



**HIRALAL BHAKAT COLLEGE**  
Nalhati, Birbhum (A Govt. Aided Degree College)  
Affiliated to the University of Burdwan

## INTERNATIONAL WEBINAR

ON  
**TRANSFORMING DISCIPLINES: THE IMPACT OF GENDER**

ON  
**24<sup>TH</sup> & 25<sup>TH</sup> JULY 2020**

ORGANIZED BY  
IQAC AND DEPARTMENT OF ENGLISH  
HIRALAL BHAKAT COLLEGE, NALHATI, BIRBHUM

### Concept Note

The question of transitoriness of gendered identities in disciplines has been quite pertinent through ages. The fascination with relativism and contingencies of values leads to viewing the gendered identities as entirely negotiable and versatile, far more than it is so in reality. This view underestimates the specific weight of established gender identities as accumulative, widely shared and persistent culture reservoirs, which endorse the vicissitude of dominant tastes promoted by different groups in different times. As such, the status of a gendered identity is almost irreversibly secured in different disciplines. The formation of the disciplines is hence a long-term process occurring in addition to the short-term process of shifting trends and lagging behind it. The question of generativeness in the nexus of gender identities is usually taken for granted between the valorization of genders and their recycling in the cultural market. Gender is independent of whether or not the aspects serve as generative models for recent trends of cultural productions. Often, the sanctification of different gendered identities through different disciplines suspend the availability of these aspects as active models for interfering with the actual cultural market. Consequently, Gender operates as a stabilizing mechanism (a cultural "shock-absorber") in the ongoing cultural battlefield, and may equally be invoked, as a source of legitimization, by all of the participating rival congregations. Regarding the gender related issues, it is argued that while all cultural practices from different disciplines in the sense of accepted standards in the full sense of a tangible pantheon. The making of such a pantheon depends on the existence of an autonomous field with authorized consecrating agencies. Therefore, in cases of formation of a gendered identity in (as yet) disciplines, genders need to be able to act as compatible agents in other, highly canonized fields, so as to borrow models from these fields, in order to confer canonicity on the cultural production in their own fields. Usually, however, the prefiguration of new canonized repertoire comes only late in the process of discipline formation, after a prolonged phase of conformity with the existing disciplines. This entire process will be attempted to be revisited through this webinar. This pursuit for critical introspection will surely be facilitated by the venture we are going to undertake.

### FOCUS AREAS

1. THE GENDERED NATURE OF LITERARY REPRESENTATIONS
2. GENDERS IN CULTURAL REPRESENTATION

### SUB THEMES

1. GENDERING THE RURAL/URBAN
2. GENDERING THE LINGUISTIC
3. GENDER OF MODERNITY AND POSTMODERNITY
4. GENDER SUBJECTIVITY THROUGH FILM AND CINEMA
5. GENDER AND NATIONALISM
6. THE FEMALE CHARACTER IN TRADITIONAL JATRA
7. GENDERS IN YEATS, KATHA AND PRACHALI
8. GENDERED GLOBULATION OF TRADITION AND HERITAGE
9. GENDERS IN CHILDREN'S LITERATURE



### ABOUT THE INSTITUTION

Hiralal Bhakat College is located in the Rampahat sub-division of the district of Birbhum in West Bengal. Situated in a backward area, it is a co-education college affiliated to the University of Burdwan. The college has 1.4 acres (5666 square meters) of land and is geographically located in a semi-urban rural area. Situated by the Pasanarh-Morgram Expressway, this college is well-connected with the capital and other important places of West Bengal. The College received recognition from the University Grants Commission (UGC) under 2(f) as Hiralal Bhakat College on 18<sup>th</sup> October 1993.

It is without doubt that the goals and objectives of such a college located in a rural and backward area would always be society dependent and case specific. The college started and proceeds with the simple goal of making people conscious, of producing graduated out of first generation learners, of claiming out responsible and conscientious citizens for the nation, and of constructing outputs who would be able to control their own destiny and livelihood with their own efforts. Hence, the objectives of the college are to provide the students with education which does not cost much and with minimum facilities under one roof so as to enable them to prosper in their lives and be instrumental in the uplift in the real sense of the term. The same are made known to the students from time to time through the college prospectus as well as college magazines and through interactions with the faculty and staff of the college.

