

DIGITAL DILEMMAS

EXPLORING CONFLICT WITHIN
SOUTH ASIAN LITERATURE THROUGH
A TECHNOLOGICAL PERSPECTIVE



Editors:
Hemachandran K.
Raul V. Rodriguez
Antarleena Basu
Subrata Kumar Das
Thangam A.

Bentham Books

Digital Dilemmas: Exploring Conflict within South Asian Literature through a Technological Perspective

(Volume 1)

Edited by

Hemachandran K.

*Department of Artificial Intelligence
School of Business, Woxsen University
Hyderabad, India*

Raul V. Rodriguez

*School of Business, Woxsen University
Hyderabad, India*

Antarleena Basu

*Department of English
School of Liberal Arts and Humanities
Woxsen University, Hyderabad, India*

Subrata Kumar Das

*Department of English
C.M. College, Bihar, India*

&

Thangam A.

*Department of English and Education
Dr. MGR Educational & Research Institute
Chennai, India*

Digital Dilemmas: Exploring Conflict within South Asian Literature through a Technological Perspective (*Volume 1*)

Editors: Hemachandran K., Raul V. Rodriguez, Antarleena Basu, Subrata Kumar Das & Thangam A.

ISBN (Online): 979-8-89881-090-0

ISBN (Print): 979-8-89881-091-7

ISBN (Paperback): 979-8-89881-092-4

© 2025, Bentham Books imprint.

Published by Bentham Science Publishers Pte. Ltd. Singapore, in collaboration with Eureka Conferences, USA. All Rights Reserved.

First published in 2025.

BENTHAM SCIENCE PUBLISHERS LTD.

End User License Agreement (for non-institutional, personal use)

This is an agreement between you and Bentham Science Publishers Ltd. Please read this License Agreement carefully before using the ebook/echapter/ejournal (“**Work**”). Your use of the Work constitutes your agreement to the terms and conditions set forth in this License Agreement. If you do not agree to these terms and conditions then you should not use the Work.

Bentham Science Publishers agrees to grant you a non-exclusive, non-transferable limited license to use the Work subject to and in accordance with the following terms and conditions. This License Agreement is for non-library, personal use only. For a library / institutional / multi user license in respect of the Work, please contact: permission@benthamscience.org.

Usage Rules:

1. All rights reserved: The Work is the subject of copyright and Bentham Science Publishers either owns the Work (and the copyright in it) or is licensed to distribute the Work. You shall not copy, reproduce, modify, remove, delete, augment, add to, publish, transmit, sell, resell, create derivative works from, or in any way exploit the Work or make the Work available for others to do any of the same, in any form or by any means, in whole or in part, in each case without the prior written permission of Bentham Science Publishers, unless stated otherwise in this License Agreement.
2. You may download a copy of the Work on one occasion to one personal computer (including tablet, laptop, desktop, or other such devices). You may make one back-up copy of the Work to avoid losing it.
3. The unauthorised use or distribution of copyrighted or other proprietary content is illegal and could subject you to liability for substantial money damages. You will be liable for any damage resulting from your misuse of the Work or any violation of this License Agreement, including any infringement by you of copyrights or proprietary rights.

Disclaimer:

Bentham Science Publishers does not guarantee that the information in the Work is error-free, or warrant that it will meet your requirements or that access to the Work will be uninterrupted or error-free. The Work is provided "as is" without warranty of any kind, either express or implied or statutory, including, without limitation, implied warranties of merchantability and fitness for a particular purpose. The entire risk as to the results and performance of the Work is assumed by you. No responsibility is assumed by Bentham Science Publishers, its staff, editors and/or authors for any injury and/or damage to persons or property as a matter of products liability, negligence or otherwise, or from any use or operation of any methods, products instruction, advertisements or ideas contained in the Work.

Limitation of Liability:

In no event will Bentham Science Publishers, its staff, editors and/or authors, be liable for any damages, including, without limitation, special, incidental and/or consequential damages and/or damages for lost data and/or profits arising out of (whether directly or indirectly) the use or inability to use the Work. The entire liability of Bentham Science Publishers shall be limited to the amount actually paid by you for the Work.

General:

1. Any dispute or claim arising out of or in connection with this License Agreement or the Work (including non-contractual disputes or claims) will be governed by and construed in accordance with the laws of Singapore. Each party agrees that the courts of the state of Singapore shall have exclusive jurisdiction to settle any dispute or claim arising out of or in connection with this License Agreement or the Work (including non-contractual disputes or claims).
2. Your rights under this License Agreement will automatically terminate without notice and without the

need for a court order if at any point you breach any terms of this License Agreement. In no event will any delay or failure by Bentham Science Publishers in enforcing your compliance with this License Agreement constitute a waiver of any of its rights.

3. You acknowledge that you have read this License Agreement, and agree to be bound by its terms and conditions. To the extent that any other terms and conditions presented on any website of Bentham Science Publishers conflict with, or are inconsistent with, the terms and conditions set out in this License Agreement, you acknowledge that the terms and conditions set out in this License Agreement shall prevail.

Bentham Science Publishers Pte. Ltd.

No. 9 Raffles Place

Office No. 26-01

Singapore 048619

Singapore

Email: subscriptions@benthamscience.net



CONTENTS

FOREWORD	i
PREFACE	ii
LIST OF CONTRIBUTORS	iv
CHAPTER 1 INTRODUCTION: AT THE CROSSROADS OF CONFLICT(S), LITERATURE AND DIGITAL INTERVENTIONS FROM A SOUTH ASIAN PERSPECTIVE	1
<i>Antarleena Basu</i>	
INTRODUCTION: EXPLORING SOUTH ASIA AS A REGION OF CONFLICTS	1
Digital Dilemmas in the Context of South Asia	4
Conception of Digital Dilemmas: A Brief Overview	7
CONCLUSION	11
REFERENCES	11
CHAPTER 2 DISCONNECTION IN THE DIGITAL AGE: UNRAVELLING THE COMPLEXITIES OF INTERNET DISRUPTIONS AND EMOTIONAL RESPONSES	13
<i>Bibin Sebastian, Jacob Alias and Thomas A. Mattappallil</i>	
INTRODUCTION	13
Digital Divide and Digital Outcasts: Defining the Existing Disconnections	15
Our Tendency to Romanticize the Disconnections	17
What is Netalgia and Why is it an Unaddressed Feeling?	18
Netstriction and Netxclusion: The State's Role in Eliciting Netalgia	20
CONCLUSION	23
REFERENCES	23
CHAPTER 3 PRIDE AND POETRY: EXPLORING THE ROLE OF INSTA-POETRY AS A MEDIUM OF EXPRESSING LGBTQ+ EXPERIENCES AND STRUGGLES	25
<i>Rituparna Priyadarshini and Arpita Goswami</i>	
INTRODUCTION	26
RESEARCH OBJECTIVES	27
METHODOLOGY	27
LITERATURE REVIEW	28
Analysis and Findings	29
<i>Insta-poetry: Unrestricted Expression and Medium of Storytelling</i>	31
<i>Insta-poetry and its Limitations</i>	33
CONCLUSION	34
REFERENCES	34
CHAPTER 4 TRAVERSING STORYTELLING AND NARRATIVE STRUCTURE IN THE DIGITAL REALM: A CONTEMPORARY ANALYSIS	35
<i>Fauzia Haider</i>	
INTRODUCTION	35
Storytelling in the Digital Area	37
<i>Personal Narrative</i>	39
<i>Documentary</i>	39
<i>Fiction</i>	40
<i>Historical</i>	40
<i>Promotional</i>	40
<i>Interactive</i>	40
Features of the Story-telling Method of Instruction Developing Creativity	41
Developing Imagination	41

<i>Ideas are Stimulated</i>	41
<i>Developing Situational Imagination</i>	41
<i>Expressing Emotions</i>	41
<i>Voice Modulation</i>	41
How to Increase the Effectiveness of the Storytelling Method	41
The Storytelling Method of Teaching and its Weaknesses	42
Some Advice for Crafting a Successful Digital Story	43
Benefits of the Storytelling Method of Instruction	44
<i>Lexical Density</i>	44
<i>Communication Skills</i>	44
<i>Building Confidence</i>	44
<i>Cultural Awareness</i>	44
<i>Moral Values</i>	44
<i>Public Speaking Skills</i>	45
<i>Focus and Attention</i>	45
<i>Development of Creativity</i>	45
<i>Vocabulary Expansion</i>	45
<i>Better Learning Experience</i>	45
<i>Social Connection</i>	45
<i>Flexibility to the Audience</i>	45
<i>Clarity and Simplicity</i>	45
<i>Cost-Effectiveness</i>	45
<i>Effective Communication at Any Moment</i>	46
<i>Interactive Learning</i>	46
CONCLUSION	46
REFERENCES	46
CHAPTER 5 WHEN 'EMERGENT' CULTURE ENTERS IN 'RESIDUAL' CULTURE: CONFLICTS IN MAITHILI SOCIETAL ASPECTS IN LALIT KUMAR'S THE BRIDE (2022)	48
<i>Subrata Kumar Das</i>	
INTRODUCTION	48
CONCLUSION	55
REFERENCES	55
CHAPTER 6 A BOOK IS A HOME: REVISITING SPACE AND PLACE IN M.G VASSANJI'S A DELHI OBSESSION	56
<i>Mahin Mondal</i>	
INTRODUCTION	56
Formation of Complex Hybrid Identity	58
Space Becomes Place	62
CONCLUSION	64
REFERENCES	66
CHAPTER 7 EXILE TESTIMONIO: A RETROSPECTIVE EXHIBITION OF DIGITAL NARRATIVES BY DIASPORA VOICES	68
<i>L. Santhosh Kumar and Joshy Mathew</i>	
INTRODUCTION	68
CONCLUSION	73
REFERENCES	74
CHAPTER 8 CASTING A CONFLICT: TRACES OF ONTOLOGICAL CRISIS IN JATIN BALA'S SHIKARH CHHENRHA JEEBAN	76
<i>Sunil Basak</i>	

INTRODUCTION	76
Jatin Bala's Shikarh Chhenrha Jeeban	79
CONCLUSION	88
REFERENCES	89
CHAPTER 9 CONFLICT IN COMMUNICATION: TRANSLATIONS AND INTERPRETATIONS	91
<i>Sarah Mariam Roy</i>	
INTRODUCTION	92
Translation <i>Versus</i> Interpretation	92
Comparative Analysis	94
Textual Analysis	95
Contexts in Translation	102
CONCLUSION	102
REFERENCES	104
CHAPTER 10 THE CONFLICT OF THE COLONIAL SOUL: ORWELL'S REFLECTION ON GUILT, REDEMPTION, AND THE HUMAN CONDITION IN "SHOOTING AN ELEPHANT" AND "A HANGING"	105
<i>Isha Rani and Thomas Heinrich Musiolik</i>	
INTRODUCTION	105
Orwell's Strategic Positionality	107
Use of a Sympathetic and Confessional Tone	111
Effects of Imperialism on the Oppressed and the Oppressors	113
CONCLUSION	116
REFERENCES	118
CHAPTER 11 GEOPOLITICAL CONFLICTS IN PALESTINE/ISRAEL: AN INDIAN PERSPECTIVE	119
<i>Afaq Ahmad</i>	
INTRODUCTION	119
Unveiling the Script: Analyzing India's Evolving Relationship with Israel through Geopolitical Discourse	121
Theoretical Framework and Methodology	124
Geopolitical Grammar	125
CONCLUSION	133
REFERENCES	135
CHAPTER 12 ENGLISH LEARNING PATTERNS OF TELUGU STUDENTS: HARNESSING THE POWER OF SOCIAL NETWORKS	139
<i>Rahamat Shaikh and Pammi Pavan Kumar</i>	
INTRODUCTION	139
BACKGROUND	141
Social Media	141
Social Networking Tools for English Language Learners	142
Social Media Challenges	143
AIM OF THE RESEARCH	144
SIGNIFICANCE OF THE STUDY	144
RESEARCH QUESTIONS	144
METHODOLOGY	144
Research Design	145
Data Collection Procedure	145
Sample Size of the Participants	145

Data Collection	145
DATA ANALYSIS AND DISCUSSIONS	146
Data Analysis	146
DISCUSSION	148
Challenges of Language Learning through Social Media	148
CONCLUSION	149
LIST OF ABBREVIATIONS	149
ACKNOWLEDGEMENTS	149
REFERENCES	149
CHAPTER 13 THE DIGITAL AGE: TECHNOLOGICAL TRANSFORMATIONS	152
<i>Anisha Gupta</i>	
INTRODUCTION	152
Literature Review	154
The Rise of Connectivity	156
The Erosion of Tradition	156
The Power of Digital Storytelling	157
The Digital Divide and its Discontent	158
The Future of Technology and Literature	159
Findings	159
Challenges	160
Moral Aspects to Consider	161
RESEARCH AND EVIDENCE BASE	162
FUTURE TRENDS AND INNOVATIONS	163
CONCLUSION	164
REFERENCES	165
SUBJECT INDEX	388

FOREWORD

In an era where the digital realm increasingly shapes our understanding of the world, this book stands at the intersection of conflict studies, literary analysis, and technological evolution within a South Asian context. It explores how literature and digital platforms represent and influence conflicts, both historical and contemporary. The chapters provide a diverse examination of digital transformations impacting literary expression and conflict representation, from the emotional consequences of internet disconnections to the amplification of marginalized voices through Insta-poetry. This collection enriches our understanding of the interplay between conflict, literature, and digital technology, contributing significantly to ongoing conversations about digital interventions in shaping literary and cultural landscapes. Through diverse perspectives and rigorous scholarship, it highlights the pivotal role of digital evolution in contemporary discourse.

