephants." Through the lens of Dalit Feminism a nuanced analysis of this research analyses how Gidla's narrative explores the dominant caste domains, hardships and adversity experienced by Dalit female communities. Thus, shedding light on the

exhausted experiences of Dalit individuals. The investigation focuses on the agony and rebel of caste oppression, highlighting tensions between caste in a rigid social structure and modern India's aspirations for equality. Using Dalit Feminism discourse analysis theory, this research explores the ways Gidla's narrative identifies dominant caste systems and Dalit women's experiences and multifaceted oppression.

Keywords - Caste, Identity, and Social justice, Dalit Woman and Oppression.

HASHTAG ACTIVISM AND FEMINIST ADVERTISING: THE ROLE OF SOCIAL MEDIA IN ADDRESSING GENDER-BASED VIOLENCE

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Abstract

The intersection of hashtag activism and feminist advertising presents a unique synergy in addressing gender-based violence. Social media campaigns often utilize feminist advertising tactics to amplify their messages, creating a unified front against GBV. Movements such as #MeToo and #NotAllMen have catalyzed conversations about sexual harassment, domestic violence, and systemic oppression faced by women, revealing the pervasive nature of GBV in Indian society. These hashtags have not only amplified individual voices but have also compelled brands to engage with these issues, prompting a reevaluation of advertising strategies. By integrating feminist ideals into their marketing strategies, these brands not only engage consumers but also contribute to a broader discourse on gender equality. However, the commercialization of feminist messages raises ethical questions about the motivations behind such campaigns, necessitating critical examination of the impact on genuine activism. This paper employs qualitative content analysis of social media posts and advertising campaigns, to explore the effectiveness of these campaigns in addressing GBV. Through this exploration, the research aims to contribute to the understanding of how hashtag activism and feminist advertising can work in tandem to foster awareness, solidarity, and action against gender-based violence in contemporary India.

Keywords: Hashtag Activism, Feminist Advertising, Gender-Based Violence, Social Media, Women's Empowerment

A STUDY ON RESILIENCE AND RECOVERY IN THE NOVEL *HOW TO WALK AWAY* BY KATHERINE CENTER

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Abstract

Resilience plays a vital role in human life. It is the process and outcome of successfully adapting to difficult situations and how it evolves a person in a positive manner. Similarly, in the novel *How to Walk Away*, the protagonist Margaret, a woman whose life takes an unexpected twist and turns as she undergoes a tragic accident that leaves her with serious injuries. As she navigates her recovery and the emotional challenges that come with it, Margaret discovers her strength and resilience. With the support of her quirky family and an intriguing love interest, she learns that true strength lies not in avoiding pain, but in confronting it head-on. In this transformative journey, Margaret learns to redefine her life and confront her fears, ultimately finding strength and hope in unexpected places. Through the moments of humor and heartbreak, the novel poignantly examines themes of empowerment, the importance of human connection, and how we can redefine our paths, even when life does not go as planned. The novel explores the complexities of relationships and the power of personal growth in the face of adversity.

Keywords: Resilience, Human connection, empowerment, Identity and Self-discovery.

INVESTIGATING ABILIST UNDERTONES IN MOUNARAGAM: AN ANALYSIS

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Abstract

Media narratives on contemporary television have evolved to include more diverse representations of women with disabilities, particularly in terms of regional content. Despite the fact these narratives often aim to contest discrimination, they frequently contain subtle forms of ableist ideology through what this study terms 'conditional acceptance.' This research examines how seemingly progressive narratives in the Malayalam television series *Mounaragam* simultaneously empower and undermine disabled women's agency through supportive characters' perspectives. Using feminist disability theory and intersectionality as theoretical frameworks, this study conducts a detailed textual analysis of dialogues and narrative structures that reveal internalized ableism within apparently empowering portrayal. The analysis demonstrates how qualifications like "if she weren't mute" within supportive narratives perpetuate discriminatory ideologies while appearing to challenge them. This study contributes to existing scholarship on media representation by identifying and theorizing the paradox of conditional acceptance, offering new frameworks for understanding subtle forms of discrimination in progressive content, and advancing the discourse on the authentic representation of disabled women in media.

Keywords: agency, conditional acceptance, feminist disability studies, intersectionality, media representation.

**DISCOURSE AND IDENTITY IN COMPARATIVE LITERATURE:
A CROSS-CULTURAL EXAMINATION OF
GENDERED POWER STRUCTURES**

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Abstract

The paper will investigate the intricate relationship between discourse, identity, and gendered power structures through the lens of comparative literature. By drawing from diverse literary traditions, this study highlights how gendered identities are both constructed and contested within cultural frameworks that either reinforce or resist patriarchal norms. Through a critical examination of key works by authors such as Anton Chekhov and Rabindranath Tagore, the article analyzes how language and narrative techniques reveal underlying power dynamics, exploring how characters negotiate their identities within oppressive or supportive social structures.

The analysis employs post-structuralist and feminist theories, particularly Foucault's discourse-power framework and Butler's performative theory of gender, to understand how societal discourses shape and constrain identity. Additionally, the article integrates intersectional perspectives, examining how gender, race, and class converge to create complex layers of identity and oppression. By comparing texts from Russian and Indian contexts, this study reveals both the universal aspects of gendered oppression and the unique expressions of identity within each cultural framework.

Ultimately, this cross-cultural examination aims to underscore the role of literature in reflecting societal structures while also challenging readers to question and reimagine gendered power dynamics. The article calls for a broader, more inclusive discourse on gender in literature, arguing that comparative studies can foster global understanding and empathy. This exploration of discourse, identity, and power contributes to ongoing conversations on intersectionality, agency, and resistance, advocating for literature as a powerful medium for social critique and transformation.

Keywords: Comparative literature, Discourse analysis, Gendered power structures, Identity construction, Cross-cultural studies.

**UNSEEN INEQUALITY:
HOW INVISIBLE DATA BIAS SHAPES A WORLD BUILT FOR MEN**

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Abstract

Invisible Women: Exposing Data Bias in a World Designed for Men by Caroline Criado Perez sheds light on the pervasive gender data gap that affects nearly every aspect of society. Perez argues that much of the world is designed around male standards, with data collection often excluding women's needs, experiences, and safety. The book is a meticulously researched critique of various fields—from healthcare to the workplace, public policy, urban planning, and technology—revealing how women are systematically overlooked. For instance, medical studies frequently use male subjects, leaving gaps in knowledge about how diseases affect women differently. Workplace structures and policies are also biased, often assuming a male career model that does not accommodate women's roles as primary caregivers.

Perez brings attention to real-world consequences, like women being at a higher risk in car crashes because crash-test dummies are modeled on average male bodies. She underscores how the absence of gender-disaggregated data not only marginalizes women but also limits societal progress. Through her exploration, Perez calls for a more inclusive approach to data collection and analysis, stressing that a truly equitable society requires acknowledging and addressing gender differences in data. Her work advocates for a world designed with both men and women in mind, suggesting that such inclusivity would lead to better outcomes across the board. Invisible Women is a crucial read for understanding the overlooked impact of gender bias in data on everyday life and social structures.

Keywords: Gender bias, Gender data gap, Urban planning, Public policy

BODY POLITICS: GENDER, CASTE AND VIOLENCE

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Abstract

In human society the exposure to vulnerability to violence depends on the rank one holds based on the parameters of one's societal status. Caste and gender stand as two different set ups of hierarchy dividing population, and to add more to it they even combine at some places leading a majority of human existence towards vulnerability. Both of them merge together giving birth to a system of tinted beliefs and ideologies that shapes the hegemonic idea of masculinity and femininity and superiority and inferiority regarding human work and identity. The use of violence to claim superiority and power specially, against women in India is very common and is deeply rooted in the system of patriarchy system intersecting with other axes of inequality such as caste, class and religion. The upper-caste men try to redefine their masculinity by their capacity to possess or control the other, and therefore they in their process of reasserting their own masculinity violate Dalit woman's body. Lower caste maleness, on the other hand is targeted by the inability to protect their women, and thus to avert this idea and to

assert their masculinity and power they try to sexually violate the upper caste woman. So, in both the cases it is woman who becomes the victim of violence in the struggle of power that fluctuates among the hierarchy of caste and other social spheres.

Keywords: Body, Caste, Gender, Violence

I AM VIDYA A JOURNEY OF IDENTITY, RESILIENCE, AND SOCIAL CHANGE IN TRANSGENDER AUTOBIOGRAPHY

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Abstract

This paper presents a critical analysis of *I Am Vidya: A Transgender's Journey*, an autobiography by Vidya, a pioneering transgender writer in India. The narrative offers a unique lens into the struggles and triumphs of Vidya, who transitions from an individual grappling with gender identity to an empowered voice for the transgender community. Through this study, we explore the cultural, social, and psychological dimensions of Vidya's experience, shedding light on the stigma, marginalization, and resilience embedded in transgender lives within the Indian context. We examine how Vidya's work challenges mainstream societal norms and reclaims a narrative of self-acceptance, visibility, and social justice. This analysis also considers Vidya's impact on transgender literature and her role in catalyzing awareness and empathy for the hijra community. By examining themes of identity, family, societal rejection, and ultimate self-empowerment, this paper demonstrates how *I Am Vidya* serves as both a personal narrative and a critical social document that advocates for inclusivity and change.

Keywords: Transgender autobiography, Hijra community, Gender identity, social stigma, resilience, Indian society, inclusivity

EXPLORING THE IMPACT OF READING PRACTICES ON WRITING SKILL DEVELOPMENT: A COGNITO LINGUISTIC-PEDAGOGICAL PERSPECTIVE

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Abstract

This study aims to investigate the significant impact of reading practices on the development of writing skills, particularly in learning contexts. The deep-rooted connection between reading and writing suggests that exposure to diverse texts enhances various aspects of writing, including vocabulary acquisition, structural coherence, and writing fluency. Drawing from both theoretical frameworks and empirical research, this study examines the cognitive and linguistic benefits of reading for improving writing proficiency. Using a mixed-methods approach, it analyses how consistent selecting with reading materials influences students' writing abilities at different academic levels. The findings of this study reveal that extensive reading not only improves vocabulary and comprehension but also strengthens the relationship and articulation of ideas in writing. The study emphasizes the importance of integrating reading into writing-focused curricula, advocating for deliberate instructional strategies that foster a deeper connection between these two critical learning skills.

Keywords: Cognitive Linguistics, Language Acquisition, Mixed-Methods Approach, Pedagogical Strategies, Textual Coherence, Vocabulary Acquisition, Writing Proficiency.

IMPACT OF SOCIAL MEDIA ON THE BODY IMAGE DISSATISFACTION IN MEN

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Abstract

Body image is an individual's subjective impression and attitudes toward their body, including thoughts, feelings, and behaviours concerning body form, size, and attractiveness. Physique dissatisfaction, or unpleasant thoughts and emotions about one's physique and look, is common. This condition occurs at any stage of life and affects both men and women (Fiske et al., 2014). Social media is a collection of digital platforms and applications that enable users to create, share, and interact with content and with each other through various forms of communication. Males are just as likely as females to experience body image issues as a result of using social networking sites, regardless of culture or age group. There have been fewer efforts made toward the maladaptive behaviours associated with boys and men than those on social media concerning girls and women (Nagata et al., 2021). The present study aims to study the effect of social media on male body image concerns. The participants are Indian boys and men aged 16-35 years who have only heterosexual orientations, have never met with a mental diagnosis, and are active users of social media. This experimental study will apply pre-test and post-test administration to our target population. The BSIQ - SF (Body et al.:

Short Form) would be used as a pre-test, followed by providing different visual stimuli to the controlled and experimental groups, and finally, the Modified Multidimensional Facebook Intensity Scale as a post-test measure.

Keywords: Men, Body-Image dissatisfaction, social media, Experimental study.

INDIAN SCREEN PROJECTIONS AGAINST AND SOMETIMES FAVOURING GBV

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Abstract

Many articles have been written on Indian cinema or movies of how gender discrimination is done in the Indian society. At the same time cinema, have projected women as an object of sexuality and entertainment. Dowry, prostitution, trafficking, domestic tortures, body shaming, acid attacks, rapes etc. are the violence based on gender. Screen whether it is showing news, Cinema, movies, Bollywood, Tollywood or any regional shows in India has always had a great impact on people. It reflects the society and the society reflects it. It shows the history, the environment and the culture we live in. People of every age enjoy movies or shows. Cinema creates both awareness and emotions. Now it has become an era of screens or digital screen to be more precise. Humans' habits, psychology and behaviour have evolved out of its impact. Violence based on gender or gender-based violence (GBV) is much visible even today after the heroic launch on the 'Slogan of Beti Bachao Beti Padhao'. Where on one scroll of a screen, the slogan of daughter safety carries and the other shows the news of rape of a woman doctor at her workplace or slaughter into pieces of a woman by her lover himself. All these information at times creates awareness or fear or ideas of crime against women or existing gender-based violence. This is the platform of portrayal or projection of women. The projection now done is to prevent it or sometimes results on provoking it. The paper will try to highlight such Indian screen shows or movies that worked both.

Keywords: screen, movie, gender-based violence, impacts, projection, etc.

INNER STRUGGLES AND SILENT VOICES: EXPLORING FEMALE IDENTITY THROUGH THAT LONG SILENCE

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Abstract

The main objective of this paper is to present the problems faced by women in india

especially their position in family and society through the work of Shashi Deshpande's ' That Long Silence' (1988). The work portrays the struggle of the female protagonist to preserve her identity as a wife, mother and most fundamentally as a human being, According to Indian tradition a women's life is completely controlled either by her family or husband. Women are not allowed to share their thoughts or opinions on anything, they also sacrifice their dreams and desire for their families. The research paper is to examine the Psychoanalytic feminism through the protagonist Jaya, a housewife from a middle-class family educational background being in quest for her identity. This approach deeply examines Jaya's internal conflict and how she is shaped by societal expectations. Even though she is educated, she remains silent against the injustices that have impacted her. Not only Jaya but also the other women characters portrayed in the novel Jaya's mother, grandmother, cousin Kusum have also maintained silence for centuries. Psychoanalytic feminism looks at how Jaya's silence is deeply rooted , showing her struggle with fear and self-doubt feelings she learned from being raised to accept a lesser role since childhood .Psychoanalytic feminism helps us understand the impact of societal expectations on women's inner lives . Jaya's journey highlights the need to break free from silence and find her true self.

Keywords: Psychoanalytic Feminism, identity crisis, internalized oppression, patriarchy, social conditioning.

INSECTS AND OUTCASTS: EXPLORING QUEERNESS AND DISABILITY IN KAFKA'S THE METAMORPHOSIS

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Abstract

Franz Kafka, born in Prague in 1883, is one of the prominent writers of the twentieth century whose works are considered to shed light on marginalisation, societal alienation and dehumanisation of identities that do not conform to the hegemonic orders of the society. At Kafka's time, Prague was a part of the Austro-Hungarian empire, and during this period in the late 19th and early 20th centuries there was increasing medicalisation of the queer and disabled bodies. The galvanisation of these identities as 'abnormal' and aberrant made them the targets of stigmatisation and social ostracisation. The binaries of normal/abnormal, abled/disabled, heterosexual/homosexual, created a discourse where the non-conforming identities and bodies began to be viewed as morally inferior and weak. Franz Kafka's novel *The Metamorphosis*, which was written during this time, can be seen as a text that actively resists the institutionalised otherness of identities and bodies that do not conform. The narrative opens with Gregor Samsa, one day waking up to find himself transformed into an insect. This event is led by his eventual alienation and ostracisation from family members and society alike, exemplifying the social exclusion faced by people viewed different and aberrant. This paper aims to explore Kafka's portrayal of Gregor's experience of seclusion from the lens of queer theory and

disability studies. The paper will focus on how the novel utilises Gregor's transformation into an insect as a metaphor to bring light to the marginalisation and degradation of those who deviate from society's normativity and dominant orders. My paper aims to critically engage with Kafka's criticism of normative structures and the widespread fear of the 'other' by analysing "The Metamorphosis" using these intersecting frameworks. By doing so, it seeks to provide a more profound comprehension of the novel's lasting significance in contemporary conversations about identity and inclusivity.

Keywords: Queer, disability, normativity, identity, alienation, marginalisation

**STORYTELLING AS AN ACT SURVIVAL:
REIMAGINING SHAHRZAD IN
GITHA HARIHARAN'S *WHEN DREAMS TRAVEL***

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Abstract

The Arabian Nights has garnered significant attention and recognition on a global scale, influencing literature, the arts, and drama, film, and popular culture in an unparalleled manner. The frame narrative of the *Nights* features Shahrzad, the storyteller who employs storytelling as a means of resistance. Feminist interpretations frequently depict Shahrzad as a trailblazer who undermines patriarchal conventions, employing her knowledge to outwit King Shahryar and rescue women from death. The paper examines Githa Hariharan's novel *When Dreams Travel* (1990) as a revision of *The Nights*, emphasizing the overlooked facets of Shahrzad's existence and the context of her storytelling. Hariharan's novel elucidates the coercion inherent in Shahrzad's stories, portraying storytelling not solely as a form of resistance but as a reaction to the violence and dominance exerted upon her. The paper discusses the novel as both an extension and a critical modification of the original narrative of the *Nights*, commencing with the imaginary demise of Shahrzad, redirecting focus from her victory to the unarticulated tragedy that influenced her endurance. *When Dreams Travel* functions as a feminist intervention, prompting readers to reassess the foundations of literary tradition from the perspectives of oppression and survival. By emphasizing the gender-based violence that informs Shahrzad's narrative, Hariharan reveals overlooked aspects of feminine anguish and resilience. The paper explores the themes of silence, oppression, and narrative authority, illustrating how reinterpreting canonical texts can provide new perspectives on the intricate interplay between gender, violence, and storytelling.

Keywords: survival, gender, violence, revision, patriarchy

**INTERSECTIONALITY AND GENDER-BASED VIOLENCE IN
I KNOW WHY THE CAGED BIRD SINGS
BY MAYA ANGELOU**

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Abstract

The concepts of race, gender and class are examined in the processes of defining and experiencing gender-based violence in I Know Why the Caged Bird Sings by Maya Angelou. Through the storyline view of an African American woman facing systematic oppression, it is visualized in the narrative of Angelou that there exist other identities that make people more susceptible to violence, marginalization, and exclusion. There is a rich existing literature on the themes of perseverance and survival; however, it is not clear how the factors of race, gender, and class of Angelou affected the nature of oppression she suffered. This study seeks to fill this gap. It shows how such external factors as racism, sexism, and poverty have aggravated the problems she faces, often resulting in the disappearance of her voice and experiences. In elaborating these dynamics, this paper goes on to add credit in its argument that the story of Angelou is not only limited to the issues of her lifetime but that of other types of injustice towards other groups as well. Also, this analysis helps us to understand better the nature of the complexity that lay in the GBV accounts from Angelou's works, showing how literature can be employed as a means for amplifying voices. In the end, this investigation not only demonstrates the strength of Angelou but addresses the obligation of the struggle against the root causes of violence and violence in silence and in the silence of the suppressed.

Keywords: Intersectionality, Gender-Based Violence, Marginalization, African American Women, Identity

QUEER AFFIRMATIVE THERAPY THE NEED OF THE HOUR

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Abstract

Queer individuals in India face discrimination at many levels in society- from their families, in their communities, at their educational intuitions, at their workplace and more. The law does not effectively protect members of the LGBTQIA+ community from facing this discrimination effectively. This trauma and alienation often manifests in the form of mental illness. In order to effectively manage and function with their mental health problems, many queer individuals may require the assistance of therapy. However, this therapy must be attuned to their specific needs since understanding their specific context is critical to understanding their struggle. It is important to raise awareness on the need for policy change and an increased presence of queer affirmative therapy. This review paper will discuss social factors and legal factors which impact the mental health of queer individuals in India and the subsequent need to develop a greater presence of queer-affirmative therapy in India.

Keywords: Queer Affirmative Therapy, Social Stigma, Minority-Stress, A

**THE PURSUIT OF HEGEMONIC MASCULINITY:
VIOLENCE AS A COMPENSATORY ACT OF MANHOOD IN
VIVEK SHRAYA'S *I'M AFRAID OF MEN* (2018)**

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Abstract

This paper explores how violence or the threat of violence acts as a tool to preserve hegemonic masculinity, and punish nonbinary individuals who deviate from normative gender expectations in Vivek Shraya's *I'm Afraid of Men* (2018). Shraya's memoir provides a nuanced exploration of how 'manly' stereotypes are ingrained in the cultural construction of masculinity—highlighting the ensuing violence and fear of being labeled as 'unmasculine.' The profound impact of this violence on Shraya's choices and identity exposes the sociocultural belief in the respectability of only the virile, aggressive, and hegemonic masculine, dehumanizing all alternative masculinities. Applying J.E. Sumerau's (2020) theory of Violence as a Compensatory Act of Manhood, this paper reveals how non-conforming individuals are forced to confront violence for defying binary categorization, or perform violence to 'be man enough.' Sumerau, like Shraya, is an American non-binary trans woman whose theory is grounded in personal experiences and interviews with men who conform to hegemonic ideals. Her framework illustrates how men often resort to violence as a means of asserting or reclaiming their masculinity when they feel out of control, emphasizing that masculinity is not inherent but socially-coerced in the pursuit to attain hegemonic manhood. Shraya faces the same socialization that enforces a violent conception of manhood, struggling against societal pressures to compensate for perceived masculine 'deficits.' The paper looks into the interplay between violence and masculinity, providing insight into the underlying factors that contribute to men's violent behavior, facilitating and promoting the acceptance of alternative masculinities.

Keywords: compensatory manhood acts, hegemonic masculinity, J. E. Sumerau, violent manhood, Vivek Shraya

**MEDIA NARRATIVES AND VIOLENCE AGAINST WOMEN IN
*A BURNING***

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Abstract

This paper examines how media representations influence societal views on violence

against women, as depicted in Megha Majumdar's novel, *A Burning*. Applying feminist media theory, representation theory, and trauma theory, the study investigates how media narratives shape public perceptions of gender-based violence. It analyzes how characters in the novel respond to and are affected by media portrayals, highlighting how these portrayals influence victim narratives and societal reactions. This paper makes two key contributions to the understanding of media and gender dynamics: first, it critically examines how media can either reinforce or challenge stereotypes of women. Second, it stresses the importance of responsible media representation to improve understanding of violence against women. This research aims to raise awareness of the impact of media portrayals and promote critical discussions on the topic.

Keywords: Media Representation, Violence against Women, Feminist Theory, Trauma Theory, Social Perception.