### ORGANIZING COMMITTEE



Dr. Gouram Sen, Teacher in Charge,  
Hiralal Bhakat College, Nalhati Birbhum  
Contact Number: 8424192463



Dr. Sudhavasree Banerjee, Assistant Professor,  
Department of English, Hiralal Bhakat College, Nalhati, Birbhum,  
Contact Number: 9836701254



Dr. Indrani Mondal, Assistant Professor,  
Department of Geography, Hiralal Bhakat College, Nalhati, Birbhum,  
Contact Number: 9434440750



Smt. Sadapriya Singha, Assistant Professor,  
Department of English, Hiralal Bhakat College,  
Nalhati, Birbhum



Dr. Debajyoti Saha, Associate Professor & Head,  
Department of Philosophy,  
Ram Nazim University, Asansol

COMMUNICATION: [hbwebinar@gender@gmail.com](mailto:hbwebinar@gender@gmail.com)

REGISTRATION LINK: <https://forms.gle/9PAXyWtBqgpfUw02>  
(For direct registration visit [www.hbcbhl.in](http://www.hbcbhl.in))

### SCHEDULE

SESSION 1: 24/07/2020: 10.45 A.M. TO 1 P.M.  
SESSION 2: 24/07/2020: 6.50 P.M. TO 8.50 P.M.  
SESSION 3: 25/07/2020: 11 A.M. TO 1 P.M.  
SESSION 4: 25/07/2020: 5 P.M. TO 8 P.M.

### SPEAKERS: SESSION 1



PROFESSOR NILADRI RANJAN CHATTERJEE, PROFESSOR,  
DEPARTMENT OF ENGLISH, UNIVERSITY OF KALYANI  
TITLE OF THE PAPER: 'IS MASCULINE AN INVISIBLE GENDER?'



SMT. ANCHITA GHATAK, DIRECTOR, PARICHITHI  
TITLE OF THE PAPER: 'WOMEN DOMESTIC WORKERS: WORKING AT HOME'



DR. DIPANKAR ROY, ASSOCIATE PROFESSOR,  
DEPARTMENT OF ENGLISH, VIJYA BHARATI  
TITLE OF THE PAPER: 'LELA MAJUMDER, CHILDREN'S LITERATURE AND THE QUESTION OF GENDER: AN APPRAISAL'

### SPEAKERS: SESSION 2



DR. SHIRELLA BANERJEE, PROFESSOR ASSISTANT  
GOVERNMENT NAGARJUNA 2017 GRADUATE COLLEGE (SCIENCE, RAIPUR, CHHATTISGARH)  
TITLE OF THE PAPER: 'GENDER POLICE IN LITERATURE: AN OVERVIEW'



SMT. UMA KISHORE, RESEARCH SCHOLAR,  
EDINBURGH SAIPER UNIVERSITY, SCOTLAND  
TITLE OF THE PAPER: 'MOTHER INDIA: THE EMERGENCE OF A GENDERED NATION, WITH PARTICULAR REFERENCE TO THE POETRY OF KAMRUP SAHA'



PROFESSOR RITHU VASISHTA, PROFESSOR,  
UNIVERSITY OF MONTANA, USA  
TITLE OF THE PAPER: 'LAME ALXNTIONS IN INDIAN LITERATURE AND HISTORY'

### SPEAKERS: SESSION 3



DR. PRADYOTA SHYAM CHOUDHURY, ASSISTANT PROFESSOR,  
DEPARTMENT OF ENGLISH, THE UNIVERSITY OF NORTH BENGAL  
TITLE OF THE PAPER: 'THE COUNTER-ETHICS OF THE QUEER CONSCIOUSNESS IN INDIA: RECEPTIONS AND RESPONSES.'



MR. SERHAM AMIN, ASSISTANT PROFESSOR,  
DEPARTMENT OF ENGLISH, SHI KAMRUPHENA KAJADA VIJYA BHARATI,  
KAMRUPHENA  
TITLE OF THE PAPER: 'ANXIETY ABOUT DEATH, DISEASE AND CONTAMINATION IN IRAM STORIES'S DICTA.'



PROFESSOR NEELA BASU (SEN), FORMER PROFESSOR AND HEAD,  
DEPARTMENT OF ENGLISH, VIJYA BHARATI  
TITLE OF THE PAPER: '(SEN) GENDERED BY LANGUAGE: KIRAN DESAI'S *THE INHERITANCE OF LOSS* AND JHUMPA LAHIRI'S *UNACUSTOMED EARTH*'

### SPEAKERS: SESSION 4



DR. SUDESHINA MAJUMDAR, ASSISTANT PROFESSOR,  
DEPARTMENT OF ENGLISH, RAMPRADHAT COLLEGE  
TITLE OF THE PAPER: 'LANDSCAPES OF SUSTENANCE: EXPLORING POST-PARTITION BANGLA MEMOIRS BY WOMEN'