Anil Audumbar Pise

Senior Data Scientist, X-idian
Technical Partner, Cumulus Solutions
Senior Consultant, Deloitte
Johannesburg, South Africa

PREFACE

This book delves into exploring the concept of conflict in the context of South Asia and examines its representation in literature across genres, especially in consideration of the digital revolution. From a broad perspective, “conflict is an actual or perceived opposition of interests, understandings, and values”, encapsulating discords and differences of varied types. Conflict on all levels of organic existence, as we know, is omnipresent, enduring, and ubiquitous, more so today in the twenty-first century than ever before. In the South Asian context, a geo-socio-political terrain marked by labyrinths of incompatibilities for centuries, the concept of conflict encompasses a multitude of contested facets of socio-political, socio-linguistic, and socio-cultural life in the digital era. In fact, South Asia has always been a landscape of “conflicts without end” (Ranjan 2023), be it social, communal, political, territorial, or ideological, and experiences of these conflicts, both individual and collective, have been portrayed through literature for centuries. Whether it's the unresolved conflict in Kashmir, the civil war in Sri Lanka, communal tensions, the hostility between the individual and their immediate societal structure, or the clash between traditionalism and the digital era, a multitude of both micro and macro conflicts have been depicted in writings. Literary texts, including the ones expressed digitally, have served as an alternate history, capturing conflicts that have gone unrecorded or undocumented in historical databases. Literature has also served, as Derrida observes, to ‘decenter’ conflicts, thereby canvassing the frictions and discords from the perspectives of the subaltern and the subjugated. This book aspires to expand the scope of studying conflict in the context of South Asia and South Asian literature through a holistic and transdisciplinary study of conflict and its representation across literary texts in this digital era, thereby providing scholars with the opportunity to explore recent trajectories in the area.

Though this book can be read by anyone interested in conflict studies, digital discords and its representation in South Asia writings, it is primarily recommended for postgraduate students, research scholars and academicians who are interested in acquiring holistic and interdisciplinary knowledge in this area. We hope that our endeavour to publish this book will be beneficial to the student community, researchers and academicians, and we hope that this pioneering text will encourage further research in this domain. We express our heartfelt gratitude to our contributors, who are experts in this field and hail from renowned institutions. Last, but not the least, we express our sincere gratitude to our editorial teams for their relentless contribution and for rendering unconditional support to publish this book on time.

Hemachandran K.

Department of Artificial Intelligence
School of Business, Woxsen University
Hyderabad, India

Raul V. Rodriguez

School of Business, Woxsen University
Hyderabad, India

iii

Antarleena Basu

Department of English
School of Liberal Arts and Humanities
Woxsen University
Hyderabad, India

Subrata Kumar Das

Department of English
C.M. College
Bihar, India

&

Thangam A.

Department of English and Education
Dr. MGR Educational & Research Institute
Chennai, India

List of Contributors

Afaq Ahmad	Department of Journalism, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India
Anisha Gupta	School of Business, Woxsen University, India
Antarleena Basu	Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India
Arpita Goswami	Department of Humanities, School of Liberal Studies, KIIT Deemed to be University, Bhubaneswar, India
Bibin Sebastian	Department of Languages, School of Humanities, Rajagiri College of Social Sciences, Kochi, India
Fauzia Haider	Department of English, Rash Narayan College, Madhubani, India
Isha Rani	Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India
Joshy Mathew	Department of English, Kristu Jayanti College (Autonomous), Bengaluru, India
Jacob Alias	Department of Languages, School of Humanities, Rajagiri College of Social Sciences, Kochi, India
L. Santhosh Kumar	Department of English, Kristu Jayanti College (Autonomous), Bengaluru, India
Mahin Mondal	Department of English, Aliah University, Kolkata, India
Pammi Pavan Kumar	Centre for Endangered Languages & Mother Tongue Studies, University of Hyderabad, Gachibowli, Telangana, India
Rahamat Shaikh	Department of English, Vignana's Foundation for Science, Technology & Research (Deem to be University), Guntur, India
Rituparna Priyadarshini	Department of Humanities, School of Liberal Studies, KIIT Deemed to be University, Bhubaneswar, India
Sunil Basak	Department of Cultural Studies, Centre for Studies in Social Sciences, Calcutta, India
Sarah Mariam Roy	School of Technology, Woxsen University, Hyderabad, Telangana, India
Subrata Kumar Das	Department of English, C.M. College, Bihar, India
Thomas Heinrich Musiolik	Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India Berlin University of Arts, Berlin, Germany
Thomas A. Mattappallil	Department of Languages, School of Humanities, Rajagiri College of Social Sciences, Kochi, India

CHAPTER 1

Introduction: At the Crossroads of Conflict(s), Literature and Digital Interventions from a South Asian Perspective**Antarleena Basu^{1*}**¹ *Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India*

Abstract: This introductory article aspires to weave the disparate concepts of conflict studies, literary studies, and digital technology in the context of South Asia, and explore how varied conflicts find representation through South Asian literature and language in this era of digital revolution. In other words, this article aspires to reconsider the conception of conflict studies, expand the parameters of defining, constructing, and comprehending conflict in the digital era, and explore how conflicts of varied accord get represented in writings, be it in literary texts or digital writings. The paper initiates by charting the various trajectories of conflict(s) in the context of South Asia, delves into exploring the discords that have risen as an effect of digital transformation, and further elucidates on the literary representations of these conflicts through an analytical exploration of literature and language across genres. The study showcases how technological advancement can not only transform conflict dynamics in South Asia but also alter how literary studies are defined, demarcated, and practiced because of these instantaneous and abrupt shifts. The paper concludes by briefly reflecting on the varied articles on conflict, digital technological transformation, and literature that are featured in this book, thereby contributing to the study of digital transformation, conflict, and literature in the context of South Asia.

Keywords: Conflict, Digital humanities, Digital technology, Digitalization, Language, Literature, South Asia.

INTRODUCTION: EXPLORING SOUTH ASIA AS A REGION OF CONFLICTS

Since times immemorial, South Asia as a region has been plagued by innumerable conflicts that have ruptured the landscape and lives of the people of this geosociopolitical terrain. From a broad perspective, “conflict is an actual or perceived opposition of interests, understandings, and values... [and] it has to do

* **Corresponding author Antarleena Basu:** Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India; E-mail: antarleena.basu@woxsen.edu.in

with differences of various kinds, and how humans, anywhere in the world, manage them” (Ranjan, 2016, 117), thereby encapsulating labyrinths of intertwined discords and differences. Given that this region is a conglomeration of heterogeneity in terms of culture, language, religion, and ethnicity, among others, these conflicts have stemmed from various factors including territorial disputes, religious differences, historical grievances, ethnic tensions, economic inequalities, cultural rigidities, (anti)globalization and geopolitical rivalries. By extension, conflicts have also arisen around questions of identity, caste, gender, class, migration, climate, and displacement in this region. Hence, as Muni observes, it is crucial to recognize South Asia as a space girdled by conflicts of various orders:

South Asia has earned a status of its own as an important area of focus in conflict studies; and why not? After all, it is a region that has witnessed five full-scale inter-state conflicts, where adversaries are nuclear-armed and Asia’s major powers, some of its states have earned the distinction of becoming a part of the hub of global terrorism and where no country has been free from insurgencies and separatist movements (2013, p. 1).

In fact, since its very conception, territorial conflicts have shrouded this geopolitical space, its history marked by recurrent conquests and conflicts, and its present impacted by the replaying of those ancient discordances, alongside new avenues of differences. He further observes that the two primary causes of conflicts in South Asia are “their colonial legacies and turbulent processes of post-independence nation and state-building” (Muni, 2013, p. 5). As noted by Wolpert, India, and Pakistan were created in 1947 to remain in conflict (2011) – a prophecy that, regrettably, has come to be the living reality with three wars fought (1947-49, 1965 – 1971, and 1999) already, war-like situations in 1987, 1990 and 2002, and a series of terror attacks that have only added to the existing animosity (2010). Both the Institute of Peace and Conflict Studies (IPCS) in Delhi and The Pak Institute of Peace Studies have been organizing annual conferences and computing updates on conflicts in South Asia respectively, thereby charting the trajectories of geo-sociopolitical conflicts in the subcontinent. Aside from inter-nation conflicts, civil wars and separatist insurgencies have also ruptured the subcontinent. For instance, the Sri Lankan conflict is recorded to have been fought between the government of Sri Lanka and Liberation Tigers of Tamil Eelam (LTTE) from 1983 to 2009, and the discord between the two communities, that is, the minority Tamils and the majority Sinhalese existed long before and continues to exist even today, thereby assigning a ‘protracted’ nature to this conflict (Bryan Pfaffenberger 1995; Uyangoda 2007). Even though the Civil War officially ended in 2009 with the Sri Lankan government declaring victory over the separatists, the discords remain as the “Sinhala extremism continues to poison Sri Lanka” (Subramaniam 2013), and justice remains denied to the victims of the

war crimes (Ganguly 2023). At about the same time as the Sri Lankan civil war, Nepal too, was gripped by a protracted armed civil war that witnessed strife between the Government of Nepal and the Communist Party of Nepal (Maoist). Similarly, in India, even after the abrogation of Article 370 in 2019, tensions remain high in the Kashmir valley, and the separatist ethos is far from extinguished (Aryal and Muneer, 2023). Such conflicts have thwarted the existence of many, causing death, displacement, and suffering, thereby impacting the psyche of the people of this subcontinent. It is to be noted that geo-political conflicts are mostly amalgamated with varied layers of discords, be it ethnic, religious, linguistic, economic, or cultural differences, among others, and are, mostly, never a singular reason for discords to develop.

Another key factor causing conflict in South Asia is religion where “religious loyalties are very much intermixed in the concept of nationalism” which are, in turn, responsible for the “growth of fundamentalism” (Mohanty, 2009, p. 1202). Religion has functioned as one of the pivotal markers of conflict in this geo-political region – a space where not only the value systems of Abrahamic religions collide with the ethics of non-Abrahamic religions, but also a space where the many non-Abrahamic religions strive to establish their codes and ideals by laying out their differences, and at times, witness discord with the very religions or subsets of the religion. Many of the South Asian countries have been severely impacted by “religiously motivated radicalization, extremism, and violence (Ahmed, 2023). Beginning with the Partition of India (1947), which was riddled by communal tensions between Hindus, Muslims, and Sikhs, to the Anti-Sikh riots of 1984 after the assassination of Prime Minister Indira Gandhi by her Sikh bodyguards, South Asia continues to bleed due to inter-religious clashes even today. Likewise, even though the Sri Lankan civil war was not essentially a religious conflict, the identity of the Sinhalese as Buddhists and the Tamils as Hindus (or Christians) adds another labyrinth to the nature of this war. Nepal too has witnessed multiple clashes between Hindus and Muslims, and in 2023, a lockdown had to be imposed to temper down the interreligious conflict (AP, The Hindu). Again, conflicts based on linguistic identity also play a pivotal role in shaping this geo-political region where multiple linguistic groups compete for cultural, political, and socio-economic significance. Most notable of the language movements in South Asia is the Bengal Language movement or *Bangla bhasha andolôn* which advocated for acknowledging Bengali as the co-lingua franca of the then Pakistan, and which partly contributed to the formation of Bangladesh as a separate nation-state in 1971 (Deb 2021, p. 59). In recent times, the country was swirled into another such language rift when Amit Shah, the home minister of India, pushed for the “one nation, one language agenda” claiming that Hindi is the “uniting” language of the country since most of the citizens speak Hindi, or are familiar with the language (The Telegraph, 2019). This outraged people of other

CHAPTER 2

Disconnection in the Digital Age: Unravelling the Complexities of Internet Disruptions and Emotional Responses

Bibin Sebastian^{1,*}, Jacob Alias¹ and Thomas A. Mattappallil¹

¹ Department of Languages, School of Humanities, Rajagiri College of Social Sciences, Kochi, India

Abstract: This article explores the phenomenon of Internet disconnections and their emotional impact. The study acknowledges the Internet's crucial role in modern life and the need to understand the vulnerabilities and consequences associated with disruptions. The research aims to expand the language lexicon to address unacknowledged feelings related to the Internet, primarily focusing on the concept of “netalgia,” which combines the internet and nostalgia. The study also examines the terms “digital outcasts” and “digital divide” to describe the disparities in access and skills related to information and communication technologies. Additionally, the article discusses the tendency to romanticize disconnections, the state's role in eliciting netalgia through new terms like “netstriction” and “netxclusion”, and the importance of recognizing and addressing these emotional experiences for building a resilient and inclusive digital future. By studying disconnections and developing a comprehensive understanding of the emotional impact, the article highlights the need for robust measures to ensure the reliability, stability, and security of our digital infrastructure in the digital age.

Keywords: Digital detox, Digital divide, Digital outcasts, Disconnection, Emotional response, Internet disruptions, Netalgia, Netstriction, Netxclusion.