**VOICES SILENCED:
TRAUMA, GENDER, POWER, AND OPPRESSION
IN THE SATI SERIES THROUGH THE NARRATIVES OF
MANDODARI, AHALYA, AND TARA**

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Abstract

The Sati series offers a reimagined lives of the mythological women characters like Mandodari, Ahalya and Tara by providing an insightful lens to explore the intersection of trauma, gender, and power to portray how the patriarchal structures are raising the emotional and psychological sufferings of the respective characters. Women often become the subject of male-dominated power hierarchies. They experience trauma not just through violence but also through systemic oppression of thoughts, social exclusion and silencing. Gender-based trauma is often tied to the oppression of their identities, choices and existence. This paper is a study of how the female characters of Indian mythology, such as Mandodari, Ahalya and Tara, navigate the complex patriarchal environments that shape their lives and identities. It also defines their relationships to the respective male characters and the expectations placed upon them by society. These women, despite their wisdom and strength, were marginalised, and are subjected to societal judgement and often victimized by oppressive gender norms. Under this weight of cultural norms and societal expectations, they suffer from personal trauma, which gradually paves the way for collective trauma. By exploring the trauma narratives experienced by these women, the study highlights the psychological scars left by gendered violence and oppression, framing Mandodari, Ahalya and Tara as symbols of resistance and suffering in the Indian mythological discourse. Thus, through their stories, the Sati series explores the themes of power, gender and the trauma of oppression.

Keywords: Gender, mythology, trauma, oppression, power

THE 'PROBLEM' KURD: A KURDISH PERSPECTIVE

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Abstract

History has witnessed numerous barbaric oppressions of people belonging to various communities. Even in the twenty-first century, which is marked by greater technological advancements, human barbarism succeeds overall scientific innovations and revolutions. Martin Barker, Etienne Balibar and Pierre-Andre Taguieff developed the concept of Neo-Racism or Cultural racism in the 1990s. The discrimination based on cultural differences and the prejudices against certain cultures is commonly addressed as cultural racism. The Kurds are indigenous people of the Mesopotamian plains, and they reside in Kurdistan, a broadly defined geographic region that spreads across four different countries such as Iraq, Iran, Turkey and Syria. Kurdish people do not have a country of their own, even though there are more than forty million Kurds residing in these four different countries. Kurds are stamped as separatists and terrorists by their respective governments. Kurds in the modern world are not allowed to use their language or follow their culture or lifestyle. Those who defy the orders of not to remain Kurdish are considered terrorists and anti-national. Kurds are not allowed to publish literary works or speak publicly about the problems faced by the Kurdish population. Kurdish villages are constantly monitored by the authorities. Kurds are often arrested and imprisoned without any valid reason. In a nutshell, Kurds live under suppression and fear of displacement. The paper looks into the allegation that Kurds are anti-social or destructive from a Kurdish perspective. The Kurdish people suffer discrimination and bigotry because of the vested interests of the people around them. Kurds are victims of the neo-racist ideology of the dominant culture. The paper tries to investigate the bitter reality behind the persecution of Kurds.

Novels of three Kurdish writers have been selected to understand the lived experience of the Kurds. Ava Homa's *Daughters of Smoke and Fire* (2020), *My Father's Rifle: A Childhood in Kurdistan* (2005) by Hiner Salim and Karzan Sherabayani's *Letters from a Kurd* (2015) are the three works made part of the study.

Keywords: Ethnic cleansing-Kurdish oppression- Kurdophobia- Neo-Racism- Cultural Racism.

MAPPING THROUGH THE VIOLENCE: AN INTERSECTIONAL APPROACH TO DEBORAH ELLIS' THE BREADWINNER AND MY NAME IS PARVANA

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Abstract

The present paper titled "Mapping Through the Violence: an Intersectional Approach to Deborah Ellis' *The Breadwinner* and *My Name is Parvana*" explores Deborah Ellis' *The Breadwinner* and *My Name is Parvana* through the lens of intersectional feminism, examining how various identities intersect to shape the experiences of young girls in Afghanistan. Ellis is a prominent Canadian author renowned for her poignant storytelling and her commitment to social justice. Set against the backdrop of Taliban rule, the narratives illuminate the multifaceted nature of gender based violence, emphasising how factors such as age, socioeconomic status and cultural context exacerbate the vulnerabilities of children, particularly young girls. Narratives of Ellis' embody the struggle faced by women and children in the patriarchal war torn Afghanistan. By analysing the characters through the lens of intersectionality, the paper reveals the broader implications of the struggle of women and girls, and it advocates the need for deeper understanding of how various social dynamics influence the lives of marginalized individuals.

Keywords: Religious extremism, Girls, Identity, Intersection, Violence.

LITERARY AUTHORSHIP & PORTRAYAL OF GENDER-BASED VIOLENCE IN SELECT WRITINGS

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Abstract

Gender Based Violence is a critical lens through which the understanding of gender as a social category can be achieved. In its interaction and engagement with power structures, gender as a social formation is thus vulnerable to violence, coercion and oppression-both overt and covert. Literature, at the intersection of Liberal Humanities and Social Sciences, has a unique role of intervention. As a discipline, it not only explores narratives and aesthetics of representing gender; literature must also ask questions about politics and ethics of the said representation. The literary writer, hence, is neither 'third person', nor 'objective', nor are they politically neutral. The ideological position of the literary writer informs the aesthetics and ethics of what they represent. Portrayal of violence and the gendered nature of violence falls within this purview of literature as ethical activism. Thus, literary authorship works within a field of ideological construct, which goes on to shape the reader's outlook towards a social issue. This paper looks into select writings of Mahasweta Debi, Meena Kandaswamy and Oodgeroo Noonuccal to explore how literary authorship engages with the portrayal of gender based violence. All three writers have also been activists in various causes of social struggle, their work and political views informing their writings and their attitudes towards writing. The paper intends to examine the ways through which these three writers have engaged with the question of gender, violence and indeed literary authorship.

Keywords: gender based violence, literary authorship, power structures, ideology

**EMBODIED TRAUMA:
THE ROLE OF GENDER IN SHAPING PHYSICAL AND EMOTIONAL
RESPONSES TO VIOLENCE IN
HAN KANG'S *HUMAN ACTS***

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Abstract

In order to better understand how gender affects people's emotional and physical responses to violence, this paper examines the relationship between gender and trauma in Han Kang's *Human Acts*. The Gwangju Uprising (1980) serves as the setting for the story, which powerfully depicts personal suffering in the face of political brutality. While the physical violence that results from the regime's cruelty affects every individual, the present paper underscores the different ways that male and female characters embody and experience trauma, illuminating the complex relationship between gender and violence. The theoretical basis of this approach is the idea of embodied trauma, which looks at how trauma shows itself in the characters' bodies on both a physical and emotional level. This study draws on trauma and feminist theory to emphasize the particular vulnerabilities and coping strategies that are related to gender. In *Human Acts*, female characters experience gender-based violence in the form of emotional manipulation, sexual abuse, and societal repression, in addition to political violence perpetrated by the state. These types of violence influence how trauma is internalized by women, who often use their bodies as spots of victimization and resistance. The study also explores how male characters process trauma differently, with physical endurance of ten prioritized over emotional catharsis. Through this exploration, the paper contributes to feminist literary criticism and trauma studies, providing a deeper understanding of how gender influences the embodiment of trauma in literature.

Keywords: Gender-based Violence, Female, Media, Resistance, Trauma

**NAVIGATING THE DOMESTIC SPHERE AND FEMININE RESISTANCE IN
AMBAI'S *A KITCHEN IN THE CORNER OF THE HOUSE***

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Abstract

This research paper focuses on the themes of gender, dominance, and oppression. *A kitchen in the corner of the house* represents the overall structure of a traditional Indian home. The kitchen signifies both a place of enslavement and a place of resilience for women, as this paper studies the story through the lenses of intersectionality and feminist theory. The protagonist's presence is mostly represented by her domestic responsibilities, which mirror social norms that restrict her to the role of caretaker.

Ambai's narration, however, depicts the times of reflection and controlled resistance, displaying the depth of her personality and the nuanced ways in which she deals with the harsh surroundings. This study aims to bring out the complex reality that women in patriarchal societies experience by examining the interconnections of gender, culture, and family dynamics. Through a thorough analysis of the protagonist's experiences, the study displays the value of silent resistance and identity redefinition inside constrained structures. Eventually, Ambai's writings challenge the conventional way of women's roles and emphasize their resilience and agency, adding to a larger discussion on gender dynamics and female empowerment in modern feminist discourse.

Keywords: Gender dynamics, Feminist theory, Intersectionality, Domestic Space, Patriarchy

STRUGGLE FOR IDENTITY, GENDER AND SUBJUGATION IN *DANCE LIKE A MAN*

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Abstract

Dance Like a Man, a play by Mahesh Dattani, explores many aspects of subjugation and marginalization that are common in Indian society. Social rules that limit gender identification to what is seen suitable and regulate how girls, boys, women, and men behave in society are known as gender norms. Traditional ideas of masculinity in India place severe restrictions on men's responsibilities and conduct, such as forbidding them from performing tasks that are considered as "feminine" like dancing or housework. The drama examines the limitations of conventional gender roles and social expectation, exposing the difficulties people have expressing who they really are. Dattani discusses the concerns of female injustice, stereotyping and issues related to identity, while criticizing the oppression towards men in Indian society via dance as a symbolic medium. Jairaj and Ratna, who live with Jairaj's father, Amritlal are the main characters of the drama. Amritlal controls the family and dislikes of Jairaj's love for dancing because he sees it as a threat to traditional convention. Dattani offers a moving reflection on the sacrifices that individuals make to achieve their goals and emphasizes how standard ideas of masculinity pressure people to fit in, which is often at a high emotional cost. As an outcome, *Dance Like a Man* present an effective discussion of the restricting nature of gender role while encouraging a deeper understanding of identity that goes beyond established norms. The aim of this paper is to examine these topics in the context of Dattani's criticism of Indian society's limitations.

Keywords: Gender role, Masculinity, Indian society, Cultural expectation, Identity crises.

**MOTHERHOOD AND TRAUMA:
THE IMPACT OF GENDERED VIOLENCE ON FAMILY DYNAMICS IN
LOUISE ERDRICH'S *THE ROUND HOUSE***

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Abstract

Louise Erdrich's *The Round House* presents a powerful narrative of how gendered violence specifically the brutal assault of Geraldine Coutts ripples through an entire family, impacting relationships, emotional stability, and identity. This novel offers a poignant examination of motherhood in the context of trauma, exposing the long-lasting effects of sexual violence not just on the victim, but also on her family. By intertwining the personal and cultural dimensions of Native American life, Erdrich explores how trauma reshapes family dynamics, highlighting the intersections of gender, violence, and legal injustice. This research article examines the representation of motherhood and trauma in the novel *The Round House* by Louise Erdrich and the ways in which gendered violence disrupts and redefines family structures and relationships. It explores how the novel positions motherhood within the framework of trauma, particularly how a mother's trauma affects her ability to nurture and connect with her child. This paper also analyzes how Erdrich uses the theme of trauma to challenge conventional representations of motherhood. By highlighting the intersection of personal trauma and systemic injustice, the article emphasizes the ongoing struggles faced by Native women and their families in navigating a world where violence and legal inadequacies perpetuate cycles of pain and suffering.

Keywords: Motherhood, Gendered Violence, Trauma, Native American, Injustice

**MY STORY WAS MALTREATED:
POSTNATAL DEPRESSION, BIPOLAR DISORDER, AND INDIGENOUS WOMAN
RESILIENCE IN TERESE MARIE MAILHOT'S *HEART BERRIES***

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Abstract

Indigenous studies have given voice to marginalised communities, particularly Indigenous women, whose stories have long been silenced. As an Indigenous woman of Seabird Island Band, Terese Marie Mailhot, in her memoir *Heart Berries* (2018), which became a *New York Times* bestseller and winner of the Spalding Prize for the Promotion of Peace and Justice in Literature, sheds light on sexual abuse, gender-based violence, postpartum depression, motherhood, and resilience. This paper explores the complex experiences of Indigenous womanhood through Mailhot's personal narrative,

focusing on her struggles with bipolar disorder, identity, and survivance amidst trauma and marginalisation. Employing qualitative research methods, this study analyses the narrative and thematic elements of *Heart Berries*, examining how Mailhot navigates complex issues such as gendered violence, mental illness, and motherhood. By framing her story within a broader cultural and historical context, *Heart Berries* accentuates the transformative power of memoir as an act of resistance and healing for Indigenous women. This study highlights how Mailhot's narrative confronts both personal and collective trauma while contributing to the ongoing discourse on mental health, motherhood, and gendered violence. The significance of this study lies in its contribution to understanding Indigenous women's resilience, revealing how storytelling serves as a vital tool for healing and empowerment in the face of systemic oppression.

Keywords: Gendered violence, Bipolar disorder, Resilience, Indigenous identity, Trauma, Motherhood, Postpartum depression, Survivance.

UNTOUCHABLE PRACTICES AND PSEUDO SPACE OF HUMANITY IN PERUMAL MURUGAN'S SEASONS OF THE PALM

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Abstract

From the perspective of exploitation, a man who has been discriminated against by the treatment of untouchable practices and inhumane mannerisms is considered marginalized or a Dalit. Perumal Murugan's *Seasons of the Palm* portrays the discrimination meted out to Dalit boys and exploitation resulting from the social factors prevalent in Tamil society, such as caste and economic hierarchy during modern times. The novel, originally written in Tamil in 2002, was translated into English by V. Geetha in 2004. The chosen novel is a treasure trove providing perspectives on day-to-day living, sufferings, joys, ethos, and struggles of marginalized sections. The research paper attempts to depict the plight of Dalits in contemporary Tamil society. The social factors that marginalize Dalits are identified, and the struggle of Dalits to secure equal rights is highlighted.

Keywords: Untouchability, marginalized, modernity, Dalit, caste, discrimination

NARRATIVES OF OPPRESSION AND GENDER VIOLENCE IN INDIAN CINEMA: ANALYZING INFLUENCE ON THE AUDIENCE'S ATTITUDE

Pramita Mukherjee, Dwiparna Sengupta, Dr Prathibha M V
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Abstract

In India, gender-based violence has been recognised as a pervasive phenomenon, with women continually having to deal with systemic oppression that is manifested through rape, dowry-related abuse, and violence arising from communal conflicts. Indian cinema and, more recently, over-the-top (OTT) platforms have increasingly depicted these issues, often providing narratives that are analysed and seen to potentially shape society's perspective and understanding of such violence. This paper examines the portrayal of violence against women in Indian commercial films, OTT series, and movies over the past two decades, analysing the recurring themes and socio-cultural messages found within these narratives. Narrative analysis will be used in this study to seek to understand how such portrayals influence audience perceptions and contribute to shaping public attitudes toward gender-based violence.

Keywords: Gender Based Violence, Indian cinema, Narrative Analysis, Media representation, Societal Perception

NARRATIVES OF POWER AND VIOLENCE: EXAMINING GENDER DYNAMICS IN AATTAM AND PAPILIO BUDDHA

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Abstract

This research paper examines the portrayal of gender-based violence (GBV) in the films "Aattam" and "Papilio Buddha" within the context of social learning and gender dynamics. Specifically, it examines how these films depict GBV within male-dominated groups and their impact on audiences, highlighting learned behaviours and power structures that perpetuate gender oppression. The importance of this work is that it aims to reveal the deeper structures that make GBV possible and the ideologies that geopolitically legitimise its existence. The research problem addresses how media representations influence audience perceptions and perpetuate harmful behaviours. The hypothesis states that "Aattam" and "Papilio Buddha" effectively critique and expose the toxic masculinity and socioeconomic conditions contributing to GBV, while prompting viewers to reflect on these issues critically. This qualitative study employs content analysis and psychoanalytic theory to deconstruct the films' narratives and visual elements, revealing the underlying power dynamics. Findings indicate that both films successfully raise awareness about GBV and encourage critical reflection on gender and power structures. The impact of this research underscores the potential of cinema as a medium for social change, highlighting the need for continued exploration of media's role in shaping and challenging societal norms.

Keywords: Gender-based Violence, Narratives, Power, Social Learning, Gender Dynamics, Violence, Aattam, Papilio Buddha

**GENDER BASED VIOLENCE IN
DEV DUTT PATTANAIK'S NOVEL *SITA*
AN ILLUSTRATED RETELLING OF THE RAMAYANA**

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Abstract

Gender-Based Violence (GBV) refers to harmful acts directed at individuals based on their gender. It is rooted in unequal power dynamics and societal structures that discriminate against women, girls, and marginalised gender groups. GBV includes physical, sexual, emotional, psychological, and economic abuse, and is often linked to cultural norms, patriarchal systems, and the belief in male dominance. Critical feminist theories offer valuable insights into gender-based violence (GBV) as depicted in Indian mythology. Many ancient myths reflect patriarchal structures where women are often subjected to violence, subordination, and control. These stories, deeply embedded in Indian culture, frequently portray women as passive figures whose suffering is normalised or justified. Feminist scholars critique such narratives, arguing that they reinforce societal acceptance of GBV and unequal gender roles. Feminists argue that these systems, designed by men, do not offer enough protection or justice to survivors and often blame the victims, making it hard for them to get help. Critical feminist thinkers also explore how culture, society, and economics influence GBV, reinforcing unequal power between genders. Feminist interpretations of these myths challenge the portrayal of women as either victims or divine, stressing the need to address the underlying patriarchal systems that continue to impact modern gender relations.

Keywords: Emotional, sexual, psychological, patriarchal systems, dominance, subordination, victims.

**AM I INCAPABLE ? :
CASTE IN EDUCATIONAL SPHERES**

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Abstract

Caste, often portrayed as a relic of the past, remains pervasive in modern life, though it has become more subtle and invisible. Today, caste manifests in essential areas of human life such as food, education, relationships, and workplaces, taking forms that are harder to recognise. In particular, educational institutions, where individuals spend much of their formative years, become major mediums for social interaction, making caste discrimination even more difficult to identify in spaces where equality is assumed. Sometimes, caste is evident through direct and visible discrimination, while at other times, it can be more subtle, such as when a student remains silent in the classroom.

Both forms of discrimination lead to further struggles for students, prompting a need to achieve social capital, intellectual equality, and acceptance. This paper explores how the struggles faced in educational spaces are not due to personal inadequacies but are rooted in the larger societal issue of caste. By using my own caste as a lens to examine these experiences, I aim to shed light on how the hierarchical nature of caste, operating through power dynamics, leads to individual struggles.

Keywords: caste, social capital, knowledge and power, autoethnography, classroom dynamics.

NARRATIVES OF OPPRESSION AND GENDER VIOLENCE IN INDIAN CINEMA: ANALYZING INFLUENCE ON THE AUDIENCE'S ATTITUDE

Pramita Mukherjee, Dwiparna Sengupta, Dr. Prathibha M V
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Abstract

In India, gender-based violence has been recognised as a pervasive phenomenon, with women continually having to deal with systemic oppression that is manifested through rape, dowry-related abuse, and violence arising from communal conflicts. Indian cinema and, more recently, over-the-top (OTT) platforms have increasingly depicted these issues, often providing narratives that are analysed and seen to potentially shape society's perspective and understanding of such violence. This paper examines the portrayal of violence against women in Indian commercial films, OTT series, and movies over the past two decades, analysing the recurring themes and socio-cultural messages found within these narratives. Narrative analysis will be used in this study to seek to understand how such portrayals influence audience perceptions and contribute to shaping public attitudes toward gender-based violence.

Keywords: Gender Based Violence, Indian cinema, Narrative Analysis, Media representation, Societal Perception

ENHANCING LANGUAGE LEARNING: THE IMPACT OF EARPOD USAGE ON ENGLISH PROFICIENCY AMONG ENGINEERING STUDENTS

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Abstract

The widespread adoption of wireless ear pods among students has brought a new

dimension to language acquisition, offering an accessible medium for enhancing listening and comprehension skills. This study investigates the role of ear pods in English language learning among first-year engineering students, analyzing patterns in usage, perceived benefits, and self-assessed proficiency. Using a structured questionnaire, data were collected from 111 students on topics ranging from ear pod preferences to the impact on listening comprehension, exposure to authentic language, and perceived improvements in focus and engagement. Quantitative findings reveal a strong preference for wireless ear pods due to convenience and audio quality, while qualitative responses highlight enhanced concentration and ease of access to English learning materials. The study also identifies key trends, such as the relationship between ear pod usage and self-rated English proficiency. These findings have significant implications for integrating mobile-assisted language learning tools into educational practices, suggesting that ear pods may be valuable aids in immersive language acquisition. Further research is encouraged to explore this medium's effectiveness in structured learning environments.

Keywords: Ear pod usage, English language acquisition, Mobile-assisted language learning, Listening comprehension, Student proficiency

THE IMPACT OF GAME PREFERENCES ON ENGLISH LANGUAGE PROFICIENCY: ANALYZING STUDENT HABITS IN OUTDOOR AND ONLINE GAMING ENVIRONMENTS

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Abstract

This study explores the gaming preferences and habits of undergraduate students, with a particular focus on how online games requiring communication in English influence language proficiency. Through a structured survey conducted with 126 students from various departments, the research investigates the types of outdoor and online games played, the frequency of gaming activities, and the role of English in online communication. The findings reveal diverse game preferences, with students engaging in outdoor and online games, and a significant number reporting regular use of English during online play. The results also indicate that while some students experience noticeable improvements in their English language skills through gaming, others report limited or no impact. This study highlights the potential of integrating online games into educational strategies for language learning and provides insights into how gaming environments can serve as informal platforms for enhancing communicative competence in English. The implications for educators suggest a need for a more structured approach to leveraging games as tools for learning. Future research directions include exploring the long-term effects of gaming on language acquisition and the impact of specific

game genres.

Keywords: Game preferences, English language acquisition, Communicative competence, Language learning through games, Educational games

PATRIARCHAL CONTROL AND FEMALE AUTONOMY: ANALYZING GENDER DYNAMICS IN *THE HANDMAID'S TALE*

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Abstract

This research paper is concerned with the intricate subject of gender relations in Margaret Atwood's *The Handmaid's Tale*. It is developed in a fictional time and place when women are completely deprived not only of their rights but also of their very essence. The story centres on Handmaids, Wives, and Marthas, each representing different facets of female life in this harsh society. Through Offred, the main character and a Handmaid, the paper examines the profound loss of autonomy and individuality that women endure, highlighting the psychological toll of their subjugation. It also examines how the totalitarian regime extends its patriarchal theory through means of intimidation, constant monitoring and brainwashing, which, as a result, treats women as reproductive agents only. Such systematic violations of human rights are an attempt to establish order and avoid any form of dissent. Regardless, in the thick of this dismal situation, it is also Atwood's story that draws focus to the spirit and strength women contain. Characters engage in small-scale insurrection and form forms of sisterhood as such, depicting the scope and plight of women's defiance decorated in the many layers of their struggle. In the end, this paper concludes that *The Handmaid's Tale* acts as a reproach directed towards men on the issue of gender relations and abuse of women's rights. With reference to present-day issues of self-governance, self-integrity and institutional oppression, Atwood, as an artist, can interest the modern reader.

Keywords: Dystopian society, Reproductive control, Systemic oppression, Patriarchy, Women's rights.