### PRESENTATION OF SELECTED PAPERS

Interested Teachers, Research Scholars and Students can participate in this webinar by filling up the form through the link provided at the bottom. One can also present an original research paper in this webinar by submitting an abstract of the paper within 300 words including 4 or 5 key words by registering oneself by clicking the link given at the bottom in English in Times New Roman (Font Size: 12) within 14/07/2020 (12 noon). After shortlisting the abstracts the concerned persons will be communicated through email (on 15/07/2020) for submission of full paper within 1400 words in the same format with the reference: citation of MLA: 8<sup>th</sup> Edition within 22/07/2020 (12 noon) in [hbwebinar@gender@gmail.com](mailto:hbwebinar@gender@gmail.com). Only the shortlisted papers can be presented in the webinar and the concerned persons will be communicated through email within 25/07/2020 (12 noon). Google Meet application will be used for this webinar and more id. and password for participating in it will only be provided to the registered email addresses.





International Webinar on 'Transforming Disciplines: the Impact of Gender'

*Organised by IQAC & Department of English  
Hiralal Bhakat College, Naihati  
24th. & 25th. July, 2020*

## **Session-I: 24/07/2020 : 10.45 A.M. to 1 P.M. (IST)**

**Resource Person-I:  
Professor Niladri Ranjan  
Chatterjee,**

Professor, Department of English, University of  
Kalyani.

Title of the Paper: 'Is Masculine an Invisible Gender?'



**Resource Person-II: Smt. Anchita Ghatak,**  
Director, Parichiti.

Title of the Paper: 'Women Domestic Workers: Working at Home'.



**Resource Person-III: Dr. Dipankar Roy,**

Associate Professor, Department of English,  
Visva-Bharati.

Title of the Paper: 'Leela Majumdar, Children's Literature and the  
Question of Gender: an Appraisal'.



The session will be conducted by **Dr. Pradipta Shyam Chowdhury,**  
Assistant Professor, Department of English, The University of North Bengal





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## **Session-II: 24/07/2020 : 6.50 P.M. to 8.50 P.M. (IST)**

### **Resource Person-I:**

**Dr. Shukla Banerjee,**

Professor and Head, Department of English,  
Government Nagarjuna Post Graduate College of  
Science,

G. E. Road, Raipur, Chhattisgarh, India.

Title of the Paper: 'Gender Issues in Literature: An Overview'.



### **Resource Person-II: Dr. Sudeshna Majumdar,**

Assistant Professor, Department of English,  
Rampurhat College.

Title of the Paper: 'Landscapes of Sustenance: Exploring  
Post-Partition Bangla Memoirs by Women'.



### **Resource Person-III: Professor Ruth Vanita,**

Professor, University of Montana, USA.

Title of the Paper: 'Same-Sex Unions in Indian Literature  
and History'.



The session will be conducted by **Professor Sukla Basu (Sen),**  
Former Professor and Head, Department of English, Visva-Bharati.







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*24th. & 25th. July, 2020*

### **Session-III: 25/07/2020 : 11 A.M. to 1 P.M. (IST)**

**Resource Person-I:  
Dr. Pradipta Shyam  
Chowdhury,**

Assistant Professor, Department of English, The  
University of North Bengal.

Title of the Paper: 'Bromance in Bollywood: Re-viewing  
Sholay and Sonu Ke Titu Ki Sweety'.



**Resource Person-II: Mr. Subham Amin,**

Assistant Professor, Department of English,  
Sri Ramkrishna Sarada Vidya Mahapitha, Kamarpukur.

Title of the Paper: 'Anxiety about Death, Disease  
and Contamination in Bram Stoker's Dracula'.



**Resource Person-III: Professor Sukla Basu (Sen)**

Former Professor and Head, Department of English,  
Visva-Bharati.

Title of the Paper: '(En)gendered by Language: Kiran Desai's  
The Inheritance of Loss and Jhumpa Lahiri's Unaccustomed Earth'.



The session will be conducted by **Dr. Jati Sankar Mondal,**  
Assistant Professor, Department of English, Sidho Kanho Birsha University, Purulia.