INTRODUCTION

The Internet has become an essential component of modern life. It has changed the way we interact, get information, do business, and study. The Internet connects people from all corners of the globe, facilitating instant communication and breaking down barriers of distance and time. It provides a vast repository of knowledge and resources, allowing us to explore new ideas, expand our horizons, and stay updated with the latest developments in various fields. However, with

* Corresponding author Bibin Sebastian: Department of Languages, School of Humanities, Rajagiri College of Social Sciences, Kochi, India; E-mail: bibin@rajagiri.edu

this increased reliance on the Internet, it is equally important to study and understand the phenomenon of disconnections. Internet outages, disruptions, or even intentional disconnections can significantly affect our daily lives, economies, and national security. By studying disconnections, we can identify vulnerabilities, develop contingency plans, and implement robust measures to ensure our digital infrastructure's reliability, stability, and security. While the Internet has become a fundamental part of our lives, it is not without flaws, and recognizing disconnections is critical for creating a robust and sustainable digital future.

The ever-evolving landscape of human emotions and experiences necessitates the expansion of language's lexicon to address the emergence of new feelings. As the human experience becomes increasingly intricate, novel sensations and sentiments often defy the existing vocabulary. We unlock the potential to capture the nuances of these uncharted emotions by creating new words, granting them the recognition they deserve. These new linguistic constructs empower individuals to express their unique experiences and foster empathy among others, enabling a more inclusive and comprehensive understanding of the human condition. Just as language adapts to societal changes, expanding the lexicon to embrace new feelings acknowledges the rich tapestry of human emotions. It ensures that our words continue to resonate with the depth and complexity of our inner worlds. This paper is an attempt to create new terms to address the unaddressed feelings in the present society, primarily related to the Internet. It will explain in detail the necessity to make these terms. This paper introduces three novel terminologies to address the unacknowledged emotions prevalent in contemporary society, particularly those associated with the Internet. It will comprehensively explain the imperative need to develop these terms.

In this study, a qualitative methodology was adopted to delve into the intricate phenomena of internet disconnections and the emotional responses they evoke. The approach was grounded in a comprehensive literature review, which helped identify gaps in existing research and frame the investigation. Informal interviews were conducted with a diverse group of individuals who had experienced significant internet disconnections. These interviews were designed to explore the participants' emotional experiences and their perceptions of the newly coined terms "netalgia," "netstriction," and "netxclusion." The innovative aspect of the study lies in the creation and validation of these terms, which capture previously unarticulated feelings associated with internet disconnections. The data collected from the interviews were analyzed using thematic analysis, allowing for the uncovering of key themes and patterns. This qualitative approach provided rich insights into the emotional landscape of internet users, contributing to a deeper understanding of the impact of disconnections.

Digital Divide and Digital Outcasts: Defining the Existing Disconnections

The term “digital divide” refers to the widening gap between the underprivileged, particularly the poor, rural, elderly, and disabled, who lack access to computers and the Internet, and the rich, middle-class people living in urban and suburban areas. Andreea Stoiciu (2011) suggests that “the concept of the digital divide has been evolving over the years, being generally defined as a social issue linked to the different amount of information between those individuals who have access to the information society and information and communication technology and those who do not. Digital divide is a term used to describe the disparity between those with easy access to technology and those without access. For almost a decade, the term “digital divide” has been used to refer to the concept of technical haves and have-nots. In other words, some people have greater access to technological applications than others. The digital divide is linked to several factors, such as having a computer, having internet access to it, using high-speed Internet, and knowing how to use technology. The digital divide is more severe than just a lack of access to the Internet. It is more of an access divide, a skill divide, an economic opportunity divide, and a democratic divide. (Rogers, 2003) opines that “the analysis of the digital divide falls into the broader group of the study of the diffusion of innovations. This divide manifests as an economic opportunity divide, where individuals with digital access and skills are better positioned to partake in the digital economy, access educational resources online, and secure improved employment prospects. Additionally, it presents a democratic divide, affecting individuals' capacity to engage in democratic processes, access governmental services online, and participate in the digital public sphere. Addressing the digital divide requires a comprehensive approach that not only focuses on improving infrastructure and making technology more affordable but also emphasizes the importance of enhancing digital literacy and ensuring that online content and services are accessible and relevant to diverse populations. People rely increasingly on high-speed Internet to communicate with the government, the economy, and one another. Increased home Internet use is linked to a noticeably higher likelihood of contacting government representatives in various ways. According to a 2010 study by political scientists Dari Sylvester and Adam McGlynn, the use of the Internet increases political participation by supplying information that can improve one's ability to engage in political action, such as making phone calls, sending emails, and writing letters to elected officials (Sanders & Scanlon, 2021). The findings show that those who don't utilise the Internet at home—whether for lack of knowledge or access—are less likely to be involved in their communities. As a result, the digital gap may seriously affect political involvement. The digital divide is a multidimensional concept encompassing disparities in access, usage, and skills related to information and communication technologies. It reflects unequal opportunities and resources for

CHAPTER 3

Pride and Poetry: Exploring the Role of Insta-Poetry as a Medium of Expressing LGBTQ+ Experiences and Struggles

Rituparna Priyadarshini^{1*} and Arpita Goswami¹

¹ *Department of Humanities, School of Liberal Studies, KIIT Deemed to be University, Bhubaneswar, India*

Abstract: The genre of poetry has transformed with the rise of several social media platforms. Poets have found a new way of expressing their experiences and have even earned wide acclaim. One particular platform that has played a significant role in providing them with a wide audience is Instagram. It has provided a platform that facilitates self-expression through creative writing. This phenomenon led to the creation of Insta-poetry, a subgenre of digital poetry. The poetic expression on digital platforms that takes the shape of “one liner, two liners, epigrams, or monograms” and varied use of multimedia have also empowered marginalized communities to come to the front. For instance, activists and creators from the LGBTQ+ community use it to voice their opinions through their creative writings and storytelling. A closer examination of such poetic works can shed light on how insta-poetry can be used for literary creation that portrays the societal bias, prejudice and hatred directed towards LGBTQ+ communities in contemporary society. In this regard, new media theory substantiates the above-stated claims. By implementing this theory, the study will also analyze how forms of literary creations have transformed with the emergence of the new media. The study will also bring to light the factors that have posed challenges for Insta-poetry and Insta-poets. From a broader perspective, though literature marks the beginnings of e-lit, it has become essential to check the quality of poetic content being produced digitally and assess the larger implications of electronic literature in the digital culture and humanities.

Keywords: Creative writing, Digital humanities, Digital narratives, E-lit, Empowerment, Gender equality, Instagram, Insta-poetry, Insta-poets, LGBTQ+ community.

* **Corresponding author Rituparna Priyadarshini:** Department of Humanities, School of Liberal Studies, KIIT Deemed to be University, Bhubaneswar, India; E-mail: rituparna18.priyadarshini@gmail.com

INTRODUCTION

The contemporary age is witnessing an upsurge in the use of social media platforms as it has facilitated several forms of expression and accommodated numerous budding artists. These platforms primarily include Facebook, Twitter (now known as X), Instagram, and so on. Apart from using such sources, especially Instagram, to share photos and videos, users have transformed it into a platform for showcasing their creativity and talents. With the rising popularity of Instagram since its inception in 2010, it has also become a famous source for writers, readers, and literature enthusiasts to channel their literary prowess. For example, now, one can find several pages on Instagram that are specifically dedicated to books, literature, and literary analysis of novels, poems, and so on. This community is referred to as the “bookstagram” community.

Similarly, Instagram has also been playing a significant role in facilitating the unabashed expression of feelings, emotions, *etc.*, through poetry. There are several pages, such as @poetryfoundation, @unerasepoetry, *etc.*, followed by millions of users. These pages primarily focus on providing users with short and simple poems or verses appropriate for the age of scrolling literature. The current generation that is continuously active on social media demands fluid reads that are comprehensible yet meaningful and easy to access. Instagram poets and Insta-poets such as Rupi Kaur, Nikita Gill, Atticus, Christopher Poindexter, and more have managed to get validation from the poetry community on Instagram. This validation resulted in the poets earning global recognition and acclaim.

As the above statement shows, Insta-poetry has become a well-established and accepted subgenre of poetry in the contemporary context. Moreover, the most essential aspect that has attracted millions of writers to this platform is that they can showcase their work without any restrictions or limitations. As a result, Instagram has become a medium for exhibiting their literary creations, making it reach a global audience and influencing them to voice their feelings, emotions, and opinions. For example, the aforementioned pages post snippets of poetry that delve deep into the fears, insecurities, doubts, *etc.*, within oneself. By analyzing the comments section of such posts, one can observe that users find resonance with such posts. Such creators aim to engage different senses of the users through the written or spoken word and, at times, through visual aids as well.

Considering the positive impact and the greater power of Instagram as a literary source, many creators have attempted to produce content that can speak up for those communities that have long been neglected. Considering this literary awakening, various Instagram pages focus on the representation of the LGBTQ+ community and their struggles in the modern age. This paper will analyze the

representation of the LGBTQ+ community on Instagram and how Insta-poetry has provided them an opportunity to shed light on their ordeals.

RESEARCH OBJECTIVES

By highlighting the role of new media and analyzing the trans poetry that has emerged from modern social media platforms, this study aims to:

- Analyze the poems to bring out how they address gender issues and representation of the LGBTQ community.
- Illustrate how digital platforms have provided a newer and better form of propagating the ideas and vision of gender equality on a broader scale.
- State how Insta-poetry can keep the literary spirit alive among the netizens and use multimedia to empower the communities that have long been overlooked.
- Examine the causes behind the popularity of digital narratives and the diminishing relevance of conventional narratives and their causes.

METHODOLOGY

To highlight the state of the LGBTQ community as represented through Insta-poetry, a few poems have been chosen from selected Instagram handles. These poems are not only directed towards the community but some are also written and elaborated by members from said communities. Therefore, the research is based on qualitative methods, requiring careful and systematic observations, discourse, and interpretation.

The research also employs popular or pop culture theory to analyze the evolving society and changing needs. Pop culture refers to the dominant set of practices, beliefs, and artistic creations during a specific period. It defines the cultural milieu of the particular era. The beginning of this theory or field of study dates back to the early eighteenth century. However, “serious investigation of popular culture began to take on the trappings of a distinctly scholarly and concomitantly academic enterprise with the founding, in the summer of 1967, of *the Journal of Popular Culture*.” (Hall, 1983).

Although the study of popular culture appears to be a simplistic observation and analysis of the emerging trends in a particular age, it is much more complex than that. To be precise, pop culture theory often refers to the “entertainment produced through and by commercial media that have the technological capacity to reach large, demographically diverse and geographically dispersed audience.” (Mandal, 2012) Therefore, those forms of entertainment that have the potential to have a global impact become a part of the culture.

CHAPTER 4

Traversing Storytelling and Narrative Structure in the Digital Realm: A Contemporary Analysis

Fauzia Haider^{1,*}

¹ Department of English, Rash Narayan College, Madhubani, India

Abstract: Storytelling is the art of teaching by interestingly engaging learners to learn effortlessly through their sense of imagination and creativity. This abstract rummage into the intricate connections between storytelling and narrative structures in the digital realm, examining how they have made alterations in the digital epoch. This abstract explores the diverse incarnations of storytelling in the digital world, ranging from personal narrative, documentary, fiction, historical, and promotional to interactive fiction and social media storytelling. It also examines the impact and implications of digital storytelling. Furthermore, it analyses the effects and consequences of the digital realm on audiences. Eventually, this paper focuses on the significance of understanding storytelling in the digital area as a technique or style adopted to offer new avenues for creative expression and learner indulgence in a progressively digitalized realm.

Keywords: Communication, Comprehension, Creativity, Digital, Documentary, Expression, Fiction, Instructional, Interactive, Learning.

INTRODUCTION

Storytelling has a long history in teaching, learning, and entertainment. Earlier, this technique was used only as oral storytelling, which was an ancient tradition. Stories were told through gestures and voices, and sometimes, the storyteller used props to attract the listeners. Storytelling has several benefits at every stage of learning, which compels teachers and mentors to adopt and focus on it. This eventually brought advancements in this technique, which is being used effectively worldwide. Storytelling has evolved in response to 21st-century technologies. It has become richer with the addition of digital resources such as movies, audio files, and photos, a technique known as digital storytelling. To help you make the most of this strategy, this research provides an overview of digital storytelling. According to Traverse Storytelling and Narrative Structure in the Digital Realm, digital storytelling is the act of presenting ideas or telling stories

* Corresponding author Fauzia Haider: Department of English, Rash Narayan College, Madhubani, India; E-mail: fauzia.aiman@gmail.com

with computer-based tools. Digital storytelling defines digital stories as multimedia presentations integrating various digital elements into a narrative framework. Digital storytelling “provides a strong foundation in many different types of literacy, including information literacy, visual literacy, technological literacy, and media literacy,”¹ according to the University of Houston's College of Education. These forms of literacy have been dubbed “Twenty-First Century Literacy” skills by Brown *et al.* (2005).

Digital stories employ content that is available on computer files, as opposed to traditional storytelling, which uses materials on a tangible medium like paper, cassettes or disks, and film. Because of this, digital stories can contain social media posts like tweets and interactive features like maps in addition to text, photos, video, and audio samples. Furthermore, it is beneficial to make the most of every component you want to include in these stories, thus grasping and explaining its uses.