WARRIORS AND GODDESSES: PATRIARCHY AND THE PACIFICATION OF FEMALE POWER IN THE MYTHS OF CHITRA AND SEKHMET

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Abstract

This paper explores the portrayal of the warrior princess from *Mahabharata*, Chitra and the Egyptian mythological lioness-headed goddess, Sekhmet, looking through the glasses of patriarchy and gender-based violence. Both the characters manifest immense power and they challenge all the traditional gender roles, yet their stories reflect the structural suppression of female strength within the patriarchal societies. Chitra's internal conflict between her acceptance as a woman and her warrior identity highlights the pressure of how women are forced into societal beauty standards and femininity. On the other hand, Sekhmet's raging power to destruct is feared, yet controlled by the male gods which depicts the suppression of female anger and liberty. Through the in-depth analysis of primary sources, including the Egyptian religious texts and *Mahabharata*, the study examines how these mythical characters reflect the patterns of gender-based violence in a broader way, i.e. not necessarily physical harm but the symbolic taming and appeasement of women's power. By attributing the modern discussions on patriarchy in this paper, it helps in the deeper understanding of how mythology often acts as a mirror to the societal structures that restricts female growth.

Keywords: Mythology, Patriarchy, Gender-based Violence, Female Power

**PATRIARCHY, SHAME, AND DEPRESSION:
THE EFFECTS OF GENDER-BASED VIOLENCE IN
J.M. COETZEE'S *DISGRACE***

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Abstract

This research article explores how patriarchy, shame, and depression interact in J.M. Coetzee's *Disgrace*, with a particular emphasis on the psychological effects of gender-based violence in post-apartheid South Africa. Coetzee examines the enduring impact of patriarchal forces that sustain violence and suffering via the experiences of David Lurie, his daughter Lucy and his student Melanie Isaacs. The plot of the novel examines David's exploitative relationship with his student Melanie and Lucy's traumatic experience of sexual assault, underscoring the persistent power disparities that influence social relationships. This study utilises psychoanalytic theory and feminist literary criticism to examine Coetzee's depiction of the emotional consequences of violence, namely the ensuing feelings of shame and depression. David's conflict with guilt and his route towards a misguided comprehension of empathy illustrate how patriarchal standards influence his identity and behaviour. In contrast, Lucy's reaction to her assault—characterized by silence, solitude, and a nuanced acceptance of her circumstances—illustrates the profound psychological effects of gender-based violence. Her internalised shame, shaped by cultural perceptions of victims, complicates her quest for autonomy in a world that denies her justice. The paper contends that Coetzee's *Disgrace* critiques the persistent influence of patriarchal ideals that obstruct healing and recovery, highlighting the challenges of achieving reconciliation in a society encumbered by historical pain. Coetzee's depiction of suffering in *Disgrace* illuminates the widespread nature of

gendered violence and its enduring impact on the human psyche, providing a profound commentary on the intricacies of trauma, shame, and resilience.

Keywords: Gender-based violence, Patriarchy, Shame, Depression, Trauma, Psychoanalysis, Feminism

**FROM DEFIANCE TO SUBMISSIVENESS:
AN ANALYSIS OF SHAKESPEARE'S TRAGIC HEROINES AND THEIR INDIANISED
CINEMATIC REPRESENTATION**

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Abstract

Nothing has changed yet: women were submissive, they are submissive, and they are expected to be submissive in future also. In every age and country, women are bound to stereotype patriarchal convictions of society, which demand obedience, loyalty and meekness from them at the cost of their freedom, self-respect and life. The patriarchal conception of femininity always supposes women to be angel in the home. A woman in every form as a daughter, sister and wife is considered as the 'honour' of the family. If she defies any set up rules of the society, it is taken as a bolt on the family prestige and she is scolded and beaten for this behavior and turned into a submissive woman. William Shakespeare, known for his extra ordinary genius of having deep insight in human behavior, has depicted the real condition of women within a patriarchal system of society. His innocent and obedient women like Juliet, Desdemona and Ophelia etc. meet their tragic end under the dominance of male power. The tragic heroines portrayed in these plays are relevant in present society also. The pathetic stories of these Shakespeare's heroines are beautifully represented on cinema screen by many renowned filmmakers like Vishal Bhardwaj and Sanjay Leela Bhansali. The present paper sets out to investigate chiefly how the age old system of patriarchy affects an innocent woman's life in Shakespeare's popular tragic heroines in *Romeo and Juliet*, *Hamlet* and *Othello* and their Indianised cinematic representation in *Goliyon Ki Rasleela: Ramleela*, *Haider* and *Omkara*.

Keywords -Patriarchy, Femininity, Defiance, Submissiveness

**VOICES OF RESILIENCE:
DELVING INTO THE THEMES OF MENTAL HEALTH AND GENDER-BASED
VIOLENCE IN THE HOUSE ON MANGO STREET”**

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Abstract

This paper explores the interconnection between mental health and gender- based violence (GBV) through the lens of “*The House on Mango Street*” by Sandra Cisneros. GBV is a recurring theme, which is demonstrated in various forms- physical, emotional, and sexual- impacting the mental health of both women and men within the narrative. The novel, set in a Chicago Latino community, vividly illustrates the struggles of its protagonist, Esperanza Cordero, as she steers into a world filled with societal pressures, familial expectations, and systemic oppression.

The portrayal of Esperanza’s neighbors and their experiences highlights the pervasive nature violence against women, aggravating the issues of anxiety, depression, and a sense of complexity.

These psychological effects are not isolated; it echoes through the community, creating a cycle of trauma that affects interpersonal relationships and personal identities. Esperanza’s journey symbolizes a quest for autonomy and healing, challenging the status of peaceful life and seeking empowerment amid all her hardships.

By analyzing key vignettes in the novel, this paper argues that Cisneros effectively captures the complex interplay between GBV and mental health, illustrating how societal violence weakens an individual’s well-being and community’s malleability. Ultimately, “*The House on Mango Street*” serves as a poignant remark on the necessity of addressing these interconnected issues to foster a more equitable and supportive environment for marginalized voices. Through Esperanza’s growth and resilience, the narrative advocates for healing, solidarity, and social change in the face of systemic violence

Keywords: Marginal, oppression, Gender roles, Identity formation.

**RESISTANCE AND RESILIENCE:
AN ANARCHIST PERSPECTIVE ON TRAUMA AND RECOVERY IN
PATRICIA EAGLE’S *BEING MEAN***

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Abstract

Patricia Eagle’s memoir, *Being Mean: A Memoir of Sexual Abuse and Survival* (2019), chronicles her experience of childhood sexual abuse and the lasting psychological trauma it imposed. This paper explores Eagle’s story through the lens of anarchist theory, focusing on her struggle against patriarchal power structures and her journey

toward personal autonomy. Drawing on the works of Mikhail Bakunin, Emma Goldman, and Herbert Marcuse, the study examines Eagle's resistance to the oppressive forces within her family and society. It particularly delves into the abuse of power embodied by her father. Bakunin's critique of authoritarianism reflects Eagle's efforts to reclaim her self-determination, while Goldman's dissection of the family as a site of patriarchal control underscores the deep-rooted dynamics that Eagle resists. Marcuse's theory of "repressive desublimation" illuminates how Eagle's self-destructive behaviors stem from the internalization of repressive societal norms. By confronting and integrating her traumatic memories, Eagle's narrative exemplifies anarchist ideals of liberation and self-empowerment, as she breaks free from the chains of oppression and silence. Her memoir becomes a testament to resilience, portraying the reconstruction of identity as an act of defiance against the forces that sought to suppress her voice and autonomy.

Keywords: Anarchy, power structure, oppression, sexual abuse, empowerment.

AN EXPLORATION OF *TO KILL A TIGER* TO ADDRESS INDIA'S RAPE CULTURE

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Abstract

The documentary *To Kill a Tiger*, directed by Nisha Pahuja, traverses around the life of a 13- 13-year-old gangrape survivor from Jharkhand, India, to showcase her and her family's struggles to seek justice. Among many issues that the family faces in their fight for justice against the rapists, the documentary foregrounds the perspective of the villagers, NGO members, victim's family members, policemen etc., to address the rigid rape culture prevalent in Indian villages.

This study analyses the various issues around rapes in India that the documentary questions, like the marry-the-rapist norm, secondary victimization, power politics, and the myth of the 'lost honour' of the victim, among others. It also pinpoints the changing narratives of stories of sexual violence by juxtaposing the documentary with two older popular films in India that show how rape victims compromise in life to marry the rapists and eventually live happily. The films *Pudhea Paadhai*, written and directed by R. Parthiban in Tamil, and *Raja ki Aayegi Baarat*, written and directed by Ashok Gaikwad in Hindi, will be discussed to identify this change. This research also attempts to discuss how the award-winning film *To Kill a Tiger* is influencing the collective memory of its viewers by foregrounding the dominant rape culture of the country by employing the concept of collective memory by Maurice Halbwachs.

Keywords: To Kill A Tiger, Collective Memory, Rape Culture, Memory Studies

REPRESENTATION OF WIDOWHOOD, VIOLENCE AND RESISTANCE IN INDIRA GOSWAMI'S *THE MOTH-EATEN HOWDAH OF A TUSKER*

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Abstract

Violence is a complex phenomenon which takes shapes depending upon the situation in which it takes place. Violence is usually defined as the use of power or force against any person or any community which can be physical, verbal or psychological. It is inevitably linked to every aspect of human being's existence. Gender Based Violence (GBV) refers to the violence directed at individuals based on their gender, sex, sexual orientation, gender identity, or expression and can occur in both private and public spheres. GBV is often rooted in social norms and inequalities, making it a significant issue linked to broader themes of power, control, and discrimination. This paper, therefore, aims to explore different dimensions of violence inflicted upon women, particularly widows as reflected in Indira Goswami's *The Moth-Eaten Howdah of a Tusker*. Originally written in Assamese and later translated into English, this novel sheds lights on the challenges faced by widows in the Sattrā, a Vaishnavite monastic institution in Assam. Using theory of Violence and Feminist theory, this paper critically examines how religious practices undermine women's equal rights and status and how women become the victims of such practices. This paper argues that in Indian literature, most of the discussions about women discrimination and violence does not explore the issues faced by widows in an Indian society. This paper, therefore, makes an attempt to bring out the historical realities of widows in Assam and advocate for a re-examination of the cultural and religious practices that continue to sustain gender-based violence.

Keywords: Literature, Widow, Gender-Based Violence, Resistance, Religion.

LIFE OF PI: REFLECTION OF CULTURE AND RELIGION

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Abstract

This Paper explores the implications of cross-cultural and inter-religious influence on the main character, Pie of the novel *Life of Pi*. It focuses on Pi Patel's harrowing journey after being stranded on a lifeboat in the Pacific Ocean. It examines Pi's strategies to navigate his circumstances, highlighting the interplay of faith, resilience, and the will to survive.

The narrative introduces Pi's background in religious studies, setting the foundation for his spiritual and philosophical responses to adversity. The Key moments in Pi's journey illustrate how his diverse beliefs and inner strength help him to confront physical and psychological challenges. Ultimately this exploration emphasizes the importance of faith, hope, and adaptability in facing life's most daunting trails. It is also reflecting on Pi's inter-caste heritage and the rich cultural environment that shapes his understanding of religion.

Keywords: *Life of Pi*, inter-religion, cross-culture, diversified beliefs.

NAVIGATING THE SPECTRUM: IDENTITY AND RESILIENCE IN THE 'HUNGER: A MEMOIR OF (MY) BODY'

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Abstract

This paper explores the interplay between identity and resilience through the personal narrative of Roxane Gay, it analyzes the trauma behind the domestic violence she faced in her childhood and enhances the remarkable resilience journey. This paper also attempts to identify the complexities by experiencing internalized shame and self-hatred, grappling with societal expectations, and sexual assault. The central theme of this article is to assess the lasting impact on her identity and sense of self. It also acknowledges the pain, embracing the imperfection of being a woman in the politicized and stigmatized society. This frame explains the evolving relationship with her inner - self by embracing her survival and also emphasizing that resilience is not a progressive path but a perpetual process of attaining self-acceptance and self-reclamation. By employing Barbara Fredrickson and Tomi-Ann Roberts, objectification theory to analyze the concept of women being objectified in personal and social life. This paper draws the significance of how women are being judged, endorsed, and exploited in the aspects of physical and mental state and also with a feminist approach to conceptualize the relationship between many oppressive systems that create different identities in hierarchies of privilege and power through the effects of gender-based violence.

Keywords: Identity, Resilience, Trauma, Gender-Based Violence and Feminism

DISMANTLING PATRIARCHY IN THE FILM TEXTS BARBIE AND ROCKY AUR RANI KI PREM KAHANI

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Abstract

The structure of patriarchy has firmly rooted itself into the system of the existing society. It has significantly affected the lives of women by justifying the superiority of men and dismissing equal structures. While there has been change in recent years, it has been slow and small, but not insignificant. The system of patriarchy has also disrupted the lives of men. This structure has created an illusion of being in favour of one of the genders while negatively impacting both genders and creating restrictions on both ends, which is to say that patriarchy has not only impacted women negatively, but has also disrupted the lives of men, and has othered other genders.

This paper explores the concept of patriarchy as a structure, its binary nature, and its slow dismantling through the film texts. These film texts are navigated through R.W. Connel's four types of masculinity, some aspects of Simone De Beauvoir's *The Second Sex*, as well as Nivedita Menon's *How Natural Is Normal? Feminism and Compulsory Heterosexuality*. The findings reveal how both narratives utilize humour, drama, and cultural commentary to engage audiences in critical discussions about patriarchy. It argues that the film texts serve as catalysts for change, inspiring viewers to reflect on their own perceptions of gender and to envision a more equitable society.

Keywords: Patriarchy, Masculinity, Binary, Heterosexuality, Dismantling, Equality.

PORTRAYAL OF ARAVIND ADIGA'S LITERARY CONTRIBUTIONS: UNVEILING THEMES AND STYLISTICS

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Abstract

This study provides a comprehensive analysis of the thematic and stylistic dimensions in the literary works of Aravind Adiga, a prominent contemporary Indian author renowned for his incisive exploration of societal complexities and human struggles. Focusing on the themes of social inequality and the human quest for agency within the intricate tapestry of Adiga's narratives, this research delves into the profound layers of meaning embedded in his thematic choices. Employing metaphors such as the 'rooster coop' and 'darkness,' Adiga crafts powerful commentaries on the entrapment of lower classes and the challenges faced by individuals striving for autonomy. The findings of the thematic analysis underscore Adiga's deliberate and impactful choices, positioning him as a socially conscious storyteller whose narratives extend beyond fiction to offer poignant reflections on contemporary Indian society. The study contributes to a deeper understanding of Adiga's literary prowess, highlighting the potent role of metaphors in conveying societal issues. Four significant keywords for this study include Aravind Adiga, social inequality, human agency, and metaphors.

Keywords: Aravind Adiga, Social Inequality, Human Agency, Metaphors

AGEING, ABUSE AND GENDER: AN EXPLORATORY STUDY OF SENIOR CITIZENS IN GOA

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Abstract

Ageing experiences are different for Men and Women as they grow old. Ageing has been challenging for women as they face two different problems: Patriarchy and Vulnerability. Life expectancy is higher for women in Goa, accounting for 76.8 years, higher than the national average. Living a longer life is seen with a series of challenges, such as financial dependency, health issues, isolation, and low care and support from family members. According to the HelpAge India report 2023, Senior Citizen women experience very high mental and psychological abuse. Recent Government data has shown a steady rise in the crime rates against the Senior Citizens, mostly Women residing alone in their homes. The objective of the study is to explore different forms of abuse that Senior citizens experience and to know the causes of the abuse. The research is based on qualitative data collected through interviews. The findings reveal that financial dependency is one major cause of the abuse of women Senior Citizens in Goa. Some common forms of abuse against senior citizens in Goa are domestic abuse, emotional and psychological abuse and financial exploitation.

Keywords: Abuse, Gender, Senior Citizens, Goa.

RIPPING APART THE SOCIAL FABRIC – INVESTIGATING GENDER-BASED VIOLENCE IN RAJ KAPOOR'S *RAM TERI GANGA MAILI*

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Abstract

Gender-based violence leading to the exploitation and subjugation of the other gender pulls apart the fabric of harmony in society, causing utter pain and horror which many a time take a beastly course. *Ram Teri Ganga Maili* by the great showman Raj Kapoor poignantly brings out the plight of an innocent mountain girl, Ganga, who symbolises the river, Ganga. Just like the river, she is pure and serene at her mountain origin, while her journey to Calcutta in search of her lover makes her impure, step by step, with the patriarchal males ready to gorge on her body like vultures. Her condition is identical to river Ganga (Ganges), which has to suffer the abuse of the people in the name of veneration, using its pure white water for bathing, washing, and cremations, making it dirtier on its course. Ganga's exploitation occurs on the same line, by a beggar woman, a Brahmin, an apparent blind man, and the prospective father-in-law of her lover. Male

domination and cruelty are seen irrespective of caste and class. Another important theme covered is the burning issue of water pollution. The proposed paper seeks to explore the subjugation, oppression, marginalization, and exploitation of women at various levels in the name of culture, class, and orthodox traditions, leaving them as a rag doll, passing through the harsh hands of male tyranny, culminating into a mere object victimised by patriarchy and male hegemony.

Keywords: patriarchy, abuse, oppression, cruelty, hegemony

**RAPE, RESISTANCE AND RESILIENCE:
CRITIQUING URMI BHATTACHERYYA'S *AFTER I WAS RAPED*
AS A TESTIMONIO OF SEXUAL VIOLENCE AND SURVIVAL**

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Abstract

Rape is not a new phenomenon, nor is it a new subject for study. As long as humans have taken an interest in the property, rape has been theorised. Additionally, the critique of rape has been a part of the feminist movement since the first women voiced resistance against being viewed as property. Rape destroys the 'victim's' sense of self, making it impossible for her to recognize who she was and is. This dehumanisation is perpetuated in the aftermath of rape through subsequent interactions with the expectations and judgments of others. At a time when only high-profile, sensationalised sexual assault cases provoke a collective reaction, what happens to the survivors who are left to fend for themselves in an apathetic society and an indifferent legal system? In *After I was Raped*, Urmi Bhattacheryya's sensitive depiction of these little-known survivors' lives poses difficult but crucial questions regarding our convenient collective amnesia. The book concerns with five individuals - a four-year-old girl, two Dalit women, an eight-month-old infant and a young professional - who have experienced sexual violence. Bhattacheryya tells the tales of these survivors through extensive interviews with them, their families, and the community at large, highlighting how the assault affected their lives and relationships. The present paper will be putting forth the argument how Bhattacheryya's book explores the liminal space between 'victim' and 'survivor' and shatters the silent heroism of survivors. It will also examine how these survivors continue to show their resistance and resilience to the most challenging realities despite being stigmatized, shunned, and burdened by feelings of guilt and despair.

Key Words: Rape, Resistance, Resilience, Survivor, Sexual Violence, Urmi Bhattacheryya

**'THE MYTHOLOGICAL ROOTS OF PATRIARCHY:
TRACING THE ORIGINS OF TOXIC FEMINISM IN INDIAN CULTURE'**

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Abstract

To understand the historical roots and contemporary expressions of toxic femininity, this paper explores the complex interactions that exist between mythology, patriarchy, and feminism in Indian culture. The research explores the developmental trajectory of patriarchal institutions deeply rooted in Indian mythology and their impact on social attitudes regarding gender roles and power dynamics through a multidisciplinary approach combining cultural studies, feminist theory, and mythological analysis.

Starting with foundational tales from ancient Indian texts, including the Vedas, the Ramayana, and the Mahabharata, the examination looks at how women are portrayed and the underlying patriarchal ideals that these stories convey. It clarifies how these myths are used to support male dominance in family and society structures, reinforce gender stereotypes, and keep women in submission.

Additionally, the research delves into the notion of toxic femininity in the Indian cultural society, clarifying the ways in which specific mythical concepts aid in the popularization of detrimental gender norms and the repression of female autonomy. Examining the contradiction between idealized feminine characteristics and the realities of women's actual experiences, it draws attention to the ways in which patriarchal tyranny is sustained by society's expectations of female purity, subservience, and self-sacrifice.

The paper also looks at how gender and caste intersect in Indian mythology, showing how hierarchical oppressive systems interact to further marginalize and dehumanize women from underprivileged backgrounds. It also looks at how religion and ritual can reinforce patriarchal ideas and how traditional myths can be reinterpreted and manipulated to promote social justice and gender equity.

By shedding light on the mythological roots of patriarchy and toxic femininity in Indian culture, this study aims to contribute to ongoing discussions within feminist discourse and inspire critical reflection on the ways that ancient narratives continue to shape contemporary gender dynamics and societal norms by shedding light on the mythological roots of patriarchy and toxic femininity in Indian culture.

Keywords: Gender, Feminism, Mythology, Patriarchy, Indian Society, Cultural Analysis

RAW REALISM AND SPECULATIVE VISION: INTERSECTIONALITY AND HISTORICAL TRAUMA IN OCTAVIA BUTLER'S *KINDRED*.

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Abstract

Octavia Butler's *Kindred* is a powerful examination of intersectionality, historical trauma and identity while combining raw reality with speculative vision. The framework of intersectionality by Kimberle Crenshaw serves as a lens to unveil the brutalities faced by black women. Butler's idea of blending speculative fiction with history enables the readers

to comprehend the trauma and resilience of Dana and other minor black characters. It focuses on the idea of temporal displacement to portray racial and gender disparities across eras. Butler uses time travel as an element to highlight the horrors of slavery, where this journey between eras juxtaposes the progress and the persisting limitations when it comes to intersecting discrimination. Through Dana's dual existence in both the past and present, the novel critiques the evolution of societal structures while simultaneously revealing the persistence of oppressive attitudes. Raw realism emphasises an unfiltered depiction of life while focusing on the painful realities. It encapsulates Butler's stark depiction of the physical and psychological trauma inherent in slavery. She neither rejects any softening of the systemic injustices imposed on enslaved individuals nor does she dilute the intersectional complexities of Dana's identity as a black woman facing racial and gender-based oppression. Historical trauma affects entire communities, and the trauma is often intergenerational, which impacts them mentally, physically and socially. The element of time travel enables Dana to gain insight into her ancestral lineage and deepen her understanding of her present life circumstances. This study illustrates how identities intersect to shape an individual's experiences of marginalisation.

Keywords: Intersectionality, raw realism, historical trauma, enslavement, speculative vision, time travel.

**READING BENEATH THE SURFACE:
UNSpoken REALITIES OF HOME IN
PRIYA KURIAN'S *EBONY & IVORY***

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Abstract

In *Ebony & Ivory*, Priya Kuriyan draws back the curtains on the hidden corners of home life, where silence speaks louder than words, and love carries the weight of sacrifice. Through the narrative of Matthews and Rosalind, the grandparents of the narrator, Kuriyan unravels the intricacies of domestic existence, illuminating the insidious emotional and psychological violence women often endure within its confines. Rosalind, a paragon of unspoken resilience, navigates the treacherous waters of familial obligations, professional aspirations, and personal autonomy. This paper studies how Kuriyan's artistry—manifest in fragmented, abstract panels—gives form to Rosalind's internal struggles, laying bare the silent suffocation wrought by patriarchal dominance. The domestic space, traditionally idealized as a haven of tranquility, is here recontextualized as a battleground of unarticulated anguish, where the veneer of marital harmony conceals deeper fissures of inequity. This paper delves into how Kuriyan subverts the romanticised ideal of the home, presenting it as both an arena of repression and a potential crucible of resistance. Rosalind's metaphorically bleeding heart and visually abstracted figure encapsulate the psychological toll exacted by the patriarchal imperative. In dismantling the romanticized narratives surrounding the "safe space" of the household, Kuriyan amplifies the quiet yet resolute acts of feminist defiance embodied in Rosalind's endurance. This paper

contends that *Ebony & Ivory* functions as a trenchant critique of domestic patriarchy, compelling a recalibration of our understanding of gender-based violence. It foregrounds the imperative to reevaluate the conceptualization of home as a sanctuary, underscoring the subversive agency of women resisting patriarchal strictures from within.