# International Webinar on 'Transforming Disciplines: the Impact of Gender'

Abstract Volume



*Organised by IQAC & Department of English  
Hiralal Bhakat College, Nalhati*

*24th. & 25th. July, 2020*

## Organising Committee

**Patron:** Dr. Gautam Sen, Teacher-in-Charge, Hiralal Bhakat College, Contact No. 9434182461, E-mail: [gautam.dogfather.sen@gmail.com](mailto:gautam.dogfather.sen@gmail.com)

**Convenor:** Dr. Suddhasattwa Banerjee, Assistant Professor, Department of English, Hiralal Bhakat College, Contact No. 9836782254, E-mail: [suddhasattwabanerjee@gmail.com](mailto:suddhasattwabanerjee@gmail.com)

**Coordinator:** Dr. Indranil Mondal, Assistant Professor, Department of Geography, Hiralal Bhakat College, Contact No. 9434448770, E-mail: [inditeindro@gmail.com](mailto:inditeindro@gmail.com)

**Treasurer:** Smt. Sudipta Singha, Assistant Professor, Department of English, Hiralal Bhakat College, E-mail: [sudipta.singha19899@gmail.com](mailto:sudipta.singha19899@gmail.com)

**Technical Adviser:** Dr. Debabrata Saha, Associate Professor, Department of Philosophy, Kazi Nazrul University, E-mail: [dsaha784@gmail.com](mailto:dsaha784@gmail.com)

**Member :** Smt. Srirupa Ray, Assistant Professor in Commerce, Hiralal Bhakat College, E-mail: [srirupa.ray@gmail.com](mailto:srirupa.ray@gmail.com)

## Concept Note

The question of transitoriness of gendered identities in disciplines has been quite pertinent through ages. The fascination with relativism and contingencies of values leads to viewing the gendered identities as entirely negotiable and versatile, far more than it is so in reality. This view underestimates the specific weight of established gender identities as accumulative, widely shared and persistent cultural reservoirs, which endure the vicissitude of dominant tastes promoted by different groups in different times. As such, the status of a gendered identity is almost irreversibly secured in different disciplines. The formation of the disciplines is hence a long-term process occurring in addition to the short-term process of shifting trends and legging behind it. The question of generativeness in the nexus of gender identities is usually taken for granted between the valorisation of genders and their recycling in the cultural market. Gender is independent of whether or not the aspects serve as generative models for recent trends of cultural productions. Often, the sanctification of different gendered identities through different disciplines suspend the availability of these aspects as active models for interfering with the actual cultural market. Consequently, Gender operates as a stabilizing mechanism (a cultural “shock-absorber”) in the ongoing cultural battlefield, and may equally be invoked, as a source of

legitimation, by all of the participating rival congregations . Regarding the gender related issues, it is argued that while all cultural practices from different disciplines in the sense of accepted standards, not all have variegated gender identities in the full sense of a tangible pantheon. The making of such a pantheon depends on the existence of an autonomous field with authorized consecrating agencies. Therefore, in cases of formation of a gendered identity in (as yet) disciplines, genders need to be able to act as compatible agents in other, highly canonized fields, so as to borrow models from these fields, in order to confer canonicity on the cultural production in their own fields. Usually, however, the prefiguration of new canonized repertoire comes only late in the process of discipline formation, after a prolonged phase of conformity with the existing disciplines. This entire process will be attempted to be revisited through this webinar. This pursuit for critical introspection will surely be facilitated by the venture we are going to undertake.

## Focus Areas

I. The gendered nature of Literary representations

II. Genders in Cultural representation

## Sub- Themes

1. Gendering the Renaissance
2. Gendering the Long 19th. Century
3. Genders of Modernity and Modernism
4. Genders in Culture: Theater and Cinema
5. Gendering Nationalism
6. The Female Character in Traditional Jatra
7. Genders in *Vrata-Katha* and *Pnachali*
8. Gendered Glorification of Tradition and Heritage
9. Genders in Children's Literature

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## About the Institution

Hiralal Bhakat College is located in the Rampurhat sub-division of the district of Birbhum in West Bengal. Situated in a backward area, it is a co-education college affiliated to the University of Burdwan. The College has 1.4 acres (5666 square meters) of land and is geographically located in a semi-urban area. Situated by the Panagarh - Morgram Expressway, this college is well-connected with the capital and other important places of West Bengal. The College received recognition from the University Grants Commission (UGC) under 2(f) as Hiralal Bhakat College on 18th. October, 1993.

It is without doubt that the goals and objectives of such a college located in a rural and backward area would always be society dependent and case specific. The college started and proceeds with the simple goal of making people conscious, of producing graduated out of first generation learners, of churning out responsible and conscientious citizens for the nation, and of constructing outputs who would be able to control their own destiny and livelihood with their own efforts. Hence, the objectives of the college are to provide the students with education which does not cost much and with minimum facilities under one roof so as to enable them to prosper in their lives and be instrumental in the uplift in the real sense of the term. The same are made known to the students from time to time through the college prospectus as well as college magazines and through interactions with the faculty and staff of the college.