Composing and Using Digital Narratives with the use of technology, digital storytelling produces written works that do not follow the conventional pen-and-paper format. When using technology, students must apply their ideas and work without producing a written paper as a final output to demonstrate their understanding (Lambert, 2006; Porter, 2004, 2006). Digital storytelling emphasizes both the writing process during its creation and the technological component. Effective digital stories incorporate handwritten aspects such as compelling character development, a compelling message, and an engaging plot, as demonstrated by authors in the sector (Abidin & Razak, 2003). Students' writing was not very effective without these components. Without these components, the students' writing lacked impact, and it was challenging for the audience to follow or comprehend the online narrative that was being presented. In order to show how these procedures might be used to create useful digital stories, Baker (2000) also looked at classrooms that contrasted the writing processes using brainstorming, drafting, editing, rewriting, and publishing. The digital story improved with more utilization of the writing process.

There are other writing-related ideas that add appeal to a story, so it is important to let children focus on those as well. It has been discovered that digital storytelling goes beyond only utilizing a story's plot, characters, and message. Huffaker (2004) discovered that students regularly employed their imaginations when using digital storytelling in the classroom. Additionally, students could develop a distinct voice and style of speaking. After that, the pupils could tell a compelling story using their voices. Finally, students were able to talk about social roles and how they could be used in a piece of writing by using their writing. The kids' ability to tell a compelling story in the digital story is still intact

despite the usage of technology. The writing is what matters most. Students can write authentic pieces of writing by using digital storytelling. Instead of receiving a piece of writing that has no relevance to them, the students produce a piece that demonstrates their comprehension of the subject matter and how it relates to their own life (McNabb, 2005). According to research, students write better when their writing is more authentic to them since it connects with the piece and allows them to demonstrate their comprehension of the subject matter (Castellani & Jeffs, 2001 ~ Iacchia, 2005; NCREL, 2003). Because they grasp the subject matter and the plot, the students are able to investigate feelings, ideas, and the writing process. By drawing on their prior knowledge, individuals are able to craft a poignant tale that they may tell others (Iacchia, 2005). Because they are using technology to push themselves, the students are able to demonstrate their expertise because the writing they are producing is authentic (Castellani & Jeffs, 2001; Iacchia, 2005; NCREL, 2003). Students can write more easily because of technology, which is another advantage of digital storytelling. It is advantageous for children who struggle with handwriting to use technology to construct a tale. Although the kids still have the final say over what is written, handwriting the story remains a challenging task. Students can focus on their narrative rather than their handwriting when they use technology (Stoner *et al.*, 2005).

Storytelling in the Digital Area

A psychological and conventional technique is storytelling. Grandparents typically utilize it to educate and amuse their grandchildren. In elementary school, it is employed as a narrative art form. The story is told in a blend of prose and poetry. The instructor does a performance in front of a large gathering. The stories are told aloud, *via* chant, or in song. Accompaniments such as music videos can be added. The idea is to combine entertainment with education.

Novel and inventive storytelling styles are made possible by technology, which was not conceivable in the past. Interactive movies that enable viewers to select their route through the narrative, for instance, can produce a more interesting and customized experience.

Storytelling is a tried-and-true method of education, whether through authoring a book, oral storytelling, or giving presentations. In reality, research by MacDonald (1998) found that communities have used storytelling to teach essential values for millennia. Similarly, Andrews *et al.* (2009) note that storytelling has been employed as an information medium in various fields of education, such as dentistry, general medicine, law, and business.

21st century educators think technology can be a useful instrument for teaching the next generation and facilitate the achievement of learning objectives (Alismail,

CHAPTER 5

When 'Emergent' Culture Enters in 'Residual' Culture: Conflicts in Maithili Societal Aspects in Lalit Kumar's *The Bride* (2022)

Subrata Kumar Das^{1,*}

¹ Department of English, C.M. College, Bihar, India

Abstract: Lalit Kumar's *The Bride* (2022) is the English version of Maithili classic of Harimohan's Jha's *Kanyadan* (1933). The original novel was written during the British Raj in India when the rural Mithila region in Bihar became a beacon of modernity through a few English-educated Maithili people, who were migrants from/in different states, and some modern thinkers like novelist Harimohan Jha. *The Bride* records the kaleidoscopic picture of the traditional Maithili culture, Maithili language, dress code, local rituals, caste-ridden practices, superstition-ridden custodians of society, the *purdah* (veil) system, and others. This traditional cultural set-up in the novel is studied from a conflicting perspective by an English-speaking Bihari migrant, Chandicharan Mishra, who has been brought up with a Westernised English education and outlook.

It texturises conflicts related to the Maithili language *versus* the English language, superstitious-ridden mindsets *versus* modern mindsets, putting girls into the *purdah* system and thus depriving them of basic education *versus* liberating girls with higher education and therefore emulating them with male counterparts in society, and other societal conflicts of Maithili region. My study will critically examine all these cultural conflicts from the theoretical frameworks of Raymond Williams, Homi K. Bhabha, Stuart Hall, and other cultural critics.

Keywords: Conflicts, 'Emergent' culture, 'Residual' culture, 'Third space'.

INTRODUCTION

Lalit Kumar's *The Bride* (2022) is an English-translated version of Harimohan Jha's Maithili novel *Kanyadan* (1933), which records the kaleidoscopic picture of the traditional Maithili culture of the British colonial era. The novel's setting is the Mithila region- the northern part of Bihar, adjacent to Nepal. This location is backward, old, stereotyped, rigid, caste-ridden, and mostly cut off from the urban

* Corresponding author Subrata Kumar Das: Department of English, C.M. College, Bihar, India;
E-mail: subratakumardas@cmclnmu.ac.in

milieu of the rest of India, as also depicted in the novel. The bride, Buchia and her parents represent such tenets of Mithila culture/region.

The ‘oppositional’ characters to this traditional dominant Mithila cultural set-up are Revatiraman Mishra, the brother of Buchia, who got a little beacon of modern outlook while staying in an urban area with the groom, Chandicharan Mishra (in short, C.C. Mishra), who is purely bred and brought up with English education. When these two characters, especially C.C. Mishra, set their feet in the Mithila region, the rigid traditional societal aspects face challenges, and thus, we observe conflicts in Maithili culture. While most urban parts of India are in flux for the British colonial encounters, this location faces an existential dilemma with its dominant, established ‘residual’ cultural outlooks.

The objectives of this paper are as follows: How are the Mithila region's ‘residual’ cultures texturised? How does English education/outlook nurture the younger generations like C.C. Mishra? How is ‘emergent’ culture texturised? How does ‘emergent’ culture create conflicts among traditional Maithili ‘custodians of society’? Here, conflicts are related to the Maithili language *versus* the English language, superstitious-ridden mindsets *versus* modern mindsets, putting girls into the *pardah* system and thus depriving them of basic education *versus* liberating girls with higher education and therefore emulating them with male counterparts in society, and other societal conflicts of Maithili region.

The body of the paper contains two sections. After the **introduction**, the **first section** delineates the critical cultural concepts like ‘residual’ and ‘emergent’ cultures. This section also elucidates the ‘residual’ and ‘emergent’ cultural elements in the novel. The **second section** posits the conflicts in Maithili cultural scenarios after the arrival of ‘eminent’ cultural products through English-educated persons like C. C. Mishra. At last, it presents a **summation**.

I

‘Residual’ (culture) is the influence of old cultural practices on modern societies, consciously or unconsciously. Williams (2016) argues, “The residual, [...] has been effectively formed in the past, but it is still active in the cultural process- not only and often not at all as an element of the past, but as ineffective element of the present” (p. 122). He also continued, “A residual cultural element is usually at some distance from the effective dominant culture, but some part of it, some version of it - and especially if the residue is from some major area of the past - will in most cases have had to be incorporated if the effective dominant culture is to make sense in these areas” (p. 123). These cultural practices are cultural traits diffused through traditional means and transmitted through societal generations. The widespread assumption about the ‘residual’ cultural elements of India, like

third world countries, are superstition-ridden, caste-based patriarchal societies where women are under the *purdah* system, male children with the privilege of education and others. Besides, food habits, dress codes, behavioural patterns, *etc.*, are indicators of 'residual' elements in any cultural practice. The original Maithili text *Kanyadan* by Harimohan Jha was published in 1933 when India started getting the beacon of modernity during the British Raj. This novel gives a kaleidoscopic picture of the residual cultural traits of the Mithila people. The novelist puts the best 'residual' cultural traits in it when the groom leaves his bride on the first night of their marital consummation:

"O wretched Buchia! You couldn't enjoy your wedding night at all. You are on the verge of getting ruined and yet you hide beneath the bridal veil! Come out of *purdah*, open your eyes and see what a precious thing you are going to lose." (Kumar, 2022, p. 156)

The novel is replete with rigid, traditional, established Mithila cultural traits from the beginning. As the story is about preparing a bride for marriage, searching for the groom, and finally finishing all the nuances of marriage, certain outdated 'residual' cultural traits are texturised in the novel. When the would-be bride's mother searches for *vidhikari* (a married woman of the bride's side who helps a bride and a groom to complete all the wedding rites and other formalities) and wants consent from her daughter-in-law, "[...] she flatly refused and said that she had no faith in useless norms and silly customs. Can you believe it? She outright said no to the ritual of holding the ears and nose of the groom" (ibid., p. 38). For these people, maintaining family honour and the highest status of the *Brahmin* (the highest ritual status of the four social classes in Hindu society) caste is much more important than killing her daughter if she is to get married to an indecent family of the low *Brahmin* caste. The novelist thus puts the arguments of the would-be bride's mother with her paternal aunt, "'It's better to behead a girl than to give her away in marriage to an indecent family. [...] Nowadays people don't hesitate to bring a Brahmin of low blood as a groom for their daughter'" (ibid., p. 40).

Once, a postman came with a telegram for the would-be bride's father, Bholanath Jha. When he called out to receive it from outside the house's entrance gate, all the female members kept silent for many minutes and then hid. Finally, the postman got a reply, "Kindly leave it at the door. I shall send someone out to get it later, [...]" (ibid., p. 49). This Mithila region followed the *Purdah* (veil) system not only during the 1930s when the original novel in Maithili was written but is still practised in the 21st century. We also observe in the later section of this paper how the bride's family creates a ruckus when the groom wants to see the face of the would-be bride before marriage. In the novel, in the chapter titled "Thugs of Sabhagachhi," we observe the selling/buying of grooms for a daughter at a village

CHAPTER 6

A Book is a Home: Revisiting Space and Place in M.G Vassanji's *A Delhi Obsession*

Mahin Mondal^{1,*}

¹ Department of English, Aliah University, Kolkata, India

Abstract: The definitions of migration and diaspora are somewhat different. On the one hand, migration, be it voluntary or involuntary, is a movement for settlement, whereas the term diaspora describes the spread of people from their homeland. Diaspora studies, however, evolve so much that most types, if not all, of migration, come under diaspora studies. M. G. Vassanji's novel *A Delhi Obsession* (2019) showcases the complex relationship of the protagonists with their ancestors' land. This paper seeks to analyse the complex relationship of Munir with his ancestor's homeland, who, as a third-generation migrant, looks at India from a different lens and multiple perspectives. India emerges as a mystical space for Munir—a tapestry woven from stories, narratives, and memories, but it gradually transforms into a place of identity through his ancestors' roots and his own experience. Munir's experiences in India help his hybrid identity develop into a more complex one, which is similar to Vassanji's identity. M.G. Vassanji, a writer of the diaspora, explores the intricate relationship he has with India, paralleling the experiences of his protagonist, Munir. This connection is shaped by Vassanji's ancestors' journey from India to Kenya and his subsequent relocation to Canada. This paper explores how the act of reading, alongside Vassanji's own journey, transforms the text into a virtual space of home for both the author and the reader. Where the text becomes the alternative memory through which Vassanji, as well as the readers can visit or imagine the home, which has their roots.

Keywords: Cultural memory, Diaspora, Diasporic identity, Hybridity, Rootlessness.

INTRODUCTION

Human beings move, evolve, and migrate from their inception due to diverse reasons. The term “diaspora was initially used to describe the migration of Jewish people after the fall of Jerusalem in the sixth century B.C.E.” (Diaspora). Broadly

* Corresponding author Mahin Mondal: Department of English, Aliah University, Kolkata, India; E-mail: mahinmondal@gmail.com

speaking, a diaspora refers to those residing beyond their homeland, whether voluntarily or not. However, this simple definition may not capture the different traits of diaspora and diasporic people—the politics of diaspora, national and transnational identity, cultural assimilation, representation and resistance, root and rootlessness, nostalgia and home, and so on. The term diaspora has become so sophisticated, mutating, and complex that we cannot contain it within limited meaning. Robin Cohen stresses the importance of embracing “new experiences and uses” (Cohen 2023, 200) while also recognising the term's history and development. M. G. Vassanji's *A Delhi Obsession* (2019) delves into the difficulties as well as possibilities of negotiating diverse cultures and religions, focusing on the unexpected bond between Munir and Mohini. It addresses key issues such as religious intolerance, political extremism, and societal peace in the context of increasing hypernationalism in India. Munir's trip to Delhi includes searching for his family's history and connecting with his ancestral origins. The influence of memory and history on forming individual and group identities emphasises the challenges of harmonising personal and historical narratives.