Keywords: home, safe space, fragmented panels, scale, patriarchy, gender-based violence, feminist resistance.

RECONCEPTUALIZING GENDER THROUGH VIVEK SHRAYA'S *I'M AFRAID OF MEN*

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Abstract

This paper attempts to represent the struggles and hardships faced by trans women through the memoir *I'm Afraid of Men* by Vivek Shraya. The memoir navigates us through the author's personal life revolving around her identity as a trans woman and her experiences with transphobia, patriarchy, misogyny and gender prejudice. The author records her several encounters and consequences of non-conformity to gender norms posed by society. The paper tries to reflect on the experiences faced by the author under the lens of Judith Butler's essay *Performative Acts and Gender Constitution*, which elucidates the performativity of gender based on social construction. Butler, in her essay, examines gender as a social construct that is essentially performative and puts forth ideas of gender fluidity for performances challenging normative behaviour. Through Butler's theory of gender performativity, this paper tries to explore the gender-based experiences and violence faced by a trans woman in society.

Keywords: Gender performance, Patriarchy, Non-conformity, Misogyny, Gender prejudice.

SELF-LOVE AND GENDER: A FEMINIST STUDY OF THE FORTY RULES OF LOVE BY ELIF SHAFAK

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Abstract

Through her novel *The Forty Rules of Love* Elif Shafak brings forward the concepts of Self-Love and Gender and how one's gender plays a crucial role in determining one's self-worth as a person. This qualitative research critically explores how gender is a significant factor that plays a pivotal role in the understanding of the concept of self-love.

Women are conditioned to live through restrictions and deprivation throughout their lives. These include restrictions placed on their ambitions, choice of clothes, choice of partners, reproductive rights, conduct in public, etc. Women are always expected to make compromises at every stage of their lives. Their social conditioning has tuned them to be always at the giving end to the extent that the concept of self-love is something that eludes them.

Shafak, through her novel, traces the discontented life led by women across the globe from different time periods and different strata of society. Ella, the protagonist of the novel despite being a dutiful wife and a mother remains dissatisfied and struggles with her identity and value as an individual. The author through various female characters in the novel, from the protagonist Ella, a modern Jewish American wife to Kerra, Rumi's wife to the prostitute Desert Rose highlights the need to redefine gender roles based on individual happiness that stems from selflove.

This research paper through tracing women's life from the 13th century to the present times is a humble attempt at addressing the women's rights to be treated as equals and find their footing in the society.

Keywords: gender, deprivation, social conditioning, restrictions, society, self-love, identity.

RESILIENCE IN THE FACE OF REJECTION: EXPLORING TRANSGENDER STRUGGLES IN *I AM VIDYA*

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Abstract

Queer spaces in Indian literature have been subject to taboo and censorship. Queer literature represents LGBTQ people. The work *I Am Vidya*, written by Living Smile Vidya, uses the techniques of trauma narratives to bring out the sufferings of transgender people. Vidya, the protagonist, is a transgender woman who has experienced every humiliation inflicted on her based solely on her biological characteristics. She has gone through everything from being rejected by her family to living as a social outcast, begging on the streets, dressing like a woman, and undergoing surgery to shed her manhood. She underlines the pathetic condition of transgender people who are forced to do prostitution because they have no other means to live. They are also treated as marginalized. This paper focuses on the physical and emotional abuse of transgender people before they realize who they really are and highlights the fact that transgender people are humans and not humans alike.

Keywords: Transgender, Humiliation, Dignity, Struggles, Resilience

SHADOWS OF INSECURITY: EXPLORING SOCIETY, PRECARIETY, AND THE CRISIS OF SECURITY IN AMERICAN CRIME FICTION

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Abstract

This paper examines the intersection of security, precarity, and power dynamics in American thriller fiction through the lens of Michel Foucault's theory of power and governmentality. American thrillers often portray worlds of intense social instability, where characters face systemic failures, surveillance, and the erosion of safety—both personal and collective. Applying Foucault's concepts of biopower, disciplinary power, and governmentality, the paper analyses how these thrillers reflect the crisis of security in contemporary society, where institutions meant to protect individuals—such as law enforcement, government, and the family—are increasingly impotent or corrupt. In the context of American thrillers, characters often navigate precarious lives shaped by invisible forces of control and surveillance, illustrating the psychological and social vulnerabilities of individuals in an insecure world. Foucault's concept of governmentality, the way power is exercised through both institutions and individual behaviours, is critical to understanding how these thrillers depict the internalization of control. Characters are frequently subjected to a form of biopower, where their bodies, identities, and actions are regulated by a combination of societal norms, institutional pressures, and self-surveillance. Thrillers such as Gillian Flynn's *Gone Girl* or Stephen King's *The Shining* reflect these themes, depicting characters caught in webs of deception, moral ambiguity, and social fragmentation. These works reveal how power functions not only through visible forms of authority but also through more subtle mechanisms that shape behaviour, perpetuate inequality, and create conditions of precarity.

Keywords: Foucault, Power, Precarity, American Thriller, Biopower, Governmentality, Surveillance, Crime Fiction, Social Control, Insecurity.

EXPLORING THE PORTRAYAL OF GENDER AND SEXUALITY IN SURREAL AI-GENERATED NARRATIVES

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Abstract

The advent of artificial intelligence (AI) has introduced novel avenues for narrative

generation, raising questions about its influence on societal constructs such as gender and sexuality. This research paper investigates the representation of gender and sexuality within AI-generated texts through an analysis of two surreal chapters, "MARN BETHER ICCADE" and "SOME TO-MIND MONSTER" from a novel *Dinner Depression* by Julia Roy Raffel, even the author name generated by artificial intelligence. Employing a multifaceted approach, the study examines theoretical engagements, reimaginations, and practical demonstrations within the narratives. The surreal nature of these AI-generated texts provides a unique lens for exploring and questioning traditional norms. By adopting a theoretical framework, the paper navigates the tropic contexts and their impact on gender and sexuality representations. The reimagined notions challenge societal norms, and practical demonstrations reveal the AI's potential contribution to discussions on queer tropics. This research contributes to the discourse on AI's role in shaping and challenging societal perspectives on gender and sexuality. The surreal narratives crafted by AI algorithms offer a distinct lens through which traditional norms can be questioned and reevaluated.

Keywords: Artificial Intelligence, Gender Representation, Sexuality, Surreal Narratives, Identity Construction.

VIOLATING BODIES, CONTESTING PAIN: ABUSE AND VIOLENCE IN SELECT BODY HORROR FILMS

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Abstract

The violence and abuse (both physical and psychological) to which women are subjected to, hints at the sickening reality that the female body is treated as anything but a biological being and thus makes her claim over her own body dismissible. The paper attempts to do a close reading of the films *Bedevilled* (2010), *The Autopsy of Jane Doe* (2016) and *The Lodge* (2019) to understand the dynamics behind the gendered violence against women and its depiction in films. The films considered for the study fall within the sub-genre of body horror. The body horror films encompass extreme violations of human body through means of death, decay, disease, mutation, parasitism, mutilation or as in certain instances the unnatural bending or twisting of parts of the body as often seen in horror films. The paper employs discourse analysis along with the theories of abjection (Julia Kristeva) and grotesque (Mikhail Bakhtin). The paper analyses the films within the context of social, political economic and cultural factors that influence the female protagonists. The paper further delineates how these factors operate within the realm of gendered violence to which the protagonists are subjected to. The paper also discusses about the psychological exploitation and dilemma of women. The films are placed within the theoretical frameworks of psychoanalysis and cultural studies. The paper also analyses 'cinema' as one of the most representative art forms being reflective of the society and the women of the community.

Keywords: Abjection, Body politics, Grotesque, Representation

**FAMILY VIOLENCE AND SUPPORT:
A COMPARATIVE STUDY OF A. REVATHI'S 'THE TRUTH ABOUT ME' AND
LAXMINARAYAN TRIPATHI'S 'ME HIJRA, ME LAXMI'**

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Abstract

This paper compares two transgender autobiographies, *The Truth About Me* by A. Revathi and *Me Hijra, Me Laxmi* by Laxminarayan Tripathi, focusing on the impact of familial violence and support respectively on their lived experiences. While societal violence against transgender individuals is well-documented, this study delves into the often-overlooked dimension of violence within the family and how it profoundly shapes the lives of transgender people. For A. Revathi, familial rejection and violence initiated a life of struggle, forcing her to confront hardship and isolation. In contrast, Laxminarayan Tripathi's story reflects how family support reduced the adversities of her transgender journey, enabling a more empowered and resilient existence. Through this analysis, the paper highlights the important role of the family in either increasing or reducing the hardships faced by transgender individuals. The paper also focuses on the complex connections between gender identity, violence, and family dynamics. This study aims to build a clearer understanding of how acceptance or rejection by one's family can deeply impact the journey of transgender person's life.

Keywords: Family violence, transgenders, family support, transgender autobiographies

RESISTANCE AND RESILIENCE IN *WHEN DREAMS TRAVEL*

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Abstract

When Dreams Travel by Githa Hariharan explores intricate themes of gender, power, and oppression through a retelling of the classic Arabian Nights tales, specifically focusing on the story of Scheherazade novel reimagines the narrative, placing the women of the tale at its core and examining the roles and expectations. In *When Dreams Travel*, gender is a primary lens through which power is exercised. Hariharan presents a society where male dominance is deeply ingrained, and women's identities are often defined by their relationships to men—whether as wives, mothers, or objects of desire. King Shahryar's brutal treatment of his wives, executing them after one night, underscores the extent of male power and control. She uses her intelligence and creativity to delay her

death, transforming the passive role expected of women into one of subtle resistance. Scheherazade's resilience challenges the patriarchal order, illustrating that knowledge and art can be powerful tools for survival. In *When Dreams Travel*, Hariharan offers a layered critique of gender and power, highlighting how patriarchal oppression shapes and confines women's lives. Through the characters of Scheherazade and Duniyazad, she presents different facets of resilience and resistance, showing that, even within strict societal limitations, women find ways to assert their agency and craft spaces for their voices.

Keywords- Resistance, Resilience, Gender, Reimagine, Power

GENDER-BASED VIOLENCE AND MARGINALIZATION IN ALICE WALKER'S *THE COLOR PURPLE*: VOICES SILENCED

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Abstract

The *Color Purple* by Alice Walker is a thorough examination of the marginalization of women, especially Black women, in both familial and social structures, as well as gender-based violence. Set in the racially segregated American South, this book depicts the interlocking oppressions of patriarchy, racism, and sexism, where women experience sexual, emotional, and physical abuse. As a metaphor for the structural oppression African American women experience, the main character, Celie, suffers abuse at the hands of the men in her life, first her father and later her husband. Celie's incredible journey from quiet to self-realization is also chronicled in the book, demonstrating the transformational potential of self-expression, sisterhood, and resiliency. Through women's relationships, especially the one between Celie and Shug Avery, Walker celebrates the ways in which women resist and reclaim their voices while denouncing the patriarchal structures that uphold marginalization and violence. The portrayals of gender-based violence and marginalization in *The Color Purple* are examined in this research paper with an emphasis on how these experiences are entwined with the larger racial and class social structures. The study examines how the novel's violence against women reflects broader socio-political challenges and the reclamation of identity, drawing on intersectional feminist ideas and an ecofeminist viewpoint. In the end, Walker's work highlights the possibility of empowerment and healing in disenfranchised communities while calling for the destruction of racial and patriarchal systems.

Keywords: African American women, empowerment, intersectional feminism, marginalization, patriarchy, and gender-based violence

WOMEN AND CASTE CRITICAL ANALYSIS OF HONOUR KILLINGS IN TAMIL NADU

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Abstract

The review article aims at highlighting caste prejudice and honour-based violence against women in the 21st century. This paper made an attempt to study incidents that happened in Tamil Nadu from 2014 - 2024. The purpose of this study is to explain how women are being dominated and killed in the name of caste.

The introductory part gives a glance at what honour killing is and why only women are being cornered by using caste and patriarchy as weapons to kill. Honour killing the term itself is a misnomer. There is no honour in killing women or men. The Social activists termed this as a Caste arrogant killing. In recent years, honour killing has grown as a deep-rooted social evil. It has become to bane for our society. It is the cause of atrocity on human beings, unfortunately, many deaths of young couples, young boys and young girls. It is heinous, brutal and barbaric. Manu, the famous lawgiver, said 'where women are honoured, there the God dwells". In patriarchal societies, most women fall victim to honour crimes by the members of the family. In certain cases, men can also be the victim of honour killings by family members.

The next part describes a complete critical analysis of various incidences that happened in the last ten years (2014 to 2024) by using the 5W 1H framework (Who, What, Why, When, Where and How) It also defines and analyzes the lacuna in the current legal system and how far it's been helpful for the victims to claim justice in a shorter span of time.

The gender-specific violence is omnipresent. It cuts across all boundaries of caste, creed, class, religious beliefs, wealth or nationality. In India, customary practices, religious beliefs, social conditions, patriarchal notions and, above all, her subjugate nature are making women more vulnerable. The last part of the paper also questions and proposes suggestive measures and recommendations to reduce honor killing and help the victim to have a dignified and respectful life in the remaining part of their life span.

Keywords: Honor Killing, Caste System, Inter-caste Marriage, Legal Framework

ADIGA'S NARRATIVE ON GENDER, POWER, AND OPPRESSION IN LAST MAN IN TOWER

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Abstract

The narrative is intricately portraying the struggle of female characters that face various forms of oppression within a rapidly changing Indian society. It unfolds in a high-rise building, where women grapple with societal expectations, patriarchal norms, and the impact of economic disparity. The characters such as Nirmala, Mrs.Puri, Asha, and Mrs. D'Costa exemplify the multifaceted nature of their oppression, confronting the pressures of traditional roles, struggling to assert independence amidst familial obligations representing the aspirations of modern women, often feeling stifled by the expectations imposed upon them. Some are part of the upper class and experience their own form of oppression in their married life, revealing the complexities of power dynamics in relationships. Adiga also highlights the plight of women like Rukmini, whose socio-economic struggles emphasize the intersectionality of gender and class. The emotional and psychological toll of oppression is vividly illustrated, showcasing the resilience of women as they navigate their challenging realities. Sometimes, people were forced to adjust to temporary compromises, and life went on. Ultimately it serves as a poignant exploration of gender oppression, urging readers to reflect on the urgent need for change in contemporary India.

Keywords: patriarchal, disparity, obligation, power dynamics, psychological toll.

BREAKING PATRIARCHAL CODES TO END SUPPRESSION OF WOMEN: A STUDY OF CHITRA DIVAKARUNI'S NOVEL SISTER OF MY HEART

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Abstract

In the Paper, I argue that the preservation of patriarchal codes in society leads to the suppression of the freedom and liberty of women. These unwritten but strictly enforced patriarchal codes act many a time as invisible barriers between women and progress. Patriarchy limits women to the roles of mothers, wives, maids and even to objects of consumption. Patriarchy does not prefer to see women as independent individuals, working professionals, entrepreneurs or human beings with personal goals and desires. Every opportunity that makes women free from the clutches of patriarchy is strictly sabotaged, denying freedom, restricting mobility and disallowing financial independence in the name of family honour and legacy, marriage, and women's duties and responsibilities to family and society. This has been the way of patriarchy to control and make women subservient to men. So it becomes obvious to break the regressive and many times violent patriarchal codes to end different kinds of violence against women. Chitra Divakaruni is an eminent Indian novelist, who has discussed such important issues in her novel 'Sister of My Heart'. A close study of the novel will be helpful in exploring the issue of gender-based violence in patriarchy. In the novel, women characters suffer a lot of physical and psychological violence in the patriarchal social order, and the attempt women characters make to come out of such oppression is a beacon of light to women.

Keywords: Patriarchy, Women, Violence, Freedom, Oppression

**FROM HOME TO FRONTLINE:
A COMPARATIVE EXPLORATION OF SEXUAL VIOLENCE**

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Abstract

This paper attempts to explore the intersectionality of domestic, social and wartime sexual violence, examining how gendered power dynamics and societal norms impact these acts of violence. Gender-based violence is deeply rooted in the pervasive system of inequality that asserts the domination of males and the subordination of females. Rape and sexual exploitation remain a reality for countless women and children. While domestic sexual violence is often rooted in issues of dominance and personal gratification, Wartime rape is employed as a strategic weapon to terrorize, subjugate and dehumanize enemy combatants and civilians. Sexual violence during armed conflicts not only causes physiological and psychological trauma for the victim but also causes major social, cultural and global repercussions. By analysing Sara Meger's *Rape, Loot, Pillage*, this paper investigates specific ways in which rape is used as a tool of war. Citing instances from notable armed conflicts from around the world, this paper probes the systematic perpetration of various forms of sexual violence with an intent to punish, mortify or eliminate certain ethnic groups. Though Rape is considered to be a heinous war crime and a crime against humanity, prosecution of offenders is challenging. Ultimately, this research aims to illuminate the continuum of sexual violence, highlighting the ways in which domestic and wartime contexts intersect and diverge.

Keywords: Sexual Violence, Gender, Power dynamics, Systematic injustice, War

**DOMESTIC VIOLENCE AGAINST WOMEN IN INDIA:
A LEGAL AND ECONOMIC PERSPECTIVE**

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Abstract

Regardless of class, caste, age, or religion, violence against women exists in every country in the world. It creeps in different forms in all spheres of life, in streets, offices, public places and even their own homes. When women experience violence in their own homes, it is the worst. Basic human rights are violated when women are the victims of violence. Nonetheless, women are expected to be subordinate to men due to social norms and gender-based violence in India is largely sustained by the country's socio-

economic structure, which is characterised by persistent gender inequality based on patriarchal traditions. Being a victim of violence has a significant negative influence on their productivity as contributors to the economy in addition to having an effect on their mental, physical, and reproductive health. Laws that criminalize violence against women codify their rights to live free from violence. Laws that create social standards that forbid particular activities can have a profound symbolic effect. This paper focuses on the economic impact of domestic violence in India and how national and international laws can interact with norms to reduce the possibility of violence, as well as the advantages and disadvantages of pursuing legal action.

Keywords: Gender, Women, Domestic Violence, India, Law, Economic

MATRIARCHY, RESISTANCE AND GENDER-BASED VIOLENCE IN SHERI S. TEPPER'S *THE GATE TO WOMEN'S COUNTRY*

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Abstract

This paper analyses Sheri S. Tepper's *The Gate to Women's Country*, which portrays a matriarchal society where women govern all aspects of life, while men live as warriors outside the city walls. Only the servitors—men who willingly submit to the matriarchy—are allowed to remain within this female-controlled society. This study applies Judith Butler's theory of performativity and examines the intricate relationship between power, gender-based violence, and resistance in this dystopian world. These novel challenges traditional gender roles by reversing the power dynamics, yet it interrogates the persistence of violence and oppression. Women in *Women's Country* are empowered in governance and reproduction. But they must confront the limits of their power which creates new forms of dominance over men. The servitors are compliant yet marginalized. They reflect the novel's exploration of gender dynamics and the complexities of power. Tepper compares and contrasts matriarchy with a stern patriarchal society where brutal gender-based violence against women prevails without any resistance. By highlighting the mechanisms of control within the matriarchal system, the paper provides insights into the persistence of gender-based violence, even in societies that appear to empower one gender over another. This paper offers a critical perspective on how oppression can manifest across gender boundaries, emphasising the resilience of those who are marginalised by these systems.

Keywords: Gender role, gender representation, resistance, gender-based violence, Judith Butler, performativity.

**AT THE INTERSECTION OF DESIRE AND VIOLENCE:
BLACK WOMEN'S BODIES IN CONFLICT IN SUZAN-LORI PARKS'S
VENUS AND LYNN NOTTAGE'S *RUINED***

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Abstract

The paper examines how Black women's bodies are sites of conflict, exploitation and deferred desires within broader societal structures. Parks' play *Venus* discusses the historical figure of Saartjie Baartman, the "Hottentot Venus", whose biological stature became an object of colonial fascination and wonder. Her body was subjugated to the racialized desire of unraveling the darker secrets of African biology and was eventually dehumanized. Parks situates Baartman at the intersection of race, gender, and sexuality, exposing the tactics of commodification and violation that is practiced under the guise of scientific inquiry and amusement. This paper argues that Parks subverts the colonial gaze through the repetition and revision of the historical narrative. The paper highlights how the play problematizes the European perception that views black female bodies as exotic and exploitable, also emphasizing the struggles they have to go through because of the objectification of their colored bodies. The paper refers to another important drama, *Ruined*, by an African American dramatist, Lynn Nottage who builds her narrative around the Congolese civil war, where the black female body becomes a battleground in a literal sense. Sexual violence is wielded as a weapon of war with women's bodies bearing the scars of political and social turmoil. Both the plays places the vulnerable black female body in the center stage, susceptible to desire and violence. By bringing the two plays in juxtaposition, the paper highlights how the two playwrights resist reductive portrayals of black women, offering complex portrayal of survival, resistance, and autonomy.

Keywords- Race, Gender, War, Violence, Black

**THE THEORY OF OTHERNESS IN THE MEMOIRS OF CHILDREN ABOUT THEIR
MOTHERS:
A READING THROUGH *DRUNK MOM* AND *A CHILD CALLED IT***

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Abstract

Mother, as a verb, means to nurture. It has always been believed that a child is the safest near their mothers. Otherness means something that doesn't fit the established norms. Mothers as toxic is something hard to believe as we have seen them near to God, whether it be Mother Mary or Kaushalya. But over time, we have seen mothers behaving violently and traumatising their children. In the memoirs by Jovita Bydlowska and Dave

Pelzer, we find such mothers who are the reason for their children's sufferings. They beat them, starved them and made their childhood a haunting ride that ultimately affected their whole life. It's necessary to see mothers as humans and to point out such things so that norms and concepts can be debunked. Through this paper, I would analyse the psyche of such mothers and present them in light of the otherness of the concept of mother. Mother as a noun and mother as a verb are two different things. Childhood, according to Tarkovsky, is one of the best phases of anyone's life, and if that life suffers, then it leaves a mark, which creates psychological problems for the child. Many mothers confessed that they hated their children at first instant and some competitive mothers tried to compete with their children.