The migration of Indian people has existed for centuries, to different countries or within the country. People migrate to find work and live a better life, and even the forced migration has taken place for centuries: “Indian indentured workers deployed on British, Dutch and French tropical plantations from the 1830s to about 1920” (Cohen 2023, 61). The partition of India and Pakistan forced millions of people to migrate from their homelands and develop a diasporic identity. In different parts of the world, we find different types of diasporic people. Furthermore, each of those diasporas has its own characteristics and meanings. Indian diasporic communities residing in different countries articulate diverse reasons for their diasporic identities. Their migration may be a result of financial and social crises or socio-political institutions that force them to migrate. Even the guest workers and labourers identify themselves as diasporic, who migrate voluntarily and involuntarily. Literature that deals with these elements is generally considered diasporic literature. It exposes and explores the psychological, locational, concurrent, and historical order of the people.

Indian diasporic literature also explores the different aspects of diaspora—location, and dislocation; memory, root, and past; loneliness, nostalgia, and homecoming; acculturation, resistance, and multiculturalism. Indian diasporic writers such as Anita Desai, M. G. Vassanji, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Bharati Mukherjee, V. S. Naipaul, and others explore the same. Moyez G. Vassanji is a Canadian novelist born in Kenya whose family (grandparents) had migrated from India. Vassanji is a third-generation diasporic person and writes about his ancestors' home and roots. He migrated from Kenya to England and later settled in Toronto, Canada. In many of his novels, we find themes of

multiple migrations, nostalgia, the search for roots, and identity. The novel *The Gunny Sack* (1989) depicts Asian migrants who are searching for a home and fighting for identity from a marginalised position. In *No New Land* (1991) and *The Book of Secrets* (1994), Vassanji talks about the ambivalent position of a diasporic person and his emotional condition. His other novel, *The In-between World of Vikram Lall* (2003) revolves around postcolonial issues. *The Assassin's Song* (2006) is set in the context of the 2002 Gujarat Riot. *The Magic of Saida* (2012) and *A Delhi Obsession* (2019) portray the return of the diasporic people.

A Delhi Obsession portrays a third-generation migrant named Munir, whose life history is similar to Vassanji's. Munir's grandparents migrated from Delhi to Kenya, and later, he moved to England for education purposes and settled in Toronto (Canada) with his wife, Aileen. Munir's sudden and "irrepressible surge of compassion" (Vassanji 2019, 11) to visit India ultimately guides him to India. This paper attempts to understand the complex relationship of Munir with his ancestor's homeland, who, as a third-generation migrant, views India from a different lens and multiple perspectives. He observes multiple facets of India, ranging from polite and humble individuals like Mohini and Aditya Sharma to religious extremists and radical thinkers like Jetha Lal and Ravi. Munir's experiences in India help his hybrid identity develop into a more complex one, which is similar to Vassanji's identity. Critics like Homi Bhabha, Gayatri Spivak, and others talk about 'hybridity' and 'third space' from a postcolonial perspective. According to Bhabha:

"It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory ... may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity." (Bhabha 1994, 56)

However, the main premise of this study is to illustrate the gradual development of Munir. Munir's hybrid identity and its complexity stem from the acceptance and non-acceptance by others. Amidst this complexity, the mystical space of India becomes the place of identity for Munir. Ultimately, this book/novel serves as an alternative recollection that allows Vassanji to revisit or envision his homeland, where his root(s) lie.

Formation of Complex Hybrid Identity

". . . yet she had sensed that he felt rootless and sometimes lost. Delhi had given him his history, himself. He'd said, I didn't realize how Indian I was" (Vassanji 2019, 63).

CHAPTER 7

Exile Testimonio: A Retrospective Exhibition of Digital Narratives by Diaspora Voices

L. Santhosh Kumar^{1,*} and Joshy Mathew¹

¹ Department of English, Kristu Jayanti College (Autonomous), Bengaluru, India

Abstract: Contemporary literary works often feature marginalised voices gaining recognition in the academic community. In a time when protests against existing power systems are desperately needed, these unheard voices do both. After the rise of culture studies, literature has shifted towards a more interdisciplinary and multidisciplinary focus, with historical themes predominating. In Exile Testimonio, it is painful to see the struggle of the pioneers who were homeless in their own country for the first time. This research article concentrates on the experience suffered by the expatriates and how their plights are being represented as a visual exegesis to the world. Indigenous people have endured hardships since ancient times, yet each fresh tragedy expands the canon of literature in fascinating ways. As a result of the focus on the plight of the exiled populations, the long-buried truths can now be brought to light in Exile Testimonio.

Keywords: Protest, Power systems, Voices, Truths, Visual.

INTRODUCTION

Exile Testimonio is a never-ending phenomenon that displays native's struggle in their motherland. Although exile testimonio as a theoretical discourse originates in Classical Sangam Literature, academics tend to treat it as a more recent phenomenon. First, the prospect of uprooting your life was terrifying; then, it became fashionable; and last, it became the standard thanks to entrenched power systems. The natives were marginalised in their own countries due to colonial expansion. Since every monarch desires to become an emperor, ambition for land and thirst arise. Exile Testimonio's theoretical discourse uses land and culture to reconcile seemingly opposite concepts. It is healthy to criticise history, and literary writings have been doing just that, primarily when they focus on marginalised histories.

* Corresponding author L. Santhosh Kumar: Department of English, Kristu Jayanti College (Autonomous), Bengaluru, India; E-mail: lsanthosh@kristujayanti.com

This research article is noteworthy because it represents a novel synthesis of theoretical discourses such as Exile and Testimonio. When researchers combine Exile and Testimonio, they highlight all the identities that have been split, despite the common belief that doing so will lead to more confusion. Exile Testimonio fuses personal and political narratives to bring hidden realities to light. Overall, this research article highlights the literary foundations that the

Homelessness was a concept that had been experienced by the first, second, and third generations of expatriates both within and outside of their country for many decades. Exile Literature gives voice to the people who endure voluntary migration and those who undergo involuntary migration into their homeland. Witness accounts are moving examples of social documentary filmmaking that give victims a voice. John Beverly (1999) opines that if one has to master Subaltern literature, the best way is to have adequate knowledge about Testimonios. Combining Exile and Testimonio gives the idea of homelessness a new lease on life. Diaspora Literature discusses the hardship of homelessness, whereas Exile Testimonio graphically discusses the core cause, its powerful forces, and the motive behind the political monopolisation.

The primary aim of this research study is to examine the impact of podcasts on diaspora narratives while also emphasising the importance of cultural studies from an anthropological perspective and shedding light on neglected historical aspects. Research into Exile Testimonio and listening to diaspora narratives *via* podcasts is currently lacking. Many academic studies have examined the predicament of the natives. This study focuses on the cultural and historical plight of diaspora voices. Historically, literature served as the only backdrop in diaspora, but history has taken that role in the writings of Exile Testimonio through podcasts.

To bring the fabricated facts to light, the theoretical discourse of exile testimonial bridges the gap between the personal and the political. Power structures began to gain ascendancy over silenced voices as political monopolisation set the path for the Manipulation of facts. The theoretical discourse's voices accurately portray the Native Americans' plight. Their scene represents the mental panorama of those whose opinions were silenced for the benefit of their oppressors. The focus of four episodes of the podcast is on the South Asian archiving practices that are used by South Asians to collect, maintain, and re-create their community and family histories.

Second-generation expatriates from the South Asian diaspora are developing digital archives of their families' history by chronicling the country's illustrious past creatively and user-friendly. These platforms are rapidly dominating space online, which is symbolic of the same objective for which they were created: the

idea that personal and shared history is multifaceted. Unspoken but concerted efforts are being made to democratise South Asian history and communicate tales that have been relegated to the margins. In what ways do digital archives affect memory? Looking at archives from various angles, what does the future hold for archiving? Sonia Dhaliwal, a Data and Digital Collections Librarian at the University of Toronto, Scarborough, and Alisha discuss this topic. Alisha is also joined by Tamara Khandaker, the anchor of *Nothing Is Foreign*, a foreign news show from CBC Podcasts, to discuss the similarities between oral storytelling and audio storytelling in the current oversaturated media landscape.

Testimonios from those living in exile highlight that people who leave their homes voluntarily or involuntarily face the same difficulties reconciling their identities as those who are forcibly uprooted. Some of the most common themes in the works of exiled testimonial writers are struggles with self-identity and cultural adaptation. The seven components of memory, familiarity, strangeness, integration, change, permanence, belonging, and embedding are utilised to study and demonstrate the nature of consciousness.

As far as diaspora writers are concerned, one of the defining characteristics of Exile Testimonio is the separation of public and private life. There is a revered sense of continuity with the age's past. Race, community, origin, and language all have a role in shaping the character of a given civilisation. The 'Self' that develops conjures up the many selves that have come before and continue to coexist in the present. The 'core' or most internal layer is called the 'Self,' it is formed through things like thought, memory, experience, and exposure. The outermost stratum, referred to as 'Identity,' is intricately linked to factors such as skin tone, financial level, and ethnicity. The process of decision-making is an essential element of this phenomenon. The desire for a sense of wholeness frequently compels Exile Testimonio Travellers to return to their country of origin or childhood residence.

This podcast, which consists of four parts, will examine the methods used by South Asians to preserve, research, and re-create their cultural heritage. Viewers are invited to join host Alisha Sawhney on her investigative journalism journey into the South Asian diaspora. Interviews and narratives from a range of brown female voices will be featured in this investigation. A lot of people didn't have access to the previously unreported stories that Voices of Diaspora podcasts brought to light. What follows is an analysis of the stories as they appeared in the podcasts:

Following her interest in the Gwillim Archive, Alisha offers some remarks on the topic of archiving. She uses her background as a journalist to reframe the significance of these artefacts from India's colonial period. The episode concludes

CHAPTER 8

Casting A Conflict: Traces of Ontological Crisis in Jatin Bala's *Shikarh Chhenrha Jeeban*

Sunil Basak^{1,*}

¹ Department of Cultural Studies, Centre for Studies in Social Sciences, Calcutta, India

Abstract: Dalit literature in South Asia has a parallel literary space along with conventional literature. Among the Dalit literature, autobiography has been found to be one of the most apt genres to express a narration of personality intertwined with a socio-political history. This history is partly connected to the popular socio-cultural history of events and partially dissented from the status quo with a personal note. The history of the Bengal partition in 1947 with an aftermath of mass exodus and communal violence stuffed the autobiography of Jatin Bala titled *Shikarh Chhenrha Jeeban: Udbastu Daliter Dalit (Root Severing Life: Accounts of a Dalit Refugee, 2018)*. Unlike Odysseus, being a Dalit refugee in a new country, Jatin Bala did not get the recognition of a citizen, not even a dignified human being. With incessant incomings of refugees when the city of Kolkata was outflowing, a veneer of identity conflict or crisis was hovering above the existential crisis of Dalit lower-class refugees like Jatin Bala. When the unhygienic spots like Sealdah station or government refugee camps were negating the chances to keep the mind and body intact, the questions of identity conflicts, the notion of being and the notion of belonging intertwined with a country consciousness were looming large to the uppermost mind of Dalit refugees. With this autobiography, this paper will try to understand a narrative packed with accounts of communal violence leading to the life of a Dalit refugee in West Bengal and facing a conflict of identity and settlement.

Keywords: Belonging, Dalit, Existential crisis, Identity, Migration, Partition, Refugee, Sealdah station.

INTRODUCTION

In politics, what is a division of a country, partition – to people? It is evacuating from forefathers' land, separation of all roots, becoming strangers in a familiar atmosphere, getting suspected to near ones, to a country's history or of a community; nothing can be more hard or painful than these (Bala, 2018).

* Corresponding author Sunil Basak: Department of Cultural Studies, Centre for Studies in Social Sciences, Calcutta, India; E-mail: basaksunil1996@gmail.com

On 26 June 1947, the 'Separation Council' under the chairmanship of Sir Frederick Burrows, with four members, two nominated by the Congress and two by the Muslim League, started unstitching the then unified Bengal, and by 26 July they submitted their report. Bengal was divided with the political Independence of the country on 15 August 1947. But if Hindus pressed for the partition and it paid them off, both sides should have tried to grasp all that they could. But it was not anything like that for the Hindu Congress Party. To restructure the state into a compact one, politically and economically, they opted for the Muslim majority district of Murshidabad and negotiated Hindu lower caste majority districts of Khulna, Faridpur, Jessore, *etc.*, where the strategy was not only to make a Hindu state but to hold the power of it. A similar situation occurred in Ireland in 1920 when the Ulster Unionists reduced their claim to six counties rather than nine. Breaking their sacred 'Covenant,' they abandoned the Protestants of Donegal, Cavan, and Monaghan to 'Papist' rule, despite Westminster's willingness to let them keep all nine (Lee, 1993). Over 5 million Muslims were left in India, and over 11 million Hindus were stranded in East Pakistan to migrate to the other side of the wire, of which over 4 million were the lower caste Hindus of East Bengal.

The Hindus who have migrated to West Bengal and other places in India can be categorised into three different sects according to their motives for this mobility from their blood soil to new places, their caste-class lines, and the different treatments the government undertook to rehabilitate them. Mostly, upper and middle-class-caste Hindu migrants categorised as "old migrants" and "in-between migrants" migrated in fear of losing their earthly properties, *Dhan* in plunder and religious properties, *Dharma* through conversion and social prestige, *Maan*. The Dalit "new migrants" who came between 1964 and 1971 were mainly in fear of losing their lives in communal violence, and they were only given the status of unwanted refugees (Basu Guha-Choudhury, 2009). On the one hand, the high caste-class cultural economic capitalist refugees were shifting from camps to rehabilitation centres and trying to get hold of the soil; the lower caste class had taken their homes upon their shoulders, floating like hyacinths (Biswas, 2015) and dangling their roots in the air - being airborne - without resting to a proper land to get hold on it. First, they were sent to the infertile soils of Dandakaranya. Then, they moved to the Sundarbans, where they were brutally evacuated and returned to Dandakaranya again to protect the vegetation and animal kingdom.

When the problem of caste oppression and atrocities is a South Asian problem, majorly in India, the development of parallel literature along the conventional South Asian literature is also a South Asian phenomenon. Like the history of caste as an age-old continuous social situation, the expression of caste knowledge has been developing alongside both conventional and Dalit literature. What 'Dalit literature' signifies in the South Asian context is the expression of caste

oppression by the oppressed in literary forms. This umbrella term, ‘Dalit literature,’ has been developed with a unitary passion for expressing sorrows but differs in various parts of the country. Similarly, Dalit literature in Bengal has a trajectory of development in the vernacular.

In 1914, under the editorship of Mukundabihari Mallick, the mouthpiece of the Namasudra community ‘Pataka’ magazine was first published. Apart from Namasudras, separate cultural movements arose among different Dalit groups like Rajvanshis in North Bengal, Malos, Mahishyas, Paundras, *etc.*, by writing about Jitedranath of Sirajganj in Pabna District, Pundra-Kshatriya Manindranath became known as an activist. Paundrakshatriya literary culture began through two books, *Jativivek* (Community Conscience) and *Bhartiya Kshatriya Samaj Sanskar* (Indian Kshatriya Social Reform), written by Benimadhava Haldar of Diamond Harbour. In 1909, ‘Bhartiya Kshatriya Samiti’ (Indian Kshatriya Organization) was established under his leadership. Panchanan Thakur Burman of Khalsamari village in Mathabhanga of North Bengal formed the ‘Uttaranga Sahitya Parishad’ (North Bengal Sahitya Academy) for the development of literature and culture of Rajvanshis. He used to edit ‘Rangpur Sahitya Parishad Magazine’, which was published in Rangpur, North Bengal.

The partition of 1947 gave birth to the ‘partition literature’ category. Stories, novels, and autobiographies created by refugee Dalits in Bengal prevail over a large part of this incredibly important literary landscape. In the genre of autobiographies, Paundra writer Raicharan Sardar’s *Deener Atmakahini ba Satya Pariksha* (Autobiography of a Downtrodden or Truth Testing, 1917), Brajendranath Sarkar’s *Jeebon Katha* (Life Story), Manoranjan Byapari’s *Interrogating My Chandal Life* (2012), Paundrakshatriya Samaj Manus Sri Mahendranath Karan’s *Paundrakshatriya Kulpradip* (1918), Haridas Palit’s *Akjon Patit Jatir Bali* (Sacrifice of a Fallen Caste), Pramaranjan Thakur’s *Atmacharit ba Purbasmriti* (Premonition), Dr. Anil Ranjan Biswas’s *Rong Beronger Dinguli* (Colourful Days), Bibhutibhushan Biswas’s *Gayo Bhuter Atmakatha* (Autobiography of a Village Ghost), Sunil Krishna Mandal’s *Amar Jeebon Amar Sangram* (My Life My Struggle), Dr. Manoranjan Sarkar’s *Akjon Daliter Atmakatha* (Autobiography of a Dalit), Raju Das’s *Akjon Rickshawalar Atmakatha* (Autobiography of a Rickshaw Puller) and other. In this trajectory of autobiographies, this paper will discuss the migration and caste experiences after the partition of Bengal in 1947.

CHAPTER 9

Conflict in Communication: Translations and Interpretations

Sarah Mariam Roy^{1,*}

¹ School of Technology, Woxsen University, Hyderabad, Telangana, India

Abstract: This paper explores the concept of multiple translations and the variations that arise due to different approaches. It highlights the key factors influencing translations, such as target audience, language evolution, and cultural context. The proliferation of modern translations has been largely fuelled by the evolution of languages. The original text's and the translated text's sociocultural contexts differ, which has an impact on the interpretation of the translation. For a translated text that appeals to a society outside the linguistic boundaries of the original text, there will be differences between the target community of the translation and that of the original text. There is a fundamental difference in the communicative context between an author and the reader of his text and an author and the reader of the translation, which leads to this conflict between the original text and the translated text. This distinction in the communication environment prompts newer versions. The ambition to become more communicative brought many translation techniques to the forefront, and modern translations of the Bible are particularly open to language alterations for improved communication. The multiple English translations of the Bible have been a productive area of Translation Studies.

This study aims to examine the transformations of the content when the first three chapters of John are translated into two versions—KJV and TEV. The analysis reveals significant differences at various levels: syntactic (sentence structure), lexical (word choice), semantic (meaning), and phrasal (phrase structure). Modern translations like TEV prioritize clear communication, employing contemporary language for better comprehension. This approach stands in contrast to the KJV's focus on preserving the original language's grammatical structure. Examining these variations demonstrates how Bible translations cater to specific audiences across historical periods. Each version strives to effectively communicate the core message, taking into account the sociocultural context of its target readers. This analysis underscores Bible translation as a field where translator choices significantly impact how readers understand and interpret the scriptures.

Keywords: Communicative situation, Cultural context, Multiple translation, Sociocultural contexts, Target audience.

* Corresponding author Sarah Mariam Roy: School of Technology, Woxsen University, Hyderabad, Telangana, India; E-mail: sarah.mariam@woxsen.edu.in

INTRODUCTION

A comparative study of the different translations of the Bible will reveal that all translations attempt to meet the needs of the people of a particular time period in history. Translations are regarded as versions. A version is “slightly different from an earlier form” and “gives a description of an event from the position of a particular person or group of people” (Version 2005). The many Bible translations are attempts to communicate the original message and this purpose differs from one another. The present study examines the differences between two Bible translations: the *King James Version* (KJV) and *Today’s English Version* (TEV). The study is further restricted to the analysis of the first three chapters of *The Gospel according to John* (henceforth referred to as *John*).

One of the four books of the New Testament in the Bible, the Gospels includes John. Jesus’ life is told through narratives in the Gospels. The other three gospels—Matthew, Mark, and Luke—aside from John, are collectively known as the synoptic gospels because of their shared presentation and content. “They were the ones who shaped the Jesus tradition as good news” (Alexander 2006, 30) is how the gospels are ascribed to have originated with the followers of Jesus. Many viewpoints are presented in the Gospels on Jesus’ life. His life, ministry, teachings, healings, death, and resurrection are all described.

In the first three chapters of *John*, Jesus is portrayed through conversation, the author’s comments, statements and eyewitness descriptions of events. *John* is also called “The Fourth Gospel” and its authorship is attributed to John, the disciple of Jesus. Despite discussions regarding its authorship in recent times, there is sufficient external evidence to support the authorship of John (Tasker 1960, 11-12). This study aims to examine the transformations of the content when the first three chapters of John are translated into two versions—KJV and TEV. While studying the differences between translations, content analysis plays a major role, as the transfer of content faithfully and without loss is a prime concern in translation.

Translation *Versus* Interpretation

Functional Equivalency (FE), as proposed by Eugene Nida in *The Theory and Practice of Translation*, was used by the TEV translators. FE aims for a translation in which “all people have equal opportunities to understand the message” (Nida and Taber 1982, 2). Nida’s perspective is evident in his very definition: “translating must aim primarily at ‘reproducing the message’. To do anything else is essentially false to one’s task as a translator” (Nida and Taber 1982). The goal of FE’s translations is to evoke the same kind of response from readers as the source material could.

The translation is impacted by the variations in the original text and the translated text's sociocultural context. Translations intended for a culture beyond the linguistic boundaries of the source material will inevitably encounter distinctions between the target group and the original text. The presence of this struggle in translation between the pre-text (original text) and the post-text (translated text) is because of the “profound difference in communicative situation between an author and the reader of his prototext on the one hand and an author and the reader of the translation, or the metatext, on the other” (Zlateva 1990, 78). Newer versions are prompted by this variation in communicative settings.

According to Nida and Taber (1982), FE theory places a higher priority on the “response of the receptors” rather than the “form” of the text. The goal of translation is to precisely express the meaning and evoke from the reader the same feelings that the original text did. Language changes throughout the process, and words acquire distinct meanings throughout time. The goal of using modern language is to communicate the message to the audience directly (Bratcher, “Purpose”).

Nida opines that while cultural translation of the Bible is not appropriate, linguistic translation is a necessity (Nida and Taber 1982, 13). At large, he argues against cultural translation; he recognizes that culture cannot be ignored in translation as “our linguistic habits are shaped by the culture we are part of. ” (Semin 2009, 265). He has advocated the necessity of avoiding the grammatical and stylistic forms whose reproduction will actually affect the meaning. On translating from different perspectives, he observes that the translator will have to make a number of choices regarding content and form, meaning and style, equivalence and identity, and natural and formal correspondence.

Language differences across time and culture are also evident in the two versions, KJV and TEV which are separated by a time period of three hundred and sixty-five years. As the KJV was published in 1611 and the TEV in 1976, differences in language are inevitable. As diachronic linguistic change essentially introduces ambiguity in meaning, what was once the “norm” shifts with time. This is especially so in the case of the English language, which is used across the world. The need for clarity in communication calls for the revision of the language of the translations. The variations found in John 1-3 are mostly linguistic in nature.

The language used in sacred literature has a marked nature of grandness and sobriety, as everyday usages are restricted and are given an aura of solemnity. If the KJV is a literal translation that aims to be faithful to the original, guard the meaning and maintain the elevated status of the Scripture, the TEV is primarily meant to cater to “the needs of people who are not Christians and of Christians

CHAPTER 10

The Conflict of the Colonial Soul: Orwell's Reflection on Guilt, Redemption, and the Human Condition in "Shooting an Elephant" and "A Hanging"

Isha Rani^{1,*} and Thomas Heinrich Musiolik^{1,2}

¹ Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India

² Berlin University of Arts, Berlin, Germany

Abstract: Orwell's writing mostly focuses on his time serving the British Empire and works based on imperialism and its impact on his life and lived experiences. By gazing through the lenses of imperialism and character analysis, this chapter attempts to understand the complexities of coloniality showcased in two of his essays, namely "Shooting an Elephant" and "A Hanging". In other words, it concentrates on the narrator's actions and positionality, and the effects of the oppressed on the oppressors. For this purpose, firstly, this chapter outlines the narrator's strategic position and the intrinsic duality present in his perception; secondly, it showcases how the tone of the narrator is sympathy-seeking and presents a sense of conflict experienced by the oppressors; and lastly, this chapter explains the narrator's internal conflict as he struggles under the watchful eyes of the Burmese. By analysing texts written by Orwell, this chapter aims to work through an analytical lens and dig deeper into his stance within the imperial system, thereby examining his intention and the inherent duality or conflict in his writing.

Keywords: British empire, Conflict, Imperialism, Orwell, Positionality.

INTRODUCTION

George Orwell's writings are a testimony to the connection between the ideologies of the British Empire and its impacts on both the colonizer and the colonized. His works focus on the dynamics of oppression and guilt, which are showcased through his personal experience and are the main themes explored by

* Corresponding author Isha Rani: Department of English, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India; E-mail: isha.rani_2025@woxsen.edu.in

critics' ambits. Orwell became a symbolic personality who depicts the struggles within the internal colonial authority, and he navigates his dual role as an enforcer and a critic, both of imperialism and its dogmas. This chapter aims to dissect the complexities rooted within two of Orwell's most anti-imperialistic essays, "Shooting an Elephant" and "A Hanging". Through a thorough investigation of these essays, this chapter projects the multifaceted nature of Orwell's exposition of imperialism, marking a profound internal conflict and a journey for the redemption of morality lost in the acts of colonialism.

Orwell's struggles with professional and internal conflict urged him to pen the essays "Shooting an Elephant" (1936) and "A Hanging" (1931). Set in Moulmein, Burma, "Shooting an Elephant" captures the moral and ethical predicaments faced by Orwell as a colonial officer who was assigned with maintaining order and authority in an occupied land. The essay encapsulates an incident that compelled Orwell to shoot a rampaging elephant who was going through 'must', pointing out a metaphorical expression of imperialism's moral paradoxes and the role Orwell plays within the oppressive system(s). With the help of this narrative, Orwell frames a critique of the imperialist agenda and his complicit position within it, highlighting the inherent conflict between his moral convictions and the duties imposed upon him owing to his position. On the other hand, "A Hanging" brings forth a stark, visceral description of the execution of a Burmese prisoner, bringing the vicious realities of colonial injustice systems and the dehumanising effects of capital punishment to the forefront. This essay operates on the loss of humanity through a poignant commentary that is not only limited to capturing the agonies of those who are subjected to suffer its ultimate penalties but also of the ones who are made to enforce them.