Keywords: Mother, toxic, other, memoir, children

BREAKING PATRIARCHAL CHAINS: FEMININE PERSPECTIVE ON DESIRE IN YAJNASENI

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Abstract

Pratibha Ray's novel *Yajnaseni* reinterprets the character of Draupadi from the *Mahabharata* through a distinctly feminist lens. Traditionally, Draupadi's character has been portrayed within the confines of Patriarchal within the confines of patriarchal expectations emphasising female virtues like chastity, loyalty, and self-sacrifice. However, Ray's reimagining gives Draupadi a unique voice, allowing her to articulate her desires, fears, and frustrations which are often overlooked or subdued in conventional narratives. This article explores how positions Draupadi as a multi-dimensional figure who defies societal expectations and confronts the limitations imposed by a patriarchal world.

A primary focus of the article is Draupadi's navigation of her desires including romantic and sexual longing which often conflict with the rigid social roles she is expected to uphold. Draupadi's inner conflicts reveal a woman torn between duty a personal fulfilment. A tension that Ray uses to critique and dismantle the conventional archetypes of female characters in ancient Indian epics. By giving Draupadi agency over her own narrative, Ray challenges the traditional frameworks that define female virtue solely through the lens of obedience and submission to male authority.

This article explores Prathiba Ray's use of first-person perspective and personal reflections in *Yajnaseni*, which allows readers to connect deeply with Draupadi's experiences and disrupts the male-centred viewpoint of the *Mahabharata*. This approach reclaims Draupadi's story and critiques societal expectations on women encouraging a re-evaluation of female agency and identity in literature and culture. *Yajnaseni* emerges as a powerful feminist text, challenging patriarchal ideas and validating female desire and individuality. Ray's portrayal of Draupadi redefines cultural memory, offering a more inclusive understanding of feminist in Indian literature.

Keywords: Feminist perspective, patriarchy, identity, gender roles, societal expectations

COMPREHENSIVE STUDY OF THE ORAL HISTORY OF QUEER RESISTANCE IN GRAPHIC NARRATIVE WITH AN INTERSECTIONAL OUTLOOK

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Abstract

Graphic narratives serve memory in dual narratives, both through text and images. Each panel in a graphic novel incorporates time and space and subsequent panels pointing towards the passing of time. The temporality with respect to the intertextual insights into the cultural, social and historical context is more visible in a graphic text. Moreover, it elucidates an alternate history and calls for collective memory. When it comes to queer narration, the personal memory of marginalisation, stereotypes and taboos unconsciously becomes a part of the community's memory. Syan Rose's *Our Work is Everywhere*, published by Arsenal Pulp Press in 2021, brings about the hustles and beauty of queer life. The popularity of graphic novels and their mass production in the twenty-first century brought a great shift in the perception and popularity of queer-themed comics, graphic novels and graphic memoirs. The paradigm shift is crucially visible from the CCA regulations of the Comic Magazine Association to the increased number of productions of graphic works centred around queer themes and lives. The role of translation in this whole process is commendable as the works from continents like Asia also have a huge readership in the Western world. The depiction of history with the tools of graphic images acts as political markers of power, identity and the dynamic relation between the two. Syan Rose explores the concepts of xenophobia, transphobia, racism, etc, through interviews and retellings from thinkers, social workers, and common people. The depiction of fat shaming and mental health also plays a crucial part of the text as the experiences of subjugation is not limited to a single confined entity. Each experience summons resistance and interpersonal connection. The universality of queer experience within different religious sectors as in Islam and different occupational sectors as sex work are certain examples in the writings from the text. People of colour, their roots, customs and ethnicity and how these factors intertwined with sexuality sophisticate the individuals' lives can be studied with the help of this text. The history of indigenous people and their ancestral memory as well as the migrated population and their memory are well explored in the text.

The primary methodology employed to write the paper is textual analysis with a focus on the text *Our Work is Everywhere*. The visual methodology opts to approach and interpret the images in the graphic novel. The research objectives of the study comprise the following;

1. This study aims to identify the lived experiences of queer lives, their experiences of oppression, pain, and injustice.
2. To study the complex nature of memory and power in terms of historical

- positioning, resistance and societal pressure on queer lives.
3. To locate the intersections of race, class, gender, sexuality and many other domains and how these intersections act as catalyst in bringing out the identity and self of queer people in narratives.
 4. The potential of graphic narratives in the rereading of alternate history and subverting the age-old taboos and stereotypical view surrounding people with alternative sexuality.

Keywords: Graphic Narratives, Queer, Intersectionality.

UNVEILING PATRIARCHY: GENDER-BASED VIOLENCE IN BUDHAN THEATRE'S *CHOLI KE PICHE KYA HAIN*

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Abstract

This paper examines the play *Choli ke Piche Kya Hain*, produced by Budhan Theatre, as a powerful commentary on gender-based violence and the objectification of women. Through its evocative title and bold performances, the play confronts the deep-seated patriarchy that governs societal attitudes toward women's bodies, dignity, and autonomy. Set against the backdrop of India's Denotified Tribes (DNTs) and based on the short story *Stanadayini* (Breast-giver) by Mahasweta Devi, the play not only reflects the struggles of marginalised communities but also sheds light on the intersectionality of caste, class, and gender in perpetuating violence against women. This paper analyses how *Choli ke Piche Kya Hain* critiques misogyny, exploring themes of exploitation, shame, and the fight for women's agency. It also discusses the unique ways in which Budhan Theatre's approach to street theatre amplifies the voices of women within the community, turning their lived experiences into a potent form of resistance against gender oppression. By highlighting the intersectional nature of violence and discrimination, this paper underscores the role of *Choli ke Piche Kya Hain* as a tool for awareness and change, engaging audiences in a critical dialogue on the urgent issue of gender-based violence.

Keywords: Patriarchy, Violence, Intersectionality, Performance, Identity.

INK AND IDENTITY: WOMEN IN 20TH-21ST CENTURY INDIAN STORIES

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Abstract

The article traces the development of women's character in Indian short stories of the 20th and 21st centuries, mainly focusing on works by Rabindranath Tagore, Saadat Hasan Manto, Ambai (C.S. Lakshmi) and Vilas Sarang. Adopting a comparative analysis of eight selected stories, it looks at how Indian authors write about the role of women in patriarchal society, exploring themes of oppression, resistance and negotiation. This paper employs feminist literary analysis and postcolonial feminist theory to address the intersection of gender, class and cultural traditions in forming lives concerning women across different historical periods. This study aims to represent a dramatic shift in women's representation from idealised or symbolic figures in early 20th-century works to complex and independent persons in contemporary narratives. This is not only because this evolution reflects broader societal changes, the influence of feminist movements, or shifts in literary styles but also because the analysis systematically exhibits a progression from romanticised depictions to stark realism, and finally, to nuanced and experimental narratives that explore women's inner lives and personal struggles. This study also highlights the differences in perspective between male and female authors incorporating the narrative styles that have evolved in reflecting changing societal norms. This comprehensive approach provides valuable insights into the dynamic relationship between literature and social change in India. The study contributes significantly to the understanding of how Indian short fiction has both reflected and shaped evolving perceptions of women's roles and identities over the past century. The findings have important implications for contemporary feminist discourse in India and open new avenues for future research on the power of literature to influence societal attitudes and norms.

Keywords: Indian Literature, Feminism, Patriarchy, Gender Roles, Identity.

DISCOURSE AND IDENTITY: A CRITICAL STUDY ON *SHOW BUSINESS* BY SHASHI THAROOR

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Abstract

This paper explores the intersection of discourse and identity construction in *Show Business* by Shashi Tharoor, a satirical novel that criticizes the relationship of Bollywood, politics, and mass media in present-day India. The study uses critical discourse analysis to examine how language, performance, and power dynamics shape the protagonist's identity, reflecting the complex sociocultural realities of India. By portraying the rise and

fall of Ashok Banjara, an actor-turned-politician, Tharoor unveils the fluidity of identity in a world dominated by spectacle and image manipulation. The analysis focuses on how public and private person as overlap, emphasizing the performative nature of identity, both in the personal dominion and within national politics. Moreover, the novel's narrative techniques, including intertextuality and parody, are scrutinized to understand how they obstruct traditional identity paradigms and challenge hegemonic discourses. This paper sets *Show Business* within the broader framework of postcolonial literature, highlighting its critique of consumerism, political opportunism, and the commodification of culture. Finally, the study emphasizes the role of discourse in constructing, maintaining, and subverting identities, providing insights into the interplay between self-presentation and social expectations in postcolonial societies.

Keywords: Discourse analysis, Identity, Bollywood, Shashi Tharoor, Postcolonial literature, Spectacle, Politics, Performance, Commodification

GENDER BASED DISCRIMINATION: PORTRAYAL OF WOMEN IN INDIAN TELEVISION

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Abstract

In this paper the portrayal of women in Indian media has been discussed with regards to the impact it has on the society and its effect on the viewers. It aims to show how the female gender has been perceived and projected to the audience as weaker section. The patriarchal ideas, which has been a practice of the lost times seems to make a return in the soap operas and its role in impacting the progressive mind-set is perceived. They show women as a dependent being who has to be always in the shadow of other men or else she has shown as a vamp whose only job is to destroy another women characters life in the name of entertainment . In a weak attempt to show woman empowerment, they are grossly undermined. The largest audience of this content are women and we should understand how this will take a toll on their ideals and perception of self in the world.

The discussion of subjugation of woman in Indian serials and films and its consequences is the need of the hour and this paper has attempted to study it.

Keywords: women, patriarchy, subjugation, empowerment,

CHALLENGING HETERONORMATIVITY: ANALYZING GENDER-BASED VIOLENCE AGAINST QUEERS IN *MADE IN HEAVEN*

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Abstract

The Indian web series *Made in Heaven* (2019) delves into the lives of two wedding planners, one of whom is a queer man navigating the intersections of identity, social expectations and violence in a largely heteronormative society. Through the experiences of this character, the series portrays the various forms of violence including psychological, emotional and institutional that LGBTQIA+ individuals face due to the societal imposition of heterosexual norms. This paper examines the portrayal of gender-based violence (GBV) against homosexual individuals in the series through the lens of Judith Butler's Queer Theory. The paper focuses particularly on Butler's concepts of gender performativity and compulsory heterosexuality. Butler's theory which is primarily drawn from her seminal work *Gender Trouble* (1990) argues that gender is not an inherent identity but a social performance enforced by cultural expectations. Compulsory heterosexuality further mandates that all individuals align with heteronormative roles, marginalising and pathologising those who deviate. This paper applies Butler's theory to analyze how *Made in Heaven* reveals the everyday, normalised violence LGBTQIA+ individuals face in familial, professional and public spheres. It argues that these representations of GBV highlight the pervasive impact of enforced gender roles and heterosexual norms in Indian society. By critiquing these structures, *Made in Heaven* challenges audiences to question heteronormativity's role in perpetuating violence against non-heterosexual identities, thereby contributing to a broader understanding of GBV and the urgent need for cultural and institutional acceptance of diverse sexual orientations.

Keywords: Gender-Based Violence, Queer Theory, Compulsory Heterosexuality, LGBTQIA+ Representation, Heteronormativity

EMPOWERED HEALING: FEMINIST PERSPECTIVES IN CHIMAMANDA ADICHIE'S NARRATIVES

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Abstract

This study examines the independence of women in Chimamanda N. Adichie's novel *Purple Hibiscus*. The concept of "Empowered Healing" is characterised as a state of relaxation and invigoration that mirrors the protagonist, Kambili's, transforming journey. Adichie is committed to campaigning for women's empowerment, encouraging them to take control of their own lives and question old paradigms. The narrative depicts Kambili's awakening to the injustices she and her mother confront via her experiences, notably her encounters with Abba and Nsukka. The paper looks at Kambili's recognition of her scholastic deficiencies and her subsequent desire for personal development. This interpretation emphasises Kambili's development as a young lady overcoming hurdles, which ultimately contributes to a more positive picture of female characters in literature.

The journey not only demonstrates her perseverance, but it also leads to a more positive portrayal of female characters in literature, demonstrating their strength and ability for transformation. Overall, the study emphasises the importance of empowerment and personal development in women's lives, as demonstrated by Kambili's tale.

Keywords: Feminism, Empowerment, Healing, Transformation, Perseverance, Trauma and Healing.

MEN MADE: RITES OF PASSAGE THROUGH GENDER-BASED VIOLENCE

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Abstract

This paper explores Nadia Hashimi's novels, *The Pearl That Broke Its Shell* and *One Half from the East*, as metatexts that bring to light complex father figures within Afghan society. The narratives contrast two archetypal father roles: the abusive figure embodying generational trauma and the loving, supportive father who disrupts this cycle through acceptance and compassion. By exploring Afghanistan's socio-political landscape as a war-torn nation, this study analyzes the depiction of gender-based violence (GBV) experienced by men and its unrecognized impact on familial and social structures. Through the lens of psychological and institutional violence, this research interrogates the construction of masculinity as both a product and perpetuator of violent socialization. Drawing on the frameworks of Jeff Hearn and Nancy Dowd, this analysis exposes the brutal process of 'becoming a man' in a context where the ideals of masculinity are inextricably tied to aggression and dominance. This study also aims to offer insight into the complexities of trauma and identity shaped by generational and systemic violence in Afghan society.

Keywords: GBV on men, Institutional Violence, Psychological Violence, Afghan men

FEMINIST AND CONTEMPORARY DEPICTIONS OF GENDER-BASED VIOLENCE IN INDIAN MEDIA: A CONTENT ANALYSIS

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Abstract

The portrayal of gender-based violence in Indian media, especially within Bollywood cinema, has undergone significant transformation over the past few decades. This shift reflects broader social, cultural, and feminist discourses that critique traditional narratives and call for nuanced representation. However, media remains an impressionable medium capable of shaping attitudes, beliefs, and perceptions in its audiences. This content analysis, which involves a systematic examination of the content of specific Bollywood films, including *Parched*, *Thappad*, *Darlings*, *Animal* and *Kabir Singh*, focuses on how the depiction of violence—particularly against women—has evolved and explores the potential psychological implications of these portrayals. By analyzing narratives, character arcs, and the framing of violent acts, this study aims to uncover patterns in how contemporary Indian cinema navigates themes of victimhood, empowerment, and accountability. While some films strive to present violence as a critique of patriarchal structures, others may inadvertently glamorize or normalize harmful behaviors. This dualistic representation has psychological implications, as the emotional and moral framing of these stories subconsciously influences audiences. Findings from this research will contribute to discussions on responsible media representation, highlighting the need for a balanced portrayal that raises awareness without reinforcing harmful stereotypes. By focusing on an Indian perspective, this study addresses a critical gap in media research and aims to promote a more socially responsible approach to depicting violence in Bollywood.

Keywords: gender, violence, Bollywood cinema, patriarchy, media

REVISITING JHUMPA LAHIRI'S *THE NAMESAKE*: AN EPISTEMOLOGICAL STUDY

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Abstract

This paper applies feminist epistemology to Jhumpa Lahiri's *The Namesake* (2003), offering a new perspective on the Indian diaspora experience. Using Miranda Fricker's concept of epistemic injustice, I examine subtle forms of gender-based violence intrinsically linked to knowledge creation and circulation within diasporic contexts. The study focuses on how female characters, particularly Ashima Ganguli, encounter testimonial and hermeneutical injustice. By analyzing instances where Ashima's voice is silenced or discredited, I explore how processes of knowledge production and validation can perpetuate gender-based violence. This approach reveals epistemic injustice as a constitutive element of gender-based violence in diasporic settings.

This analysis illuminates the intersectionality of gender, culture, and immigrant status in shaping both knowledge and marginalization. It contributes to the discourse on gender-based violence by highlighting its epistemic dimensions, demonstrating how feminist epistemology can uncover less visible ways that knowledge practices affect Indian women in transnational spaces.

Keywords: epistemic injustice, gender-based violence, diasporic literature, feminist epistemology, knowledge production

BOLLYWOOD FILMS AND DISABILITY NARRATIVES IN POST 2000S: AN EVOLVING LANDSCAPE

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Abstract

Bollywood's global reputation is bolstered by its evolving approach to plot, aesthetics, and character representation. It has increasingly sought to depict complex disabilities and conditions on screen, often leveraging mainstream stars to portray characters with disabilities. This shift has introduced Indian audiences to a broader range of narratives, including characters with cerebral palsy, autism, schizophrenia, dyslexia, and acid attack survivors—areas previously underrepresented in Indian cinema. Until recently, portrayals of disability were largely limited to physical conditions such as deafness, muteness, and blindness, with only a few exceptions appearing in the 1970s and 1980s. These representations have both allowed interrogation of static beliefs about the body and also erupted as the unseemly matter of narrative that cannot be textually undone. Therefore, the new films on disability are meant to present the whole idea of the body in a new light to provide a model for (re)thinking about the concept of disability not in a presumed manner like tropes, a comic interlude, punitive, stereotypes or 'bad objects'. Drawing from David Mitchell and Sharon Snyder's idea of 'Narrative Prosthesis', I argue that the post-2000 filmic representations began to operate out of a desire to represent a self-explanatory identity to disabled bodies, a deviation from widely accepted 'norm'. The new films on disability have in some sense inaugurated a difference by placing characters, plot, and aesthetics in a new light, something not popular and familiar to Indian Cinema of pre-2000 films on Disability. Thus, aligning with the fact that post-2000 Hindi films lean on the disabled body as a potent site of investment wherein Hindi Cinema brings a distinct investment which one can categorize as 'New Disability Films' onto the screen. A clear shift can be drawn in the pre-and post-2000 films on disability when Bollywood experimented with its lead characters into a different aesthetic, the notion of body, desire, and aspirations, casting both male and female superstars in the role of people with disability and, and disability not represented as an aberration, a matter of pity, as punitive, comic interlude, metaphor, but as a marked identity which the study argues as part of the larger cultural and social debate on the concept of disability and film it considers as a distinct mode of engagement to constitute an Indian public sphere away from the elite and inaccessible literary circuits that try to give legitimacy by assigning agency to characters with a disability. The paper interrogates the contribution of Bollywood films and discusses how films dealing with post-2000 films on disability can be considered as resurrecting the voice of disabled people, especially women with disabilities who were previously muted. It also discussed the ambivalent status of women with disability in Hindi films that represent men and women with disabilities differently. Movies like *Margarita with a Straw* (2014), *Barfi* (2012), and *Kaabil* (2017) will be studied

that have established themselves as a reckoning force in society.

Keywords: Cinema, Body, Aesthetics, Normalcy, Gender, Representation

**SANITARY WORKERS AND SOCIAL HIERARCHIES:
A CRITICAL ANALYSIS OF GENDER AND CASTE IN SELECT SHORT STORIES OF
DU. SARASWATI**

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Abstract

This paper examines the intersection of caste, gender, and other marginalities to highlight the intensified sufferings of Dalit women sanitary workers, as depicted in Du. Saraswathi's select short stories. A renowned Kannada Dalit writer and activist, Saraswathi critically explores the harsh working conditions of sewer workers, manual scavengers, and sanitary labourers in urban municipalities. Unlike the class-based system in other countries, the caste system in India differs from the class divisions in other countries; by privileging some communities by positing them high in social structure, it excludes certain categories by demarking them as 'untouchables' and 'polluted'. This demarcation not only positioned Dalits in lower strata of social structure, but it also forced them to do menial occupations such as drain cleaners, waste pickers, manual scavengers, swearing by hand, and cleaning away dead animals, etc.

Dalit women, subjected to multiple forms of discrimination due to their intersecting identities, face unique challenges. While most scholars have analysed labour conditions from a Marxist perspective, this paper argues for understanding the social context, employing intersectionality to uncover the deep-rooted biases in the Hindu caste system.

Keywords: Intersectionality, Sanitation, Caste and Gender

**THE INTERSECTION OF VISUAL NARRATIVE AND GENDER-BASED VIOLENCE:
A STUDY OF GRAPHIC**

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Abstract

Gender-based violence (GBV) is a widespread problem that impacts people in different social and cultural settings and is often made worse by factors like race, gender, and socioeconomic status. The use of graphic novels has become an important way to challenge public views on gender equality and social justice by illustrating the complexities of GBV and how it affects marginalised groups. This study focuses on how graphic novels depict gender-based violence (GBV) through the lens of intersectionality - the

interaction of race, gender, and social identity. By examining works such as *Persepolis* by Marjane Satrapi and *Fun Home* by Alison Bechdel, the research explores how visual narratives evoke empathy, capture lived experiences, and convey the structural and cultural dimensions of GBV. From a critical feminist perspective, the paper argues that graphic novels offer an accessible and impactful platform for representing marginalised voices, highlighting the intersection of gender oppression with other identity factors such as race and sexuality. This approach, which combines different areas of study, highlights how graphic novels can question stereotypes and encourage opposition to oppressive systems. The paper aims to position graphic novels as significant cultural artefacts in the struggle for gender equality and social justice, contributing to the broader discourse on how media texts influence public perception of GBV.

Keywords: Graphic Novels, Gender-Based Violence, Intersectionality, Visual Narrative, Feminist Theory

FLUIDITY: EXPLORING MARGINALIZATION AND IDENTITY IN N.K. JEMISIN'S THE FIFTH SEASON

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Abstract

The paper employs Fluidity theory, a theoretical approach that explores marginalized identity and power structure prevalent in a society riddled with cultural resistance, hostility and oppression in N.K. Jemisin's novel *The Fifth Season*. The fluidity in general refers to the flexible and adoptable nature of the residents. The paper aims to shed light on how marginalized group survive in the oppressive system. The novel is set in a dreary and geologically volatile world of the Stillness where marginalized groups – particularly Orogeny reside. Orogenes are individuals who possess seismic powers but systematically oppressed by their own society. The society dehumanizes, exploit, and control Orogenes. Through the Orogenes' experiences, the novel addresses themes of trauma, resilience, and survival within oppressive systems. This paper also examines the brutality of the society and its dominance over Orogeny through intersections of oppression, resistance and identity. Thus, Fluidity theory analyzes Jemisin's portrayal of power structures and marginalized community's struggle and resilience. The endearing feature of the survival instinct and the modality adapted by the people to resist oppressive force are underscored.

Keywords: Fluidity, marginalized, identity, resilience, hierarchy

EMBODIED PAIN: GENDER VIOLENCE AND TRAUMA IN TSITSI DANGAREMBGA'S NARRATIVE

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Abstract

Gender-based violence does not omit any gender, as it is based primarily on the concept of power. The idea is also not limited to just the physical unleashing of violence but includes the psychological aspects as well. Women in postcolonial spaces have been often called doubly or even triply marginalized, owing to their gender and race. Tsitsi Dangarembga's representation of women from the Zimbabwean space through her novels offers insights into African women's condition in a postcolonial context. The focus is not just on the violence inflicted on women through the institution of marriage or other forms of male-figure-related aggression, but also on the struggles faced by women to merely survive using their own independence. The paper will examine the trilogy of novels by Tsitsi Dangarembga- Nervous Conditions, The Book of Not, and This Mournable Body by locating the intersectionality between gender and race. The study would be based on the theoretical framework of gender, trauma, and postcolonialism with the primary focus on women's conditions in a hostile society.

Keywords: Gender violence, trauma, postcolonialism, marginalization, intersectionality

PATRIARCHY AND GENDER BASED VIOLENCE IN VIJAY TENDULKAR'S SILENCE! THE COURT IS IN SESSION

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Abstract

In society, when a woman is educated, independent, and lives her life outside of conventional norms and adheres to societal limitations, others in society will employ character assassination and harassment to attack her. Tendulkar masterfully depicted this truth in his play, Silence! The Court Is In Session, through a character named Leela Benare, represents a forward-thinking, ambitious, and independent woman. The play is a mirror reflecting the patriarchal attitudes prevalent in society, showcasing how these attitudes shape the lives of women. The courtroom acts as a critical microcosm of society, a place where justice is intended to be served but is instead used to display prejudice and discrimination.

This paper investigates how a patriarchal society incorporates character assassination to condemn women, which stems from cultural standards and gender biases. The

research examines how patriarchal minds marginalise and oppress women. A very small percentage of women withstand criticism with the aid of family and friends. A significant number of people are broken in life and sacrifice their lives for the sake of society. Women's issues are a prominent topic in today's world, but there is no guarantee that similar problems will not arise in the future. It ends up with loss of self-confidence, social isolation, career setbacks, suicide and mental issues. This research highlights society's hypocrisy in victimising women rather than supporting them where women are typically denied agency, with their voices muffled by male power standards.

Keywords: Character assassination, Harassment, Patriarchal mind, social isolation.

**SILENCED FLAMES:
EXAMINING TRANSGENDER MARGINALIZATION AND
VIOLENCE IN AND BETWEEN THE LINES OF LITERATURE.**

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Abstract

Contemporary India continues to harbour strongly rooted hierarchies that intensify or perpetuate inequalities and injustices. This paper focuses on the portrayal of transgender experiences, highlighting the discrimination and violence that transgender individuals face due to rigid societal norms and power dynamics. Dattani's accounts in *Seven Steps Around the Fire* are juxtaposed with the real-life trauma of transgender individuals in India by integrating biographies, autobiographies and interviews, and thus, this study aims to contextualise the play's social critique within the paradigm of gender-based violence. Through the lens of queer theories namely transgender theory and Judith Butler's gender performativity, the paper also reflects on the silenced voices of the hijra community, the violence in their lives and their systemic marginalisation. Moreover, the study examines how literature reflects on gender disparities in Indian society thereby creating awareness and promoting inclusivity while contributing to gender-specific research.

Keywords: Gender-based violence, marginalisation, transgender experiences, hijra community, queer theory.

**UNVEILING THE SHADOWS:
EXAMINING THE ECHOES OF GENDER-BASED VIOLENCE AND TRAUMA IN
ANURADHA ROY'S SLEEPING ON JUPITER**

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Abstract

Gender-based violence encompasses a range of violent behaviours, including physical, sexual, emotional, and psychological abuse, often rooted in asymmetrical power dynamics between the genders and societal norms that perpetuate discrimination, leading to far-reaching social and political ramifications. GBV can affect anyone, regardless of gender, but it predominantly impacts women and girls. Anuradha Roy's *Sleeping on Jupiter* (2015), is a poignant work of fiction that documents the haunting and perturbing experiences of violence of Nomi, the protagonist, and maps her journey from victimhood to survival. Throughout the narrative, gender-based violence is a central theme that highlights the pervasive and often insidious nature of violence against women in society. It also resonates that the trauma inflicted by such violence affects relationships and personal identities. The psychological consequences of gender-based violence are portrayed through the characters' struggles with trauma, shame, and fear. This nuanced portrayal emphasises that gender-based violence cannot be understood in isolation from broader social issues. The proposed paper seeks to examine the detrimental consequences of pervasive physical, sexual, and psychological violence and analyse how the lingering effects of abuse shape their perceptions of themselves and the world around them. It also aims to underscore the need to dismantle oppressive patriarchal structures and build a safe and inclusive space for women.

Keywords: asymmetrical power dynamics, patriarchy, violence, trauma, inclusive space

SOCIO-ENVIRONMENTAL STRESS AND FEMALE RESILIENCE IN INDIRA GOSWAMI'S THE MOTH EATEN HOWDAH OF THE TUSKER

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Abstract

This paper explores the dual themes of socio-environmental stress and female resilience in the novel *The Moth Eaten Howdah of the Tusker*. The title itself reveals the idea that decaying culture and tradition leave society exposed to further decay. Based on real-life experiences, Goswami highlights the resilience of women and their connection to nature in her works. Set against the backdrop of the socio-cultural context of Assam, the novel highlights how environmental exploitation impacts the lives of the women in Assam. Goswami underscores the socio-environmental issues and women's resilience amidst their shared struggles in society. Ecofeminists believe that to abolish the oppression of women, all the other forms of oppression, particularly environmental oppression, must be abolished. As Rosemary Radford Ruether said, "women must see that there can be no liberation for them and no solution to the ecological crisis within a society whose fundamental model of relationships continues to be one of domination" illustrates the connection of women and nature and their subjugation by men. The narrative brings out

the deterioration of land, which holds the space of identity, social status, and security, creating a greater impact amidst women through which they navigate the importance of resilience. Goswami, through her powerful storytelling, demonstrates the inner strength of women as they confront both personal, social and ecological crises. The socio-environmental study on the significance of resilience and collective effort builds awareness of the issues of women and ecological degradation.

Keywords: environmental stress, female resilience, ecofeminism, socio-cultural, ecocriticism

**SPATIAL EXPLORATION OF GENDER-BASED VIOLENCE:
A STUDY OF KARUKKU BY BAMA AND THE PRISONS WE BROKE BY BABY
KAMBLE**

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Abstract

Gender-based violence remains a prevalent issue globally, however, this paper centres on the violence faced by Dalit women, a marginalised community in India, and the multifaceted factors that contribute towards it, such as systemic caste and class discrimination, patriarchal norms and social inequality. Space is a social construct that informs the exchanges that take place amongst the agents within it, such as gender, caste, class, etc., and thereby leads towards their hierarchical structuration of power and hence becomes crucial for comprehending gender-based violence. The paper aims to explore the intersectionality of the lived experiences of gender-based violence among Dalit Women and the diverse spaces they inhabit through the textual analysis of the autobiographies, Karukku by Bama and The Prisons We Broke by Baby Kamble. These texts focus on the triply marginalised existence of the Dalit women as the victims of caste and class-based hegemony along with the twofold gender segregation wherein, they endure oppression from the upper caste men and the men from their communities. The paper studies the religious, socio-cultural and political spaces apart from the dichotomic public and private spaces and their interplay with gendered power relations as determining factors that render violence against Dalit women. The paper makes a significant contribution towards the discourse of Gender-Based Violence, specifically, the ones inflicted upon Dalit women, advocating an intersectional approach for its understanding and resolution of which space is an integral component apart from caste and class.

Keywords: Gender-based Violence, Dalit women, Space, Intersectionality, Gender

UNBORN AND UNWANTED: EXPLORING THE ROOTS AND REMEDIES OF FEMALE FOETICIDE IN INDIA

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Abstract

The challenge of becoming a woman is complex. It begins in the womb. Female foeticide or femicide is a common phenomenon in the world. It is the killing of the unborn child while in the womb because it's an XX chromosome. A woman's battle for survival in the world begins earlier than men. The tradition of having a man as the "Chirag" (heir) of the house in certain parts is strong enough to kill the unborn. One such country is India. The vibrant country with diversity, colour, and people is something to admire when one visits the land of many. However, the South Asian country is strongly traditional and patriarchal. The culture has a strong hold on both men and women. The respect for the rules is vital. Thus, many rituals have taken place for a long time without question. One example would be Sati (a tradition to burn women alive along with their dead husbands on the same pyre), which was later banned with legal regulations. The killing of the unborn female child has been there for a long time. This paper will analyse previous scholarly works to portray the current situation better. It will additionally bring in government schemes, policies, and legal frameworks of India that have been imposed to curb such heinous crimes within the country. The study will highlight the societal reasons behind such crimes and the cultural push to justify them. It will also talk about the shift in attitude and the schemes that have helped bring change from a decade ago.

Keywords: Gender discrimination, female foeticide, Patriarchy, Cultural Norms, Government Schemes

FRAGMENTED NARRATIVES: GENDER-BASED TRAUMA AND PSYCHOPATHOLOGY IN AVNI DOSHI'S BURNT SUGAR

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Abstract

The analysis focuses on the portrayal of gender oppression, traumatic bonding, and various anxiety and psychotic disorders in Avni Doshi's "Burnt Sugar". The complex relationship between Antara and her mother, Tara, provides a narrative through which psychological conditions stemming from personal trauma and gender-based oppression are examined. With traumatic bonding theory, the paper explores how the mother-daughter bond is shaped by generational trauma and societal expectations of women. The novel reveals multiple manifestations of anxiety disorders in Antara's growing distress and obsessive need for control.

Tara's erratic behavior suggests symptoms of psychotic disorders, notably postpartum psychosis and schizophrenia, as her rebellion against societal norms and neglect of Antara take on disorienting, delusional qualities. These psychological conditions are exacerbated by the intense gender oppression experienced by the characters, amplifying their emotional instability. Anthropophobia, a fear of human connection, is rooted in this novel. It illustrates how patriarchal structures lead to psychological alienation, forcing women to disconnect from themselves and others, becoming both a symptom and a defense mechanism against societal expectations.

Doshi's fragmented narrative structure, oscillating between timelines and using first-person narration, mirrors the mental disintegration experienced by the protagonists. The disjointed storytelling highlights their unstable sense of self, a direct consequence of traumatic bonding and the oppressive sociocultural environment. By engaging with psychological and cultural theories, the paper emphasizes how *Burnt Sugar* exposes the invisible scars left by gender oppression, revealing how anxiety, psychotic disorders, and trauma are deeply intertwined with women's experiences in contemporary India.

Keywords: Gender oppression, Traumatic bonding, Resilience, Anthropophobia

MYTH TO MODERNITY AN EXPLORATION OF WOMEN'S RESILIENCE

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Abstract

The impediments that hinder the progress of women date back to Times immemorial. Women are relegated to the back seat irrespective of their potential and value. They have attributed the qualities of weaknesses and sensitivity based on the prejudices and misconceptions of men. The more civilised men shroud their ill feelings in refined expression, highlighting women as more emotional and sensitive, while the callous men consider them as objects of vulnerability and manifestation of stupidity, ignoring the gentility, sensuousness, intelligence and power of discretion. This lack of positive concern and understanding has led to gender discrimination and violence. The threat to women has been ubiquitous in society, and the same is reflected in epics like Ramayana and Mahabharata. The so-called modern society, which prides itself on gender equality, is still plagued by gender violence. The researchers present a comparative study of ancient women and modern women and the contemporary biases in society with a special reference to the female epic characters of the Ramayana and the Mahabharata. It examines the evolving nature of gender bias, the impact of societal expectations and the enduring challenges faced by women across time. For instance, Sita, despite her unwavering loyalty and courage, is subjected to ostracism and humiliation based on unfounded suspicions. Draupadi, a symbol of strength and intelligence, is humiliated in public and becomes a pawn in political games. Many other epic women characters

were subjected to suffering and humiliation due to patriarchal societal norms, which are exemplified and paralleled to modern women.

Keywords: Gender discrimination, misconceptions, violence, challenges, epics

SPECTRALITY, VIOLENCE AND SELF-CONSUMING MOTHERHOOD IN SAYAK AMAN'S THE FLOWER OF MIST

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Abstract

This paper seeks to read the intricate relationship between motherhood and witchcraft in Sayak Aman's Bengali novel *The Flower of Mist* (2023), with a strong reference to the text's enumeration of the wrongs and miseries attendant upon assumed witches, unconventional women and mothers. Aman's novel recounts a partly fantastical story of a Bengali woman named Ganga who, owing to the effect of an ancient elixir associated with a supposed witch, births childbearing all her repressed rage and anxieties. Her desperate measures to save her child led her to unwanted directions, which ultimately demonstrates her motherly fortitude. From a supposed madwoman in the attic, a social and cultural outsider living on the periphery of the village, the wronged and villainised mother Ganga, who was a victim of repeated rapes in her early life, ultimately emerges as a pitiful figure rendered powerless by a patriarchal system in which men treat her like a commodity. In the end, in an act of self-sacrifice, she lets herself get caught by an angry mob who set her on fire, reasserting the idea of motherhood as a violent process of self-erasure. The novel's historical thread goes back to the physical and sexual violence and social disgrace endured by the hapless women during the Salem Witch Trials in America and interweaves these into a harrowing contemporary tale of modern motherhood. Taking into consideration Justyna Sempruch's conceptualisation of the hag as a superwoman and feminist reconfigurations of abject women as strong individuals, this paper will interpret the physical violence towards and social ostracisation of Ganga on the outskirts of the village as discriminatory gender-based practices that cripple the m(Other). Although Aman ultimately deflates the hoax of witchcraft, he nonetheless retains some eerie, Gothic elements in a feminist attempt to reimagine the transgressive figure of the witch as a self-effacing mother and a gentle woman always caring for her fellow humans and relieving them of their troubles whenever required. The paper will further seek to illuminate the ways Aman Gothicizes the concept of motherhood to subvert the Gothic's traditional propensity to demonise senile women.

Keywords: Violence, Spectrality, motherhood, witchcraft

LIVE THE ETHICS OF AMBIGUITY AND GENDER LIBERATION: EXPLORING ANURADHA ROY'S ALL THE LIVES WE NEVER

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Abstract

In Indian society and culture, gender awareness plays a key role in shaping the concept of womanhood. Many writers have emphasised how Indian women have been restricted by cultural and traditional norms, from the colonial era to the present day. This article focuses on the character Gayatri in Anuradha Roy's novel *All the Lives We Never Lived*, analysing her through Simone de Beauvoir's *The Ethics of Ambiguity* within an Existentialist framework. It explores women's status, freedom, and the societal constraints they face, using Gayatri's existential quest for liberation from societal domination as a case study. The article also examines how Indian women navigated and overcame societal and cultural barriers during the colonial period. This tension between freedom and restriction remains deeply ingrained in Indian society even today. The paper aims to show how the novel challenges traditional notions of womanhood by portraying Gayatri's journey toward self-exploration, advocating for a more subjective interpretation of freedom. Additionally, the article delves into the constraints placed on women while highlighting the importance of moral freedom achieved through the emancipation of others, offering a transformative perspective on women's roles in Indian society.

Keywords: Culture, Constraint, Existentialism, Gender, Identity, Societal barriers, Self-exploration, womanhood.

REIMAGINING IDENTITY: THE EVOLUTION OF TRANSGENDER REPRESENTATION IN INDIAN CINEMA

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Abstract

The representation of transgender characters in Indian cinema has undergone a profound transformation, reflecting broader societal changes in attitudes toward gender identity and sexuality. Historically, transgender characters in Indian cinema were often marginalised, depicted through stereotypes that perpetuated stigma and misunderstanding. Of course, this anxiety about engaging with flawed media representations does relate to legitimate concerns about everyday discourses of transphobia in which trans people are bullied and harassed –ranging from misgendering and deadnaming through to acts of physical violence (Richardson and Smith 3). Cinema

can help people open their eyes to issues prevailing in society which might otherwise be ignored. Gender inequality is considered to be history's most pervasive and universal form of injustice which becomes more evident in terms of transgender. This study delves into the problem of misrepresentations of identities of transgender through the discourse of cinema with a prime focus on Taali: Bajaungi Nhi, Bajwanugi. Taali is a web series which is a cinematic representation of Gauri Sawanth's life experiences. This paper will look at the prior cinematic representation of transgenders in contrast to this series and how the larger norm of transgender operates. Furthermore, it aims to provide an insight into the remarkable journey of transgenders on the screen and how they shift into the centre from the periphery. The methodology used in this paper is Critical discourse analysis.

Keywords: Exclusion, Identity, Marginalisation, Misrepresentation, Resilience, Transgender

**COMBATTING GENDER BASED VIOLENCE (GBV):
A POSTHUMANIST RE-READING OF LARISSA LAI'S SALT FISH GIRL AND MONICA
BYRNE'S THE GIRL IN THE ROAD**

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Abstract

Long gone is the day of overarching heteronormativity, and yet the gender identities that do not follow the normative gender roles face violence in every aspect of their lives. Both the Science Fiction novels - Larissa Lai's Salt Fish Girl (2002) and Monica Byrne's The Girl in the Road (2014) - centralise female protagonists with different desires that disrupt the gender binaries and pave new ways of resistance to patriarchal symbolic order. The near-future narratives of the two novels provide a global perspective of the phenomena to point out the interplay of intersectionality that affects the weaker Other. This research paper, therefore, undertakes the aim to inquire into the various forms and entangled layers of Gender Violence (GBV) that are represented in the novels, and in doing so, this paper also tries to deconstruct gender essentialism in different ways. Moreover, this paper attempts to locate the root of Gender Based Violence (GBV) and means of combatting the same in speculative settings. By doing a posthumanist re-reading of the novels, this research paper, therefore, proposes to represent hybrid identities in interaction with future technologies and ultimately aspires a post-gender world that aims at co-evolving and bridging differences.

Keywords: Post-gender, Feminist Posthumanism, Technology, Intersectionality, Gender-Based Violence

THE BURDEN OF COLOR:

GENDER-BASED VIOLENCE AGAINST OLDER WIDOW WOMEN IN THE LAST COLOR (2019)

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Abstract

Gender-based violence against older widowed women in India is a persistent societal issue, often marked by stigmatisation, isolation, and deprivation of basic rights. Vikas Khanna's film *The Last Color* poignantly explores this theme, focusing on Noor, an older widow confined by patriarchal customs, and her friendship with Chhoti, a young Dalit girl who represents defiance against oppressive traditions. Through Noor's restricted life in a widow's ashram in Banaras and her interactions with Chhoti, the film highlights the gendered violence and discrimination widows endure, such as being forbidden from wearing colours, participating in celebrations, and living with dignity. The film also draws attention to the systemic failures that have marginalised widows for centuries, portraying patriarchal attitudes not only in social practices but also in the aggressive behaviour of male characters.

By analysing *The Last Color*, this paper discusses the historical and cultural roots of widowhood discrimination in India, the symbolic significance of color as a tool for liberation in the film and the relationship formed between the two oppressive women, regardless of their age differences. The paper will also delve into understanding how Noor's story reflects a broader struggle for identity and respect among India's 40 million widows, suggesting the need for further societal change and how the narrative reinforces the potential for resilience, empathy, and change in a society where gender-based oppression has remained entrenched. This analysis attempts to underscore the film's role as both a critique of past injustices and a celebration of courage in the face of systemic marginalisation.

Keywords: Gender-based violence, widowhood, aged female, Hindi films

GENDER, POWER AND OPPRESSION: AN ANALYTICAL STUDY OF MILLER'S THE CRUCIBLE.

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Abstract

This paper highlights the theme of gender, power and oppression in the play *The Crucible* by Arthur Miller; it is set in 1692 in Salem, Massachusetts, a dramatic allegory of the Salem witch trials. The act of accusing the people of Salem of witches, especially female characters like Rebecca Nurse, Elizabeth Proctor and Tituba, through which the theme of gender can be analysed. The Salem society is governed by strict patriarchal rules

where women are expected to remain obedient and subservient to the male figures. This witch trial can be seen as a symbol of gendered violence, the fear of women's agency, independence and nonconformity to the institutional authority. This trial can be seen as a way to exclude the women who challenge the social norm.

Both individual and institutional power play a major role in this play; the theocratic religious system of Salem gives authority to religious leaders like Reverend Parris, Judge Danforth, etc. This authority is unquestionable, and the public has to abide by the law of the court. Abigail and other accusers gain temporary power through the manipulation of the trials.

Oppression in the play can be seen through how the fear of witchcraft spread throughout the community, which has led to mass hysteria. People are forced to confess to save their lives, and there are characters who have refused to confess, and the cost of it is their death.

Keywords: gender, witchcraft, power, oppression, hysteria.

THE DAKINI MYTH AND GENDERED VIOLENCE: AN INTERSECTIONAL ANALYSIS OF FEAR AND POWER IN FOLKLORE

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Abstract

This paper aims to explore the intersection of gender-based violence (GBV) and mythology through K. Hari Kumar's novel "Dakini," where folklore and societal fears shape violent gender dynamics in a rural Indian village. "Dakini" follows journalist, Mamta, as she uncovers the myth of a bloodthirsty 'dakini'—a supernatural figure fueling community mistrust and violence against women. This analysis examines how the dakini myth symbolizes patriarchal fears of femininity, portraying women as both symbols of danger and targets of exclusion.

With the interdisciplinary lens, while integrating feminist theory, cultural studies and intersectionality, this paper explores how the figure of the dakini reflects and sustains GBV by embedding fear and control within folklore. "Dakini" helps illuminate how literature can serve both as a mirror of cultural biases and a site of resistance against gender oppression, broadening our understanding of GBV's socio-cultural roots.

Keywords: Gender-based violence, intersectionality, mythology, patriarchy, literature

THE DUALITY OF PLEASURE AND PAIN: GENDERED NARRATIVES AND PHILOSOPHICAL DICHOTOMIES IN MODERN DISCOURSE

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Abstract

The narratives of pleasure and pain have long been intertwined with the social and cultural constructs of gender. This paper explores the dichotomous experiences of pleasure and pain as they relate to gender discourse, highlighting how these experiences are shaped by and differ within gender dynamics. By examining diverse philosophical viewpoints—from classical to contemporary thinkers—this study reveals the contrasting ways pleasure and pain are perceived, experienced, and articulated across genders. Feminist theories argue that pleasure is often regulated, and pain normalised, particularly for women, within a patriarchal framework that privileges male subjectivity. Meanwhile, masculine discourses traditionally associate pleasure with dominance and control, while pain is viewed as weakness, a narrative frequently suppressed in male identity formation. Through a critical analysis of these discourses, this paper explores how these philosophical underpinnings influence daily lives, social interactions, and even policy-making in subtle but profound ways. The research delves into the social conditioning of pleasure and pain, using examples from popular culture, media, and literature, and presents how these binaries perpetuate gender stereotypes. Ultimately, this study seeks to unravel the implications of these narratives in maintaining or challenging gender hierarchies, asking whether new ways of understanding pleasure and pain might open avenues for more equitable gender relations in contemporary society.

Key Words: Pleasure, Pain, Discourse, Duality, Gender.

THE DYNAMICS OF RESISTANCE AND RESILIENCE IN THE CELESTIAL BODIES: A THEMATIC EXPLORATION

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Abstract

The *Celestial Bodies*, the recipient of the International Booker Prize (2019) is written by the Omani Author Jokha Al Harthi. This novel tells the story of several women, especially three sisters, Mayya, Asma and Kawla, and Mayya's husband Abdallah. All the women in this novel are oppressed somehow or the other purely on the basis of their gender. The patriarchal society plays a key role in keeping them oppressed for a very long time. But these women ultimately find their voice through their strong will, education, and surprisingly, some through marriage too. The female characters of this novel are expected to be meek and obedient wives to their husbands, a notion that they break towards the end. "Gender Based Violence" need not be in the form of physical torture. It can also be a strong form of patriarchal oppression which keeps them from exercising their will and freedom. "Strengthen the female mind by enlarging it, and there will be an end to blind obedience" (Wollstonecraft 34). These women gradually gain the

strength to resist the wrongs and portray different forms of resilience like silence, higher education, divorce, setting up a business etc. Abdallah, traumatised by an overbearing patriarchal father, also finds multiple outlets to let go of his physical and mental trauma. An in-depth analysis of this novel shows women from different social strata fight back the severe patriarchal society through their own forms of resistance. Resistance and Resilience play key roles in character formation in this novel.