Orwell represents an argumentative battle between idealistic allegiance and individual ethics as his association with imperialism pricks his consciousness and ethical stance. In this regard, Radstone remarks: "Confession, self-implication, and the production of conscience can be construed, therefore, in relation to the sustenance of social order and the orchestration of individuals into a larger unit" (2001, p. 167). During his time serving the British Empire, his time in Burma as a police officer shows the inevitable reality of his position as an oppressor, which goes against his anti-imperialist sentiments. Alam observed that this penance of Orwell's soul in Burma collective with the obvious harbinger of sufferings and oppression, domination, inferiorities by the regimes and continuing frustrating experience of the lower-middle classes in England is extended into his writing (2020, p. 495). Orwell frankly expresses his hatred for imperialism, albeit only in his consciousness, which he pins down as an "evil thing", and also expresses confidential solidarity with the Burmese: "Theoretically, and secretly, of course, I was all for the Burmese and all against their oppressors, the British" (Orwell,

1936). However, this solidarity is fraught with intricacy, filled with complexity and challenges as he concurrently acknowledges his sinister role within the imperial machinery. This chapter reveals that Orwell's writings are not simply illustrations of real happenings but are also confessional in nature, pursuing to navigate and negotiate the moral conflicts posed by his involvement in the imperialist scheme. It is generally agreed that the confessional mode first became dominant within autobiographical writing during the mid to late nineteenth century (Stelzig, 1984, p. 26), and most of Orwell's works fall under autobiographical writing.

The core matter of discussion of this analysis here is the intrinsic dual stance taken by Orwell, for his supposed animosity towards the imperial empire goes against his practically direct involvement within its government. Firstly, this chapter explores the themes of Orwell's position by engaging in a close reading of the essays "Shooting an Elephant" and "A Hanging", the main contribution aiming at discursing Orwell as a figure symbolic of the contradictions ingrained in the critique of imperialism, proposing a diverse standpoint on the ethical and moral conflicts that define his literary exploration of power, guilt, and redemption. Secondly, it claims that Orwell's narrative approach, most importantly his utilization of a confessional tone, which inscribes an attempt to evoke a sense of sympathy in the readers, demonstrates an underlying turmoil for him to reconcile his actions with his convictions. With the focus on the effects of imperialism, lastly, by delving more into Orwell's characterisation of his experiences as well as the psychological consequences of his participation in imperialist deeds, this chapter seeks to present a comprehensive view of the intricacies of imperial involvement and resistance.

Through his writings, Orwell aimed to document the realities of imperial oppression and evoke a vital re-evaluation of the ethical foundations of authority and government.

Orwell's Strategic Positionality

The narration of the essays "Shooting an Elephant" and "A Hanging" serves as a complicated portrait of an officer working under the colonial empire, caught in the dilemma of imperial dynamics, facing struggles against his ethical compass and societal expectations. With the help of these narratives, Orwell examines the essence of imperialism while also showcasing the detailed and contradictory nature of the officers who are given the role of oppressors. Reflecting on his own inner turmoil, Orwell writes:

With one part of my mind, I thought of the British Raj as an unbreakable tyranny, as something clamped down, in saecula saeculorum, upon the will of prostrate

CHAPTER 11

Geopolitical Conflicts in Palestine/Israel: An Indian Perspective

Afaq Ahmad^{1,*}

¹ *Department of Journalism, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India*

Abstract: Out of the interaction between settlers and indigenous people in the territory of Palestine, two modern national identities, namely nationalism, emerged. Religious, social, and political divisions seem to have demolished dialogue. Geopolitics got prominence over the redundant occupation of heritage and monumental buildings. Thus, cultural sites and artifacts have been subject to destruction, restriction, and appropriation. The differing historical narratives and interpretations of key events have fueled cultural clashes. The Indian perspective on geopolitics in Palestine and Israel is of utmost importance as India encompasses religious diversity and political struggle. The present study explores a synthesis of existing literature on the Palestine and Israel conflict from India's perspective. The researcher reviewed academic articles, books, journals, and other relevant sources that address the geological, social, and cultural aspects of the conflict in Palestine and Israel and India's stance to react amid these circumstances. After having a thorough and rigorous selection process, key themes and patterns emerged from the reviewed literature. The researcher concluded that geopolitical conflicts resulted in an unending proxy war between Palestine and Israel, and India seems to have remained neutral in the recent past due to its diplomatic obligations and maintaining cozy relations with both countries. The findings of this review indicate that the social and cultural milieu between these warring communities is deeply rooted in historical, geopolitical, and religious factors, and India could play a pivotal role in safeguarding the Palestinian's legitimate claims and assertions.

Keywords: Conflict resolution, Cross-border tensions, Diplomacy, Dispute, Geopolitical conflicts, Global impact, Historical context, Identity politics, India's perspective, Indian foreign policy.

INTRODUCTION

India and Palestine/Israel share several noteworthy similarities, underscoring the significance of comprehending India's stance on the ongoing situations in these two nations. Since gaining independence from British colonial rule in the late

* **Corresponding author Afaq Ahmad:** Department of Journalism, School of Liberal Arts and Humanities, Woxsen University, Hyderabad, India; E-mail: afaq.ahmad@woxsen.edu.in

1940s, both countries have grappled with enduring politico-religious tensions that transcend their borders. Often regarded as democratic pillars in a region dominated by authoritarian regimes fueled by oil, India and Israel have also emerged as staunch allies in the U.S.-led conflict on trepidation (Menon & Pandey, 2005). Nevertheless, the robustness and foundations of democracy in both nations have faced substantial scrutiny (Alexander, 2000; Heller, 2000; Sarkar, 2004). Extensive violations of civil liberties by the government and joint efforts to fight against nihilism in both nations have taken a substantial toll, resulting in the loss of impeccable lives and escalating inter-religious hatred. (Bhoumik, 2005).

India and Palestine-Israel appear to share reciprocal traumas. India's partition in 1947 stands as a pivotal event in its history, leaving enduring scars on national identity and influencing political narratives. The trauma of violence, displacement, and religious tensions stemming from this partition continues to reverberate in contemporary politics (Datta, 2004). Similarly, Israel's 1948 Nakba ("catastrophe") and subsequent conflicts have deeply affected the Palestinian collective consciousness. The enduring experience of displacement, dispossession, and ongoing occupation has fueled resistance movements and molded Palestinian identity (Sarkar, 2004).

Both India and Israel have seen the rise of nationalist and exclusionary political movements influenced by historical traumas. In India, Hindu nationalism emphasizes the historical conflict with Muslims, while Israeli policies often reflect anxieties about security and threats to national identity. The legacies of these traumas also influence foreign policy, with both countries often taking positions based on historical narratives and perceived injustices. On the contrary, the Jewish consciousness in Israel is defined by a historical continuum that starts with the initial blacklisting of Jews from Israel, followed by years of oppression and victimization and reaches its culmination in the annihilation (Kidron, 2003). In contrast, Palestinians contend with the aftermath of the formation of the Israeli state, encompassing a large-scale Arab mass departure, the division of families, Israeli land appropriation, and the deprivation of political sovereignty (Makkawi, 2002).

It is unsurprising that prominent loyalist gesticulations in either of the countries have embodied pious and practicing rhetoric to advance an exclusive concept of allegiance, a trend that manifests to varying dimensions in the social and cultural spheres of India, Israel, and Palestine. Notwithstanding the fact that India-Israel relations were officially normalized in 1992, the exact dynamics of this bilateral association remained somewhat unclear, as India abstained from obvious acknowledgement. Nevertheless, a significant shift occurred during Prime

Minister Modi's momentous visit to Israel from July 4th to 6th, 2017. This visit marked the formal implementation of the policy of 'equidistance' or 'de-hyphenation' between 'Israel' and 'Palestine.' This policy indicated that India's relations with one country would no longer be contingent on its relations with the other.

Unveiling the Script: Analyzing India's Evolving Relationship with Israel through Geopolitical Discourse

The study focuses on the fundamental elements employed to construct meaning and understanding of geographic spaces and actors. This includes analyzing the terminology used, geographical groupings, and implicit associations made.

Further, the research delves into the dominant narratives employed to explain major events and relationships within the region. Examining these storylines offers insights into the underlying motives and justifications shaping India's foreign policy choices.

Eventually, the analysis shifts its focus to specific events, such as Prime Minister Modi's visit to Israel, to understand how these performative acts contribute to the broader geopolitical narrative. Deconstructing the script of such events uncovers the symbolic meaning and strategic objectives being communicated.

The article highlights the NDA government's attempt to reframe India as a global player with interests transcending regional boundaries. This re-conceptualization paves the way for closer engagement with Israel on a global stage. Moreover, repositioning Israel within the broader category of "West Asia" signifies a departure from the traditional association with the "Middle East" conflict. This enables India to pursue strategic cooperation with Israel without aligning itself exclusively with one side of the Arab-Israeli conflict.

A compelling media campaign spearheaded by Narendra Modi and the Bharatiya Janata Party (BJP) resulted in a historic triumph in the 2014 Indian general election. With the electoral mandate favoring the BJP-led National Democratic Alliance (NDA) government, there were anticipations regarding the potential normalization of India-Israel bilateral relations. These expectations were rooted in the historical alignment between the BJP and Israel. While the Janata Party, a precursor to the BJP, briefly proposed diplomatic relations with Israel in 1977, no concrete steps were taken in that direction. However, the personal affinity between Narendra Modi and Israel, evidenced by significant expenditure in the state of Gujarat during Modi's tenure as Chief Minister, fueled prophecy or conjecture of a closer diplomatic hug in Indo-Israeli hitch (Nanda, 2017).

CHAPTER 12

English Learning Patterns of Telugu Students: Harnessing the Power of Social Networks

Rahamat Shaikh^{1,*} and Pammi Pavan Kumar²

¹ Department of English, Vignan's Foundation for Science, Technology & Research (Deem to be University), Guntur, India

² Centre for Endangered Languages & Mother Tongue Studies, University of Hyderabad, Gachibowli, Telangana, India

Abstract: The main objective of the study was to investigate whether the use of social networks has a beneficial or detrimental impact on the English language competency of Telugu students. Since social media has become an integral part of the day-to-day life of every student pursuing various courses at the undergraduate level, one can observe the impact on language learning capacity, especially the English language. Fieldwork was carried out at Malla Reddy Engineering College (MREC), Hyderabad, Telangana. For this, Telugu students who were pursuing engineering as their graduation were selected from various branches of the institute. The study included 220 undergraduate students, taking into account sociolinguistic variables like sex, age, and parental educational background.

Social networks like Snapchat, Facebook, Messenger, Instagram, YouTube, Telegram, LinkedIn, and WhatsApp were chosen to test the hypothesis. Data collected from the subjects selected from various branches of engineering revealed that the use of social media helped the students learn various innovative things. In addition, the study revealed that there is a considerable increase in English language competency while using social networks. Finally, the study showed the quantitative data on the increase of English language competency among Telugu students.

Keywords: Harnessing, Internet, Language competency, Language skills, Learning patterns, Second language learning, Social networks.

INTRODUCTION

Social media has taken centre stage in our life these days since individuals all over the world spend a lot of time on it (Eren, 2012). Social media, whether accessed through computers and mobile devices, is meant to facilitate effective

* Corresponding author **Rahamat Shaikh:** Department of English, Vignan's Foundation for Science, Technology & Research (Deem to be University), Guntur, India; E-mail: rahamatamu@gmail.com

communication, teamwork, and idea sharing. In addition, people utilise social media for a variety of objectives, including information retrieval, relationship maintenance, and multi-identity expression (Shin, 2018). Social media technology comes in a variety of forms, such as media-sharing apps like YouTube and Instagram, social networking sites like Facebook, and microblogging sites like Twitter (Dabbagh & Kitsantas, 2012). Using these social networking tools is easy and cost-free. Consequently, most users make use of it whenever and wherever they like.

According to Bano, Bhatti (2018), and Rehman (2019), social media has been steadily altering people's ways of living in a variety of ways, including communication, business, education, and knowledge exchange. The degree to which a language learner interacts with the target language or practices the second language is referred to as contact with the target language. Students can interact with the target language informally outside of the classroom or formally in a classroom environment. "Explicit instruction and feedback" are referred to as "formal exposure," whereas "natural settings where learning takes place in real life situations, and meaning is derived partly from context" are referred to as the latter (Spada, 1985:51). Context is included in any encounter in the target language, but outside of the classroom, there are far more variables and diverse people than there are in the classroom.

The English language has changed significantly in less than 20 years due to the impact of the Internet as a cutting-edge technological tool. This is primarily due to the ease of access to the Internet and the effectiveness of Internet communication. David Crystal (2001), a renowned linguist of the Modern Era, expressed his views on this matter by quoting:

"When telephones arrived in the 19th century, people panicked because they thought it was going to destroy language. Then broadcasting came along in the 1920s, and people panicked because they thought everybody was going to be brainwashed. Same with the Internet. People panicked because they thought the Internet was going to do devastating things to language (Crystal, 2001: 272)".

Thurairaj (2012) asserts that using Facebook and Twitter promotes effective language acquisition. Therefore, social networking sites like Facebook and Twitter ought to be included in language learning resources. According to the students who participated in the interviews, social media activities are really engaging and facilitate learning in addition to enhancing communication skills. The goal of this study is to find out how social networks affect students' language knowledge. The study set out to investigate the effects of social networks on the English language ability of Telugu students, both favourably and adversely, as well as to identify the language abilities that are most significantly impacted.

A vast array of studies has found value in social network analysis. The employment of vernacular elements in three working-class groups in Belfast was studied by Lasely Milroy (1987) using social network analysis. According to her research, social networks enable people to access a variety of everyday speech styles that are not conventional. The study conducted by Lippi-Green (1989) on the Grossdorf community in Austria and Salami (1991) on Yoruba speakers in Nigeria benefited from using social network analysis.