Keywords: Celestial Bodies, Patriarchy, Resistance, Resilience

THE INTERSECTION OF PATRIARCHY AND IDENTITY: UNVEILING GENDER-BASED VIOLENCE IN RAJA ALEM'S THE DOVE'S NECKLACE

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Abstract

This study delves into the intricate relationship between patriarchy and identity in Raja Alem's *The Dove's Necklace*, scrutinizing the portrayal of gender-based violence in the novel. Utilizing the feminist theoretical lens, it investigates how patriarchal structures construct individual identities, particularly those of women, perpetuating cycles of violence and oppression. Alem's narrative, set in the spiritually and culturally rich city of Mecca, Saudi Arabia, highlights the intersectionality of gender, religion, and societal expectations, unveiling how these dynamics contribute to various forms of gender-based violence (i.e. physical, psychological, and sexual), the oppression, and the victimization of women. Through the analysis, the study reveals the connection between identity and patriarchal violence and offers broader insights into gender inequality within Arab culture generally and Saudi culture in particular. Through this literary investigation, the novel emerges as a critical commentary on patriarchal structures, and an invitation to reconsider gendered roles and violence in the contemporary Arab world.

Keywords: Patriarchy – Gender-Based Violence – Intersectionality – Feminist Theory – Arab Culture – Mecca

THE SPECTRALITY OF TECHNOLOGY AND THE GENDERED SUBJUGATION IN STEPHEN KING'S MR MERCEDES

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Abstract

Mr. Mercedes is a techno horror novel about technology as an omnipresent but invisible force haunting its victims from both physical and psychological perspectives. With a view to showcasing the gendered subjugation happening in insidious ways, this paper seeks to discuss the notion of "spectrality", where technology is used as a way of manifesting patriarchal power in the world. The antagonist, Brady Hartsfield, uses technology for the purpose of hurting and subjugating, controlling and manipulating the women in his victims' lives even if he is not physically present among them. This investigation examines how King crafts technology as both a literal and metaphorical spectre that perpetuates gender-based violence. The female characters of the novel, such as Holly and Janey, are victims of psychological torture and other forms of social suppression; they show how the social system is empowered by technology. Armed with his ability to surveil, intimidate and traumatise women, Brady exposes the delicate underbelly of the vulnerability of marginalised people in an increasingly digitised world. King's narrative sets technology apart from tools as more than a technology is a ghostly presence asserting control from the shadows, creating the erosion of privacy and autonomy in the technological age. King critiques it by framing it as spectral to project the violence that is immediate and lingering. Thus, the study proposes that Mr Mercedes can be seen as a parable concerning conspicuous forces that are regulating modern gender relations.

Keywords: Spectrality, Technology, Gender, Violence, Vulnerability, Marginalization, Suppression.

WOES OF THE WIDOWS OF ARAVAN: A QUEER READING OF KALKI SUBRAMANIAM'S WE ARE NOT THE OTHERS

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Abstract

Transgenders are sexual minorities whose sexual orientation differs from that of the binary. Both trans men and trans women come under the umbrella term "transgenders". Although they are widely referred to as hijras, some prefer to call them as pottai, girl boy, Ali, Number 9, female thing and so on behind their backs. The book, We Are Not the Others: Reflections of a transgender Activist is written by a Tamil transgender activist and artist Kalki Subramaniam. It encompasses her poems, anecdotes, illustrations and articles, and through them, she lets the readers know what it is like to be born as transgender in India, especially in a small town like Pollachi. She blatantly says that she does not seek sympathy, nor does she expect anybody to compliment how beautiful she looks for a transgender. The only thing she wants is for her voice to be heard and understood. This paper, "Woes of the Widows of Aravan: A Queer Reading of Kalki Subramaniam's We Are Not the Others", explicates the plight of transgenders and their

psychological turmoil as they struggle to find a steady footing in this heteronormative society. The paper further analyses the book through a queer perspective and pinpoints the lack of inclusivity in the society.

Keywords: Hijras, Transgenders, Violence, Subjugation

**TIES THAT BIND:
EXPLORING ATTACHMENT STYLES AND THEIR INFLUENCE ON
EMOTIONAL STABILITY OF YOUNG ADULTS**

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Abstract

“The way we form attachments in early life profoundly shapes our emotional landscapes in adulthood.” (John Bowlby) The research aims to study the impact of different adult attachment styles (an individual’s approach to intimate relationships is deeply influenced by interpersonal trust and self-worth.) on emotional stability (In the OCEAN theory of personality, this trait is referred to as neuroticism. It reflects how frequently and intensely an individual experiences negative emotion. Individuals with low emotional stability often experience anxiety, sadness, and mood fluctuations, whereas those with high emotional stability exhibit resilience and maintain composure, even in stressful situations (Soto, 2018)) of an individual. The study will focus on the population of young adults in the age group of 18-25 years. Standardized measures such as the neuroticism given by Collins (1996) and The Big Five Inventory given by John, Donahue & Kentle (1991) will be used to collect data. Data will be collected via an online survey, predominantly undergraduate and postgraduate students residing in India. The study will include appropriate statistical methods to obtain the correlation between the variables. Through the research reviews it has been found that insecure attachment styles were associated with higher levels of neuroticism in individuals and secure attachment was associated with lower levels of neuroticism.

Keywords: adult, interpersonal trust, emotional stability, neuroticism

**TRANSCENDING BOUNDARIES:
INTERSPECIES FRIENDSHIP AS A LENS FOR SOCIAL CRITIQUE IN
COLONIAL INDIA**

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Abstract

This study aims to explore the concept of friendship transcending species boundaries in Sarat Chandra Chattopadhyay's short story Mahesh. Set against the backdrop of rural Bengal during the severity of drought and famine, the narrative explores the bond between Gafoor, a poor Muslim farmer and his bull named Mahesh. Despite facing poverty and dwelling in uncertainty in a Brahmin village, the narrative challenges traditional notions of friendship revealing the depth of interspecies relationships by demonstrating Gafoor's unwavering affection for Mahesh.

This study argues that the friendship between Gafoor and Mahesh serves as a powerful metaphor for loyalty, friendship, and the universal ideology of companionship that surpasses societal boundaries. By exploring the tragic conclusion of the friendship narrative, the study examines the devastating impact of poverty and societal pressure on special bonds. Furthermore, the research investigates how Chattopadhyay uses the human-animal bond to criticise the social hierarchies, religious prejudices, and class disparities that are deeply embedded in colonial India. Through a close textual analysis, the study highlights how the author portrays Mahesh not merely as livestock but as Gafoor's companion and confidant, emphasising the emotional complexity of their relationship. The research contributes to the growing field of human-animal studies in literature, offering insights into how early 20th-century Bengali literature approached interspecies relationships and used them to comment on broader social issues.

Keywords: Bengali Literature, Interspecies Friendship, Social Critique, Poverty, Colonial India

MAPPING THE CHALLENGES FACED BY THE TRANSGENDER COMMUNITY

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Abstract

Transgender communities face a lot of inequalities and injustice in our country. The overall population of transgender is 4,87,803 in India. Transgender people experience gender-based violence, which hinders their access to the services provided and which, in turn, will affect their quality of life. The study seeks to systematically map the challenges of the transgender community and to inform better support strategies for them. The aim of the research is to identify the physical, psychological and social challenges of the transgender community. A cross-sectional design was employed, incorporating quantitative surveys of 60 transgender participants. The interview schedule assessed the physical challenges, psychological problems and challenges in social support networks. The participants were selected based on the snowball sampling method. The researcher developed the interview schedule and administered through an NGO working for transgender community. The findings reveal significant barriers in healthcare including gender reassignment surgery, high rates of anxiety and stress linked to stigma and social exclusion. They also highlighted the lack of supportive community resources and emphasised the need for acceptance in society. The increased social acceptance will

enhance their overall physical and psychological well-being.

Keywords: Transgender, Physical, Psychological, Social Challenges, Gender-based violence

**TRANSGRESSING VIOLENCE:
THE RUPTURE OF GENDER AND COMMUNITY IN
ELIF SHAFAK'S THE BASTARD OF ISTANBUL**

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Abstract

Violence plays a pivotal role in the formation of new nations that often result in the annihilation of minorities. While it's a weapon symbolising power over the minority community in the public sphere, it acts as an assertion of patriarchy in the private sphere. This paper investigates violence inflicted upon women in Elif Shafak's *The Bastard of Istanbul* (2006) within the context of the Armenian genocide. By foregrounding this study on Veena Das's (1995) understanding of women's bodies as national territory, it explores how gender exploitation mirrors the violation of minority communities at the macroscopic level. Das opines that violence on women's bodies is reflective of violence on a collective group within the context of political upheaval. This paper articulates dominance as an outcome of anxiety that stems from being overpowered, whether by women or by cultural minorities, which is exposed in the form of domestic violence and cultural friction, respectively. It analyses the concealment of domestic violence within the parameters of a family to the suppression of the Armenian genocide in modern Turkey. Finally, it underlines how the power narrative silences the ritualistic subjugation of gender and race. This study examines the idea of nationalism on the palimpsest of patriarchy and demonstrates gender-based violence through the lens of literature.

Keywords: Violence, gender, intersectionality, patriarchy, community.

**TRUTH BEHIND THE CURTAIN:
STRUGGLE FOR EQUALITY AND IDENTITY OF INDIAN TRANSWOMAN
MANOBI BANDHOPADHYAY'S CANDID BIOGRAPHY**

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Abstract

'A GIFT OF GODDESS LAKSHMI' is a candid biography of India's first transgender

principal, Manobi Bandhopadhyay, with Jhimli Mukherjee Pandey. It is a marvellous and valorous journey of Manobi, who was born as a boy named Somnath. It basically focuses on the journey to define her identity and become the first transgender principal of a girls' college. The book focuses the spotlight on her struggle with gender identity, family, and society and how she overcame these challenges to achieve academic excellence. She undergoes traumatic experiences, both external and internal, throughout the journey of her life. Transgender people have a gender identity that differs from their assigned sex at birth and may experience gender dysphoria, a distressing condition caused by the incongruence between one's gender identity and one's body.

The main objective is to focus on the type of discrimination Manobi faced, how it affected her mental and physical health and what humiliation she went through while making a place for her identity in society. It also focuses on the trauma of Manobi and her feeling of being unsafe in society. The harassment that she goes through when she joins a college and how she was deprived of using the basic facilities like staff room and toilet. It also highlights how she has been molested by a chain of men throughout her life and her struggle to find true love just like any ordinary girl. Finally, she boldly faces the world and fights for her identity.

Keywords: Gender identity, transwoman, Gender dysphoria, Trauma

UNDERNEATH THE ILLUSIONS OF PROGRESS: GENDER-BASED VIOLENCE THE DARKEST TRUTH OF VICTORIAN REALISM

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Abstract

Gender-based violence (GBV) has been a pervasive issue for a long time and is closely tied to societal structures. To understand its historical roots and cultural manifestations, an intersectional and interdisciplinary approach is necessary. Victorian literature provides a crucial lens to examine the portrayal of GBV and its connection to the socio-cultural dynamics of the 19th century. This paper investigates how prominent Victorian authors such as Charles Dickens and George Eliot represented GBV in their works, analysing themes of patriarchy, social injustice, and the subjugation of women. Novels like *Oliver Twist* and *Middlemarch* delve into the depiction of domestic abuse, economic coercion, and the limitations placed on women's autonomy as prevalent forms of GBV during the Victorian era. Through a lens of realism, Dickens and Eliot used their storytelling to critique the systematic oppression of women and to expose the intersection between gender, class, and power dynamics. Their narratives not only portrayed the harsh realities faced by marginalised women but also offered subtle calls for reform by highlighting the human cost of entrenched societal inequities. This interdisciplinary exploration contributes to a broader understanding of how literature can serve as a platform for both documenting social realities and promoting critical discourse around Gender Based Violence.

Keywords: Victorian Literature, Gender-Based Violence, Realism, Charles Dickens, George Eliot

TRANSCULTURAL ECOCRITICISM TO EXPLORE SUSTAINABLE DEVELOPMENT GOALS IN THE SELECT NOVELS OF KAREN TEI YAMASHITA AND ROMESH GUNASEKARA

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Abstract

Transcultural ecocriticism allows authors to weave their environmental visions with the cultural and ecological characteristics of their homelands while also engaging with global cultural diversity. Their artistic expressions demonstrate a deep respect for the Earth and present ideas for its renewal. Consequently, transcultural ecocriticism plays a crucial role in addressing ecological issues on both local and global scales. The works of these transcultural authors also propose potential solutions to environmental challenges. Karen Tei Yamashita, a Japanese-American writer, tackles contemporary issues such as climate change, industrial waste management, and deforestation. Romesh Gunasekara, a Sri Lankan-British writer, explores environmental degradation caused by conflicts, focusing on marine ecological imbalance and forest destruction in Sri Lanka. This study employs the transcultural ecocriticism framework to examine the Sustainable Development Goals (SDGs) in Yamashita's and Gunasekara's selected works, including *Brazil Maru, Reef* (1994), and *Heaven's Edge* (2004). Furthermore, it proposes strategies for achieving the SDGs on a global scale.

Keywords: Transcultural ecocriticism, SDGs, forest, marine, ecological issues.

CRITICAL ANALYSIS OF GENDER PERFORMATIVITY IN MRS DALLOWAY BY VIRGINIA WOOLF

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Abstract

Mrs.Dalloway, written by Virginia Woolf, this paper critically examines the complex representations of gender identity in Virginia Woolf's *Mrs. Dalloway* through the lens of Judith Butler's theories on gender performativity. Woolf's portrayal of her characters, particularly the protagonist of the novel Clarissa Dalloway and Septimus, by applying Butler's theory of performative acts, this research explores how Woolf's characters direct and resist the prescribed gender roles that are accepted by society.

In *Mrs. Dalloway*, Woolf presents gender identity as not something that is an inherent or fixed trait, but as a series of acts and behaviours influenced by social expectations and individual psychology. She argues that gender is something that is being practised. It is an act of Repetition. Woolf critiques the traditional roles assigned to women, such

as wife and mother, by presenting a protagonist who both conforms to and internally questions these norms. Clarissa's memories of Sally bring out the conflict between what Clarissa personally wants and what society expects from her.

Woolf's portrayal of Septimus highlights how harmful gender expectations can be. This paper argues that Woolf shows gender in Mrs. Dalloway's performance, challenging the strict gender roles of her time. Using Judith Butler's ideas, the analysis highlights Woolf's role in early feminist thought, showing how the novel remains important for understanding gender and identity in society today.

Keywords: Gender Identity, Performativity, feminist, Virginia Woolf

**UNVEILING FORCED HETERONORMATIVITY IN THE SOCIAL CONTEXT OF
KERALA:
A COMPARATIVE STUDY OF THE NOVEL JEZEBEL BY K. R. MEERA
AND THE MALAYALAM CINEMA KAADHAL-THE CORE BY JEO BABY**

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Abstract

This comparative study actually explores or investigates the intricacies of forced heteronormativity as portrayed in K. R. Meera's novel *Jezebel* (2022) and Jeo Baby's cinema *Kaathal- The Core* (2023). This paper studies or aims to dissect the societal constructs that dictate normative gender and sexual identities, particularly within the framework or context of Kerala culture. By juxtaposing the narratives of the novel and the cinema, this research seeks to explore and find out how heteronormativity is imposed and well-maintained. K. R. Meera's *Jezebel* (2022) offers a literary canvas where the protagonist's struggle of traditional gender roles and her husband's sexual orientation collides with the societal expectations imposed upon him and her. Through amusing characterization and intricate plotlines, K. R. Meera produce a narrative that challenges the inflexible or rigid boundaries of heteronormativity, inviting readers to question established norms. In contrast, Jeo Baby's directed cinema *Kaathal- The Core* (2023) utilizes the visual medium, that is, cinema in-order to portray similar themes within the realm of Indian cinema (Mollywood). By examining the film's characterization, plot structure, and visual analysis, this paper studies or aims to unravel the nuanced ways in which heteronormativity is reinforced through cultural representations. Through this comparative analysis, the research aims to shed light on the complexities of forced heteronormativity in Kerala society and contribute to ongoing discussions surrounding gender and sexual identity. By examining both literary and cinematic representations, this research offers an all-inclusive wide understanding of the mechanisms through which societal norms shape and constrain individual experiences.

Keywords: heteronormativity, gender, sexual identity, cinema, cultural, comparative

KAMALA DAS AND THE FEMINIST VOICE: CHALLENGING GENDER NORMS IN MY STORY

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Abstract

Kamala Das's *My Story* is an autobiographical work that shows the revolutionary changes that women go through; this work critically examines gender dynamics through the lens of a feminist. The author recounts her personal experiences; She offers a brooding look into the life of a woman through her narrative style, distinguished by its boldness and emotional depth, challenges traditional assumptions and redefines the role of women in a conservative society. She courageously addresses the patriarchal society, providing a transparent depiction of her identity, sexuality and self-expression. This study also challenges solidly held beliefs of gender construction in this society. Das's memoir not only uncovers the inequalities and limits that rule women's lives but also censures the roles assigned to women from ancient times, raising questions as to how it affects their identity. From a feminist perspective, Das's work serves as a powerful aversion for the identification of women as an individual and the urgent need for societal transformation. This paper examines how *My Story* serves as an important work in feminist discourse. This study also emphasises Das's contribution to the discourse about gender, identity and agency in Indian Literature. Das's narrative, marked by her unwavering uprightness, specifics of her own experience to serve and reflect a stand for women's rights and freedoms. Readers are connected to the broader implications of gender inequality as she delves into her own life. Finally, *My Story* serves as a work of transformation that extends the boundary of women's self-representation and the possibilities of emancipation.

Keywords: Kamala Das, Gender Inequality, Patriarchal Society, Liberty, Roles, Women's Rights.

THE POWER AND OPPRESSION OF GENDER EXPECTATIONS CAUSING EMOTIONAL TRAUMA IN MEN: A CRITICAL ANALYSIS OF THE MALAYALAM FILM VAAZHA: BIOPIC OF A BILLION BOYS BY ANAND MENON.

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Abstract

Gender and Society is a prominent research field in which scholars investigate unique multidisciplinary concepts and methodologies to elucidate unspoken social realities. Mass media serves as one of the most effective platforms to showcase gender issues and functions as a catalyst for social change. The primary objective of this study is to analyse how cinema represents masculine struggles to survive in the despotic power

dynamic society to fulfil gender role expectations through an in-depth investigation of the Malayalam film *Vaazha: Biopic of a Billion Boys* by Anand Menon. This paper examines the theme, characters and dialogues to elucidate societal expectations of masculine gender and how men are evaluated based on their friendships, education, and employment by the power-dynamic society. Furthermore, this study highlights the social perspective of ideal masculinity, emotional trauma and the role of society in controlling and governing gender through a quantitative study. It also analyses how the film *Vaazha: Biopic of a Billion Boys* educates young individuals to avoid becoming entangled in societal oppression and the significance of nurturing an egalitarian approach to overcome gender parity.

Keywords: Expectation, Gender, Masculine, Oppression, Power, Society

RESISTING THE NORMATIVE REPRESENTATION OF DISABILITY THROUGH FAIRY TALES IN AND THEY LIVED...EVER AFTER

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Abstract

The more visible congenital disorders, those birth defects that are immediately apparent when a child is born, have produced feelings of fear and awe since the earliest time. Children born with physical defects have evoked a religious response since at least as early as 2000 B.C. when some 62 birth defects, whose appearances among Assyrian newborns were painstakingly examined and interpreted by professional soothsayers, were described on clay tablets found in the library of Ninevah (Eberly 1). Fairy tales construct a norm of a 'temporary able body' through their characters and stories. *And They Lived...Ever After: Disabled Women Retell Fairy Tales* by Rising Flame is a collection of retelling fairy tales. It incorporates the everyday experiences of people with disabilities in this text and brings forth an inclusive representation. Through the use of several voices, the stories humanise characters we might assume to be villains, witches, or cruel stepmothers. Examples of these are the voices of Rapunzel's guardian/captivator, the sister and stepmother of Cinderella, and the mother duck who gave birth to an ugly duckling. Methods of narrative prosthesis, negative imagery, critical discourse analysis and critical disability theory. This paper will critically examine the fairytales of this anthology through these retellings, trying to resist the normative temporary able-bodied norm, create a counter-narrative and talk about inclusivity and accessibility.

Keywords: Accessibility, Inclusion, Lived Experience, People with disabilities, Retelling

**VIOLENCE BEHIND THE DOORS:
REPRESENTATION OF GENDER-BASED VIOLENCE IN WOMEN'S WRITINGS
(A SPECIAL READING TO JAISHREE MISRA'S AFTERWARDS AND
AMA ATA AIDOO'S NO SWEETNESS HERE)**

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Abstract

The research paper aims to initiate a scholarly discourse on sexual abuse and other forms of gender-based violence in Indian and Ghanaian societies. "Gender violence," a pressing social concern demanding immediate attention, encompasses a broad spectrum of offences against individual sexuality, including domestic abuse, marital rape, human trafficking, and honour killings. These violations remain prevalent in contemporary Indian and Ghanaian communities, inflicting both physical and psychological harm. This research integrates literary analysis of Jaishree Mishra's *Afterwards* and Ama Ata Aidoo's *No Sweetness Here*, which investigates how Indian and Ghanaian women authors have employed their scholarly works to confront the voices of silent and marginalised victims. The paper analyses Jaishree Misra's novel *Afterwards*, which portrays the life of Maya, a victim of sexual violence and oppressive marriage. It also presents an analysis of *No Sweetness Here* by Ama Ata Aidoo, identifying forms of gender violence faced by the protagonist, Maami Ama, who became a victim of multiple forms of gender-based violence, including emotional and social abuse, as well as discrimination within her marital household.

Keywords: gender violence, human trafficking, honour killing, socio-cultural problems.

**THE MANIFOLD MANIFESTATION OF VIOLENCE:
AN ANALYSIS OF CHRISTI LEFTERI'S THE BEEKEEPER OF ALEPPO**

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Abstract

Violence is not a new phenomenon in this world. Gender-based violence has been a daily issue throughout history in all countries from the ages. Humans have been abused in many ways for myriad reasons. The common types of violence include Physical, Sexual, Psychological and Economical. Crimes, armed conflicts, and urban and domestic violence are some of the ramifications of violence. The researcher has used the combined conceptual framework of violence and Sustainable Development Goals (SDG 3 & 16) in this study. The objective of this research is to uncover the various forms of violence in the select text of Christi Lefteri's *The Beekeeper of Aleppo* (2019). The research will bring out

how the male and female characters are discriminated against based on gender, caste, nationality and other social factors. This finding serves as an undertone and reveals that this continued violence will not lead to a sustainable life for the people of this world.

Keywords: Christi Lefteri, The Beekeeper of Aleppo, Violence, Sustainable Development Goals.

**WITNESSING PAIN:
GENDERED EXPERIENCES OF VIOLENCE IN
THE AFRICAN CONTEXT OF ADICHIE'S WRITINGS**

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Abstract

This paper explores the gendered experiences of violence within the African context as portrayed in Chimamanda Ngozi Adichie's works, focusing on her novels *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*. Adichie's narratives highlight the intersecting dimensions of cultural, familial, and political violence against women and emphasise the complex realities of African women navigating patriarchal structures. Through her nuanced character portrayals, Adichie sheds light on the pervasive emotional, physical, and psychological trauma inflicted on women, often normalised within their communities. By centring the perspectives of her female protagonists, she provides insight into their resilience and agency, challenging cultural taboos around gendered violence and calling attention to the need for societal change. This study situates Adichie's narratives within the broader discourse on gender-based violence in postcolonial African literature, examining how her work contributes to feminist discourse on trauma and the female experience. Moreover, the paper addresses the role of communal silence and the complicity of societal norms in perpetuating cycles of violence. Through Adichie's writings, the paper argues, a powerful critique emerges against both the overt and insidious forms of gender-based violence that undermine women's autonomy. Ultimately, this study underscores the importance of narrative as a means of witnessing, remembering, and combating gendered violence within the African socio-cultural landscape.

Keywords: Gender-based violence, African context, Chimamanda Ngozi Adichie, Patriarchy, Female resilience, Postcolonial trauma

**WOMEN'S RELATIONAL ANXIETIES IN
TAHMIMA ANAM'S THE GOOD MUSLIM**

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Abstract

In this study, the researcher intends to analyse the women's relational anxieties in Tahmima Anam's novel, *The Good Muslim* (2011). *The Good Muslim* (2011) showcases the postwar scenario of the Bangladesh Liberation War of 1971. The protagonist of this novel, Maya is a physician who lost her father in a car accident. She used to live with her mother and brother before the liberation war. After the war, she went to a village in Rajshahi Division in Bangladesh. She was full of hope that the reason she and her brother fought during the war, would bring them freedom and independence. However, she started to see the opposites. The change in her brother's behaviour, appearance, and ideologies was the reason for her to face relational anxieties with her brother and her nephew, Zaid. Above all, she once believed that the change in her brother happened because of his first love, and later wife, Silvi. In this paper, the researcher focuses on the anxieties of these relationships between a brother and a sister, an aunt and a nephew; and a mother and a daughter. John Bowlby's attachment theory is implemented in this research to analyse the relational anxieties in the women characters found in *The Good Muslim* (2011).

Keywords: children, war, relations, family, relations

SCAR TO STAR: A METAMORPHIC HUSTLE IN PALACIO'S WONDER

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Abstract

Resilience empowers one to map life's laps, fostering personal growth and a deeper understanding of their abilities. Primarily, it not only aids in overcoming hindrances but also heightens overall well-being, empowering individuals to thrive in the face of life's uncertainties. R.J. Palacio's *Wonder* explores themes of disability and resilience through the journey of August Pullman, a boy with facial differences who figures his way into a middle school and the challenges he faces there. Through his experiences and the perspectives of those around him, the story encounters the importance of empathy and understanding, while celebrating his strength. Auggie's thoughts and feelings help to explore the themes of self-identity, self-acceptance, and the effects of bullying on mental health. Auggie's facial difference is portrayed as the stigma surrounding disability, emphasising the importance of understanding and acceptance. This work incites one to reconsider societal perceptions of disability, encouraging a more inclusive and compassionate world. This paper focuses on Auggie's feelings of isolation, anxiety about acceptance, and his journey towards self-acceptance, exploring his thoughts on the emotional impact of living with a facial difference.

Keywords: Kindness, Acceptance, Friendship, Mother

**WOVEN IN DARKNESS:
GENDER OPPRESSION AND THE INHERITANCE OF MORGOTH'S CURSE
IN THE CHILDREN OF HÚRIN**

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Abstract

The Children of Húrin constructs a tragic story about fate and free will tainted by the curse of Morgoth. The main attention is drawn to the sad life development of Túrin Turambar and his sister Nienor. However, gendered dynamics are not disregarded within the storyline. In this way, by focusing on the mother of Nienor and on women in Middle-earth, one can see how the limitation of women's possibilities is specific to Tolkien's world yet is a reflection of our reality while being created. This paper uses textual analysis methodology to investigate the curse of Morgoth and gender subordination. Focusing on female characters in The Children of Húrin, the analysis of women is conducted to focus on the patriarchal structures and their influences. Eventually, the paper examines various events in Children of Húrin side by side with feminist literary criticism exploring Nienor and Morwen in the text. The paper also examines gender-based violence as an additional tool of the Morgoth's curse. The discussion is focussed on gender oppression which is entwined with the destinies of female characters that cannot be removed from Morgoth's curse. Nienor's degrading defeat and Morwen's quiet pain lend emphasis to the anguish and defeat of women that arise from the oppression of men and the curse that determines their fate. However, The Children of Húrin is a harsh indictment of patriarchal relations which shows that the inheritance of Morgoth's curse is not limited to the male heroes only but is distributed to the women as well in a most negative way.

Keywords: Gender-Based Violence, Oppression, Anguish, Destinies, Fate, Gender.

**A CRITICAL STUDY ON DOMESTIC VIOLENCE IN
SUDHA MURTHY'S MAHASWETHA**

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Abstract

Sudha Murthy is one of the famous Indian authors in Indian writing in English. She is a talented author who is also renowned social worker. She is a skilled person who balances life and reflects life of ordinary people in most of her works. She champions problems faced by women in society and voices against exploitation, subjugation of women especially in a patriarchal institution.

Empowerment for women is still seen as a far reality in certain areas in society. This

paper reflects and analyse the presence of domestic violence and social evil in a patriarchal set up in the novel Mahaswetha. Sudha Murthy has focused on realistic issues and problems faced by women in the society, how they faced and overcome their problems, we can also analyse the oppressions of women in the day-to-day life. We see how Anupama the protagonist in the novel is subjected to domestic violence who comes from a poor family, well educated, a humble & a beautiful woman who had to encounter violence, suppression in her relationships with her husband, mother-in-law etc. who are guided by patriarchal norms without understanding her emotionally, cause mental agony psychologically, trauma trusted upon Anupama. We can view Anupama who faces and encounters the situations, and who later becomes a source of inspiration to other women from breaking the stereotype and emerges as an independent strong woman who walks away from the institution of marriage which broke her emotionally, mentally, with personal turmoil of humiliation. We can see her grow in life and breaks the patriarchal norms to an extent.

Keywords: Patriarchy, exploitation, stereotype, violence, trauma, subjugation.

WHISPERS OF DARKNESS: EMBRACING FORBIDDEN STRENGTH IN THE HOLLOW GIRL

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Abstract

The Hollow Girl by Hillary Monahan explores the themes of trauma, gender-based violence and mental health with the help of the story of Bethan. She is young Romani girl who encounters violent assault by a local boy, Silan and his friends, which brings scars to her not physically but also mentally. The abrupt scars altered her entire life from being a naive young woman to one who embraces her vulnerability and eventually changes her scars into her strength. This paper attempts to portray how women are subjugated by male dominated world and what pulls the final string for Bethan to become unattainable. As Bethan struggles with emotions of guilt, rage, and despair, her mental health is at the centre of her story, mirroring the hidden but widespread effects of gender-based violence of the psyche. Bethan creates a path to self-determination and resilience under the guidance of her grandmother, Drina, a Romani healer proficient in ritual magic. The themes of healing, survival, and vengeance are combined with magic since they carry out rituals impacted by their cultural history. Through these ceremonies, Bethan confronts not only her attackers but also her psychological effect that violence has on victims and emphasizes the importance of being mentally healthy. The resilience required to confront scars and the difficulties of seeking justice are powerfully symbolized by Bethan's experience. The Hollow Girl exceptionally portrays the theme of gender-based violence and mental health. It explores how interpersonal connections and cultural identity may affect one's life path towards empowerment after trauma.

Keywords: Trauma, Mental health, Revenge, Empowerment, Gender based violence and

Healing.

EXPLORING CASTE, GENDER, AND RESILIENCE IN MAHASWETA DEVI'S RUDALI: A STUDY OF MARGINALIZED VOICES IN INDIAN SOCIETY

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Abstract

Mahasweta Devi's *Rudali* is a profound exploration of gender, caste, and socio-economic oppression within rural India, particularly highlighting the subjugation of women within these intersecting systems. Set in a village in Rajasthan, *Rudali* tells the story of Sanichari, a low-caste woman who endures relentless hardship and marginalization. Her life is defined by poverty, the burden of widowhood, and the need to survive in a society that exploits her at every turn. The novella delves deeply into the ways in which patriarchal structures render women like Sanichari voiceless and powerless, forcing them into roles shaped by societal expectation rather than personal choice. Through Sanichari's journey as a "rudali" or professional mourner, Devi portrays the ways in which women navigate and even resist the harsh boundaries imposed on them. Mourning becomes both a source of livelihood and a subtle act of rebellion, as it allows Sanichari and other low-caste women to earn from the very system that seeks to oppress them. Devi critiques the irony of a culture that values public displays of grief yet perpetuates poverty and suffering. The novella's feminist undertones emerge as Devi portrays Sanichari's resilience and adaptability, casting her not as a victim but as an agent of her own survival. By examining gender roles through the intersections of caste and economic exploitation, *Rudali* ultimately challenges readers to confront the cultural norms that bind women and hinder their autonomy. This study of gender in *Rudali* reveals how marginalization transforms women into both survivors and subtle revolutionaries.

Keywords: Gender oppression, patriarchy, Caste system, economic exploitation, Feminist resilience.

PARADIGM SHIFT IN INDIAN FAMILY THE ONLY ANTIDOTE TO OBSOLETE GENDER NORMS A CRITICAL STUDY OF SELECT NOVELS OF SHOBHAN BANTWAL

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Abstract

Being a woman seems hard . furthermore being an Indian woman seems doubly hard. Social conventions and gender norms impede the progress of an Indian woman. These hurdles are higher in the context of the Indian middle class woman, whose life is buried

within the labyrinth of socio-cultural norms.

Shobhan Bantwal uncovers all these layers that disguise the real identity of the Indian woman. In one saga (The Dowry Bride) a family owing to economic status the eldest daughter is given in marriage to an older man with no likelihood of compatibility between the two. A further compromise in this deal is a promised dowry. She is just driven like a mute bullock, towards getting ready for her wedding to a man she hardly knows or likes. When the bride Megha wants to study further, work out, earn money, she's given a deaf ear to this.

In another story (The SariShop Widow) Anjali (an NRI), a young widow's business career is written off just because she's an Indian widow. The family gives up on a widow's desires and dreams. Instead of encouraging her to amalgamating her into normal society, she is not acknowledged by her own parents though a qualified MBA. This is a kind of dehumanization.

All these sad episodes of women's lives are common in Northern India even today. Family is the basic unit of society. Societal values emerge from this foundational unit called family. Unfortunately the pressure to get a woman married, give dowry, banish a widow starts here. If family is the basic institution that leads to the formation of a society, change has to begin here . It is for women to defy the obsolete rules that society has laid down for women down the ages. All women- as mothers, wives, daughters, daughters-in-law, mothers-in-law and all.

Though social media sites have projected a giant leap in the status of woman from the last 50 years to now, women have a long way to go, before being liberated by the shackles of culture and society, most of which are unseen and unspoken about.

Keywords: conventions, middle-class, family, social media, shackles

REVISITING NEMAT SADAT'S THE CARPET WEAVER: INTERSECTIONALITY OF WAR AND QUEER LOVE.

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Abstract

The intersectionality of Gender and Sexualities have always been the topic of academic discourses. However, sexuality as an intersectionality in a war-stricken context becomes significant as one of the factors affecting the marginalised lives across the globe. This paper focuses on the interconnectedness of homosexuality and war in terms of displacement as a form of violence. Is war, a cause of mere separation for the already oppressed queer individuals? What all can displacement as a form violence in a war do to homosexuals? The researcher takes interest in examining how displacement interplays with queer individuals. How is love between two men affected due to displacement? Using the framework of gender, sexuality, masculinities, and cultural studies, this paper sheds light on the effects of war in the lives of LGBTQIA+ community. Cultural Studies is essential to read into the works of LGBTQIA+ individuals to understand and decode the real function of culture in the making of identity, either based on gender or more,

and its representation in the inner as well as the outer spheres of a society. (Sana Dipesh Karale, Nishita Singh, 2018). Understanding the dual nature of displacement as a man-made crisis which in turn makes the already oppressed even more vulnerable to extreme oppression occupies a significant position in the paper. Dissection of the above-mentioned novel reveals the same.

Keywords: War, Queer, Violence, Sexuality, displacement, Culture, LGBTQIA+

**THE MONSTER WITHIN:
PATRIARCHY'S ROLE IN CONSTRUCTING FEMALE MADNESS IN
"THE YELLOW WALLPAPER" AND "THE BLOODY CHAMBER"**

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Abstract

This paper investigates how patriarchal oppression shapes the portrayal of female madness in Charlotte Perkins Gilman's *The Yellow Wallpaper* and Angela Carter's *The Bloody Chamber*. This thesis explores the concept of madness as a response to the systematic repression of female autonomy and sexuality. In "The Yellow Wallpaper", the protagonist's enforced isolation and lack of agency under the guise of medical care reflect the patriarchal silencing of women, leading to her psychological breakdown. Similarly, "The Bloody Chamber" offers Gothic retellings of fairy tales where women, confined by the male gaze and subject to violent desires, are constructed as monstrous figures when they resist patriarchal control. Through a feminist lens, this study examines the intersection of confinement, power, and gender in both texts, demonstrating how the label of madness is used to marginalize women who challenge societal norms. By analysing the symbolism of entrapment, bodily autonomy, and the transformation into "monstrous" figures, this thesis argues that madness in these works is not an inherent flaw in women, but a consequence of patriarchal structures designed to suppress female independence and identity.

Keywords: Patriarchal Oppression, Female Madness, Confinement, Monstrous Figures, Female Autonomy.

**GENDER-BASED VIOLENCE AND DISABILITY:
EXAMINING THE DOUBLE MARGINALISATION OF DISABLED WOMEN IN
THE WORKS OF ATTIA HOSAIN**

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Abstract

The research paper titled "Gender-Based Violence and Disability: Examining the Double Marginalisation of Disabled Women in the Works of Attia Hosain" discusses the notion of double marginalisation faced by disabled women in the context of gender-based violence through the literary work of Attia Hosain, culminating in a deep analysis of the texts "Sunlight on a Broken Column" and "Phoenix Fled." This study will attempt to critically look at the way Hosain illustrates the intersection of gender, disability, and social marginalisation and reveals the uniqueness of such vulnerable characteristics and societal constraints set upon disabled women. This paper will read Hosain's subtle description of the suffering of disabled women within a patriarchal society in mid-20th-century India through intersectional theories based upon a qualitative methodology founded upon close readings of text. It is revealed through intersectionality that Hosain's disabled female characters are marginalised not only by gender but also because of the prevalence of several layers of oppression in the disabilities that have made them more vulnerable to emotional violence and social violence. The findings of the study show that Hosain uses disability as a metaphor to garner sympathy for the plight of women in a subordinate position, visualising disability not as a mere medical condition but as something intricately balanced between vulnerability and resilience. Therefore, this research highlights Hosain's presentation of sexually violated disabled women as a crucial perspective in service of a broader awareness of gender and disability. This research thus contributes to the wide discussion on matters of gender, disability, and the representation of minority identities in a postcolonial context.

Keywords: Double marginalization, GBV, Disability, Intersectionality, Identity

INTERSECTIONS OF GENDER, DANCE, AND VIOLENCE IN SELECT SOUTH ASIAN THEATRE

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Abstract

This research paper investigates the complex intersections of gender, dance, and violence within select South Asian theatre traditions, focusing on how these elements intertwine to both reflect and challenge socio-cultural narratives. South Asian theatre, with its blend of classical and folk dance forms, serves as a powerful medium for examining gender identities and highlighting the often-violent foundations of social hierarchies. Through expressive movements, gestures, and choreographed sequences, these performances embody the intricacies of gendered experiences and the resistance against oppression, mirroring broader societal struggles. This study specifically explores characters that, through dance, confront and respond to various forms of violence whether structural, physical, or psychological while navigating the constraints and expectations associated with gender norms.

Emphasizing performance as a powerful means of personal and collective resistance, this paper explores how South Asian theatre challenges traditional gender roles and amplifies marginalized voices through physical expression. By examining case

studies of plays that incorporate dance forms such as Bharatanatyam, Kathakali, and Yakshagana, this study demonstrates how dance becomes a channel for agency, protest, and resilience. Through the embodied experiences of dance, South Asian theatre not only reflects societal structures around gender and violence but also reimagines them, offering fresh perspectives on identity and liberation. The findings contribute to broader conversations in gender studies, performance theory, and cultural representation within South Asian arts.

Keywords: South Asian theatre, gender, dance, violence, performance, Bharatanatyam, Kathakali, Yakshagana,

PORTRAYAL OF GENDER BASED VIOLENCE AND SYSTEMATIC OPPRESSION IN INDIAN CINEMA.

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Abstract

"I cannot hide my anger to spare you guilt, nor hurt feelings, nor answering anger; for to do so insults and trivializes all our efforts. Guilt is not a response to anger; it is a response to one's own actions or lack of action. If it leads to change then it can be useful, since it is then no longer guilt but the beginning of knowledge."-Audre Lorde

Within the Indian context the Portrayal of Gender Based Violence and Systematic Oppression in Indian Cinema has gained momentum to sensitize the viewer the extensions of Gender based violence in our very own community. In today's world, Indian Cinema represent gender-based violence within the socio-cultural framework of caste oppression. In order to investigate these media texts, we can apply Postcolonial Feminist Theory to analyze how caste, gender, and systemic oppression intersect in the lives of marginalized women. It focuses on how historical colonial influences, caste-based hierarchies, and patriarchal values combine to create a layered experience of oppression. This theory also critiques the portrayal of marginalized women in media, urging for more nuanced and empowering representations. This theory emphasizes the need for authentic representation of women from marginalized backgrounds. By applying Postcolonial Feminist Theory, you can analyze whether Viduthalai and Jai Bhim allow women characters to have a voice, agency, and active roles in their stories, or if they are primarily portrayed as passive victims of violence. It provides a lens to assess the films' critique of institutional oppression, such as caste-based discrimination and state-sanctioned violence. It examines how justice systems and legal frameworks are depicted and whether they are shown to be complicit in or resistant to the perpetuation of gender-based violence. Both Viduthalai and Jai Bhim offer critical perspectives on gender-based violence, particularly against marginalized women, within the framework of caste-based and systemic oppression in India. This research paper could examine how these films not only portray gender-based violence but also critique the legal, social, and cultural systems that perpetuate it. It could also explore the extent to which the films raise awareness, provide agency to female characters, or reinforce stereotypes

about marginalized communities.

Keywords: Indian cinemas, Post Colonial Feminist theory, Marginalised, Violence

REVIVING EMPATHY TOWARDS GENDER BASED 'MENTAL' VIOLENCE AGAINST MEN: A STUDY OF MALE CHARACTERS FROM LITERARY TEXTS

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Abstract

Studies that excavate, understand and emphasize on gender based violence (GBV) against women have begun decades ago and are still in vogue. Needless to say, it has not been marked resolved despite digging deeper and standing taller for solutions in this direction. However, this paper is an attempt in a different path with insights drawn from a fact that around 51 percent of a 1000 men undergo gender based violence, primarily emotional. From family to work to the society around among various factors, the pressing one here could be the gender identity itself. This summarizes the thought that inasmuch the attention toward women in terms of GBV is needed, so it is required to address and empathize with the GBV towards men. Therefore the aim of this paper rests to study and analyze from a perspective of psycho-social-gender based theory, the 'mental violence' experienced by the male characters across literary texts, seeking to understand the roots, how those roots influence the psyche and thereby the course of their lives; alongside bringing out possible practical measures to confront the matter in question for the real.

Keywords: GBV, Male/Men, Mental Violence, Psycho-social-gender

DELINEATING THE VIOLENCE AGAINST WOMEN IN THE SELECT INDIAN CINEMAS: A CRITIQUE

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Abstract

The word violence in general could be deciphered as physical and psychological harm and pain. Violence is a commonly practiced throughout the world for imposition of power and domination. In the Indian society, violence is prevalent and mainly it is gender-based violence. Way back during colonization, the concept of violence was dealt by Mahatma Gandhiji and the story of freedom through nonviolence is all known to us. But unfortunately, in the present times we have witnessed all types of violence especially

against women, being exhibited.

The gender-based violence revolves around aspects like rape, marital rape, domestic violence, physical, sexual, psychological abuse, denial of rights, deprivation of liberty, etc. The violence is applicable to all the three genders. But in majority it is the women and the third gender who suffer the most. The most heinous examples off late in the Indian society are of, women being butchered into pieces and refrigerated by the men. In the Indian cinema, the theme of violence and gender-based violence has been showcased in many movies. In the Bollywood women centric movies, one can witness women fighting against the male violence and for justice. However, there are also movies exaggerating the male violence. In this paper the movies based on women like Damini, Thappad and Chhapaak are chosen.

Keywords: GBV, Feminism, GBV in Indian cinema, GBV in Damini, Thappad and Chhapaak

RAPE AND WAR: GENDERED VIOLENCE DURING THE ALGERIAN WAR OF INDEPENDENCE (1954 - 1962)

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Abstract

The Algerian War of Independence was a dark chapter in Algerian history and a deeply painful period for all the Algerian people, especially its women who were subject to brutal and dehumanizing forms of violence. This study examines the use of rape as a weapon of war by the French colonial forces in order to subjugate and humiliate the Algerians. Weapons, both military and sexual, are used to mark power against the Other; and accordingly, French colonial forces weaponized rape and used it to control the land and crush the spirit of the people by conquering and transgressing the borders of the Algerian female body. Drawing on the works of Frantz Fanon, Marnia Lazreg and Simone de Beauvoir, this presentation highlights this weaponization of sexual violence, shedding light on the suffering of women whose bodies became sites for the inscription of male power, colonial domination, as well as resistance. Through the lens of intersectionality, this paper examines how the Algerian experience of violence is shaped through the intersection of gender, race and colonialism. Additionally, this work focuses on the silence and stigma that surround the experience of rape, especially in a society where rape is considered a taboo, revealing the impact of the psychic wounds caused by rape and how the victims' pain was left marginalized, erased or unspoken for years until they could, through anti-colonial activism, break free from the shackles of silence and reclaim their voices to speak against the atrocities they endured.

Keywords: Algerian War of Independence, colonial control, female body, power, rape