Matsumoto (2010) investigated how social networks affected language shift and maintenance in the multilingual *Palasu* community. She found that the use of former colonial languages is significantly influenced by the social networks of speakers. In order to investigate the linguistic practices of Internet Relay Chat (IRC) channels, Paolillo (1999) created a social network approach that involved examining log files of IRC interaction.

BACKGROUND

Social media and social networking tools, along with the evolution of knowledge management, are the two main broad concepts that are briefly discussed in this part separately.

Social Media

Though it has several meanings, social media is generally regarded to be an assortment of online resources, activities, and networks that people use to create and exchange ideas, thoughts, feelings, and viewpoints (Behringer and Sassenberg, 2015). According to Majchrzak, Faraj, Kane, and Azad (2013), web technology facilitates participation, sharing, engagement, and cooperation on a worldwide scale. People who engage in various activities regularly function as prosumers, and given the volume and type of information in the present period, the material on social media is produced constantly (Ahmed, Ahmad, Ahmad, Zakaria, 2019). The use of social media has grown in significance over the past ten years in a variety of fields, including business (Siti-Nabiha, Nordin, Poh, 2021). According to Nah and Saxton (2012), social media is, in fact, frequently seen as the most important avenue for communication in the majority of workplaces.

The specific function that social media plays is determined by the size and culture of the organisation, as well as the level of employee involvement in the workplace (Nah, Saxton, 2012).

The Digital Age: Technological Transformations

Anisha Gupta^{1,*}

¹ School of Business, Woxsen University, India

Abstract: This chapter goes into the heart of South Asian literature's current landscape: the digital age. It investigates the tremendous technological revolutions that have altered civilizations and human lives throughout the region. The chapter illuminates the conflicts and difficulties of the digital revolution by studying how these innovations are woven into the fabric of literature. The emphasis might be on how South Asian writers cope with the proliferation of the digital era, ranging from the prevalence of social media to the emergence of synthetic intelligence. The chapter will observe how modern technology disrupts traditional concepts of identity, community, and verbal exchange, offering a fertile literary experimentation floor. It will also investigate the tensions arising from the digital revolution. Privacy, misinformation, and the growing digital divide will be examined through the prism of South Asian literature, providing a unique perspective on the region's interaction with the technology world. Finally, the chapter tries to demonstrate how South Asian literature may be used to comprehend better the conflicts and transformations brought about by the digital age, as well as provide significant insights into the region's growing social and cultural fabric.

Keywords: Cultural fabric, Cultural insights, Digital age, Digital revolution, Literary experimentation, Misinformation, Privacy, Social impact, South Asian literature, Synthetic intelligence, Technological transformations, Technology, Verbal exchange.

INTRODUCTION

South Asian literature has continually modified with the times, a colorful patchwork of contemporary social grievance blended with mythology from antiquity. These studies have addressed the moving conditions within the location, starting from the advent of recent faiths to the aftereffects of colonization. South Asian literature is presently at a crossroads between tradition and exchange amid the terrific technological advancements of the digital age. The chapter “The Digital Age: Technological Transformations” explores this dynamic interaction by analyzing how digital technologies are converting not just the storytelling

* Corresponding author Anisha Gupta: School of Business, Woxsen University, India; E-mail: anisha.gupta_2025@woxsen.edu.in

layout but also the essence of what it's to be human in a globalized society (Khong, 2017).

The advent of the virtual generation, characterized by using ubiquitous net connectivity, social media networks, and constantly evolving cellular gadgets, has fundamentally altered the landscape of communicate in South Asia. Digital networks allow statistics to travel quickly, changing the bodily conduits that newspapers and libraries used to hold them. A new generation of writers, mainly the ones from traditionally marginalized companies, now has the hazard of finding their voices and proportioning their stories with a global target market because of the democratization of admission. To foster an extra numerous and inclusive literary scene, platforms like self-publishing equipment and online literary periodicals have emerged as vast options to traditional gatekeepers.

But there are drawbacks to living in a digital age. It gives an unequalled platform for expression, but it also brings with it certain boundaries. Anxiety and statistical overload can result from the consistent barrage of statistics and the need to preserve a web presence. Social media's constant show of manicured perfection has the power to distort one's experience of self and heighten emotions of inadequacy. The anonymity provided through the net can foster hate speech and negativity, developing a climate that is favorable to trolling and online harassment. Tradition and technology are intertwined refined representation of this dynamic interaction in South Asian literature is the collage. It is a conversation that embraces past and present, and tradition and innovation, with authors continuing to wade through the over-turned, uncharted terrain in search of human nature in the 21st century (Fig. 1). These dilemmas improve important questions about the authenticity, network, and the entire reason for narrative in the digital age, making them more than simply technological issues.

Literature from South Asia is properly applicable to cope with those issues. Oral storytelling is pretty customary; memories are passed down through generations and alternate with each new telling. South Asian writers benefit from their flexibility and agility as they negotiate the continuously shifting digital terrain. A lot of writers encompass factors of digital generation into their works. Some take a look at how social media is converting interpersonal relationships, at the same time as others recognize the drawbacks of cybercrime and online anonymity (Battaglia, 2017). Novel universes are incorporating digital truth and artificial intelligence, prompting readers to contemplate the convergence of simulation and truth. This chapter will explore those subjects with excellent elements, referencing a variety of South Asian literary works. We will examine the ways writers examine the human condition within the twenty-first century by using virtual generation as metaphors and instruments. To draw comparisons with the social

and political realities of South Asia, we will also look at the fears and ethical issues surrounding the digital age. Lastly, “The Digital Age: Technological Transformations” attempts to demonstrate how South Asian literature continues to be a powerful prism through which to view the complexities of our globalized world, which is continuously changing because of the pervasive influence of technology.



Fig. (1). Human nature in the 21st century.

Literature Review

The virtual age has appreciably changed cultures around the sector, and South Asia is no different. This bankruptcy examines the complex and frequently contradictory ways wherein South Asian literature offers the location's speedy technological advancements. By evaluating how authors describe the influence of the internet, social media, and digital communication on individuals and groups, we acquire a more nuanced picture of the opportunities and concerns that define South Asia's digital landscape.

SUBJECT INDEX

A

Abrogation of Article 370, 3–4
 Activism, 157
 AI (Artificial Intelligence) 1, 5–11, 159, 163–165
 Algorithm 161, 164
 (Anti)globalization 2
 Augmented Reality (AR) 164
 Authenticity 7, 28, 31, 34, 153–162

B

Bengal Language Movement 3
 Bible translations (KJV vs TEV) 10
 Blockchain technology 164
 Border 119, 120, 165

C

Caste 2, 4, 5, 9, 37, 48–55, 77–79
 Censorship 6, 21
 Civil war 2, 3, 18
 Class 2, 4, 5, 36–45, 48–51, 60
 Colonialism 1–2, 49–55, 61–73, 107–118
 Conflict 1–12
 geopolitical conflicts 10, 119, 135
 religious conflicts 2–4
 Culture 2, 4–6, 8–10, 16, 25, 27, 28, 48, 49, 57, 59, 65, 74, 83, 86, 117, 122, 154, 160
 Cultural identity
 hybridity 1–3, 8–9, 56, 58
 diaspora 1–3, 8–9, 56, 58

D

Dalit 9, 76–88
 Dalit refugee 9, 76, 79, 84
 Digital Culture 4, 25
 Digital Era 1, 4, 5, 7, 9, 34, 152, 161
 digital age 1, 4, 5, 7, 9, 34, 152, 161

Democracy 72–73, 120, 127–128, 131–132
 Diaspora 8–9, 57, 66, 68, 70–74, 132
 Diasporic conflicted self 8–9
 Digital dilemmas 5–7
 Disconnection 8, 13–15, 19–23
 Diversity 40, 43, 58, 59, 119, 128, 129
 Divide 5, 8, 13, 17, 18, 21, 23, 77, 80, 85, 116, 123, 128, 152, 155, 158, 164
 Digital divide 5, 13, 15, 21, 23, 155, 158, 160

E

Education 5, 11
 Empowerment 5–6
 Ethnic tensions 2–4
 Exile Testimonio 9

F

Fake news 6
 Faux news 156, 161
 Fundamentalism 3–4

G

Gender 2, 4, 8, 25, 27 – 31, 34, 79 – 80, 82, 117, 145, 155
 Geopolitics 2–3

Globalisation 5–6, 61, 155
 Gorkhaland movement 4

H

Hall, Stuart 8
 Hybridity 8–9
 Hypertextuality 7

I

Identity 2–7, 9, 10, 30, 33–34, 56–66, 70–76,
80, 87, 93, 97, 102, 108, 110, 111, 116,
119, 127, 155, 165
Inequality 83, 84, 160
Imperialism 10, 105, 109, 110, 114, 116, 117
Insta-poetr 8, 9, 25 – 31, 33, 34
Instagram 25, 139
Internet 8, 13–23, 29, 139–144, 154–156, 158–
159, 163–164
Israel- Palestine 11, 126

J

Justice 3
K
Kashmir 3–4
King James Version (KJV), 10

L

Language 2–4
Lalit Kumar's The Bride 8
LGBTQIA+ 8, 25 – 34, 155
Linguistic 3, 4, 7, 14, 21, 93, 139, 141, 157
Literary studies 6–7

M

Maithili culture 8
Marginalised 58, 68
Memory 9
Migration 2–3, 9
Minorities 6
Modernity 5, 48, 60, 82–83

N

Narratives 7, 8, 25, 33, 36, 40, 43, 57, 65–70,
92, 107, 108, 110, 117, 119, 120, 125 -
127, 131, 132, 155, 157, 159, 163
Nationalism 3–4
Nepal 3
Nefalgia 13–15
Netstriction 13–15
Netxclusion 13–15
Nuclear conflicts 2

O

Orwell, George 10
Oppression 8
P
Pakistan 2–3, 5–6
Palestine 10
Partition 2–3, 9
Poetry 8
Post-structuralism 6
Power dynamics 5, 112 - 114
Privacy 6
Propaganda 6

R

Radicalization 3
Raymond Williams 8
Refugees 9
Religion 3–4
Residual culture 8

S

Singh, N. 4
Social media 6, 8, 11
South Asia 5, 11, 76, 131, 159, 162
Sri Lanka 2–3
Surveillance 6

T

Tamil 2–3
Two-state solution 126, 127, 129, 133, 135
Technology 5–6, 11
Terrorism 2, 127, 130
Translation 10

V

Violence 2–4, 8, 31, 33, 76, 81–83, 88, 111–
112, 120, 126, 127, 129
Virtual Reality (VR) 39, 159, 164

W

War 2–3, 82, 123, 132

“ *Digital Dilemmas unravels the tensions between tradition and technology in South Asian literature. Through critical essays and fresh perspectives, this book explores how digital culture reshapes identity, authorship, and narrative resistance. A timely intervention into postcolonial discourse, it challenges readers to rethink literature in an increasingly digitized world.* ”

Dr. Anil Pise, Ph.D.,
Senior Data Scientist,
X-idian



Hemachandran K.

Dr. Hemachandran K., with 14 years of teaching and 5 years of research experience, specializes in AI and ML. He earned his Ph.D. in Embedded Systems from Dr. MGR Educational & Research Institute, India, and has published over 20 peer-reviewed papers. He has mentored UG/PG projects, holds two patents, and is a life member of professional bodies. He pioneered the Single Board Computer Lab at Ashoka Institutions and has completed 15+ online certifications. He also serves on editorial boards of reputed journals.



Raul V. Rodriguez

Dr. Raul Villamarin Rodriguez is the Pro-Vice-Chancellor and Dean at Woxsen University. He holds a Ph.D. in AI and Robotic Process Automation in Human Resources and has co-authored two reference books with 70+ publications. A registered AI expert at the European Commission, he was nominated for Forbes 30 Under 30 Europe (2020) and recognized in Europe India 40 Under 40 Leaders. His expertise spans AI, ML, NLP, Computer Vision, and Quantum AI. He also serves as reviewer and editor for leading journals.



Antarleena Basu

Dr. Antarleena Basu is an Assistant Professor at Woxsen University with a Ph.D. and M.Phil. in Translation Studies and an M.A. in English from the University of Hyderabad. Her expertise includes Trauma Studies, Graphic Literature, South Asian Literature, and Subaltern Studies. She has received international grants and scholarships from the UK, Finland, and Italy for her research on trauma and translation. An active researcher, writer, and adjudicator, she contributes to academic projects and is currently engaged in literary translation work.



Subrata Kumar Das

Dr. Subrata Kumar Das, Assistant Professor of English at C.M. College, Darbhanga (LNMU, Bihar), earned his Ph.D. from the University of Hyderabad. His research focuses on postcolonial theories, diasporic literature, and cultural studies. He has published thirteen papers in reputed journals and books and has presented widely at national and international forums. Formerly Associate Editor of the Journal of Literary Aesthetics, he now reviews for Academia: Journal of C.M. College. His interests also include diasporic cinema, romantic literature, and translation studies.



Thangam A.

Dr. Thangam A., Assistant Professor of English and Education at Dr. MGR Educational & Research Institute University, Chennai, has over 12 years of academic experience. She holds a Ph.D. in Education and postgraduate degrees in English and Education. She has published 12 research papers and conducted 50+ workshops. As Convenor of the Literary Seminary and Coordinator of the Rotaract Club, she integrates scholarship with community service. Certified in Business English Communication, she is dedicated to advancing literary and pedagogical practices.