## Schedule of the Webinar Sessions

**Session-I:** 24/07/2020 : 10.45 A.M. to 1 P.M. (IST) This session will be conducted by **Dr. Pradipta Shyam Chowdhury**, Assistant Professor, Department of English, The University of North Bengal.

**Resource Person-I:** **Professor Niladri Ranjan Chatterjee**, Professor, Department of English, University of Kalyani

**Bio-Note:** Niladri R. Chatterjee is Professor, Department of English, University of Kalyani, West Bengal. His doctoral work was on the novelist Christopher Isherwood. A recipient of Fulbright Scholarship (for which he went to University of Texas at Austin) and the British Council-Charles Wallace Fellowship (University of Cambridge), Prof. Chatterjee has co-edited *The Muffled Heart: Stories of the Disempowered Male* (New Delhi: Rupa and Co., 2005), contributed to *The American Isherwood* (University of Minnesota Press, 2015), [www.glbtc.com](http://www.glbtc.com) (2007), *Oxford Dictionary of National Biography* (Oxford: OUP, 2004), *The Isherwood Century* (Wisconsin: Univ. of Wisconsin Press, 2001), and *Reader's Companion to Twentieth Century Writers* (London: 4<sup>th</sup> Estate and Helicon, 1995). He has published in the journal *American Notes and Queries* (Taylor and Francis) and *Intersections* ([www.intersections.anu.edu.au](http://www.intersections.anu.edu.au)) and has reviewed for *Gay and Lesbian Review Worldwide* (US). He was also a member of the editorial board of the afore-mentioned *ANQ*. In March 2011 he served as Visiting Faculty at the Dept. of English, University of North Bengal. He has been teaching a course in gender studies at his university since 2009, and runs a facebook group called *New Gender Studies*, which has over 14,000 members. Prof. Chatterjee has recently begun contributing to *The Wire*. With Tutun Mukherjee, he co-edited *Naribhav: Androgyny and Female Impersonation in India* (Niyogi Books, Delhi. 2016).

**Title of the Paper:** 'Is Masculine an Invisible Gender?'

**Abstract:** Why is it that when people see "gender", they read "women"? Why is it that when people see "transgender", they read "trans women"? And yet in all official forms there is a box for "Male" in the sex or gender section. Does the "Male" gender only pop-up, like Jack-in-the-box, when official forms need filling in? Or is it that the "Male" constantly circulates and endlessly reproduces itself as genderless, sexless "human"? Does the "gender-free" body of men provide them an invisibility which helps them evade critical scrutiny? This talk tries to understand what is the nature of the gendered invisibility of the masculine and how does that invisibility engage with hyper-visibility of the gym-built Salman-Khan lookalike male?

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**Resource Person-II: Smt. Anchita Ghatak**, Director, Parichiti

**Bio-Note:** Anchita Ghatak is a women's rights activist and a development professional who works as the Director of Parichiti and also as an independent consultant on issues of women's rights, gender and poverty. Parichiti envisions a gender equal society in which women's leadership and achievements are increased and their successes are acknowledged and celebrated. Parichiti works for the rights of women domestic workers and other marginalised women in more than twenty low income settlements in and around Kolkata.

**Title of the Paper:** 'Women Domestic Workers: Working at Home'

**Abstract:** Many women working as domestic workers contribute their labour to keep homes running. They are still absent in the policy space. Employers too often treat them unfairly and are reluctant to view them as workers with rights. Inequalities and injustice have been highlighted during the Covid pandemic.

**Resource Person-III: Dr. Dipankar Roy**, Associate Professor, Department of English, Visva-Bharati

**Bio-Note:** Dr. Dipankar Roy, Associate Professor, Department of English, Visva-Bharati, is the author of *In Tagore's Own Country* (2015), *সদা থাকো আনন্দে... শান্তিনিকেতনে* (2018) and the editor of *Timeless Tales from Bengal: An Anthology of Bangla Children's and Young Adults' Stories* (2018). He is a contributor to *Towards Tagore* (2014), the 150th. Birth Anniversary Commemorative Volume of Visva-Bharati. He has written a number of articles and chapters on Tagore and on various other subjects for reputed national and international journals and books.

**Title of the Paper:** 'Leela Majumdar, Children's Literature and the Question of Gender: an Appraisal'

**Abstract:** My paper will explore gender-issues as reflected in the works of Leela Majumdar (1908-2007), the doyen of twentieth century Bengali children's literature and young adult fiction. She is the author/editor/translator of 250+ books; most of which were written for her young readers. Buddhadeb Bose in his famous essay "Bangla Shishusahitya" (1952) points out that in many of Leela Majumdar's most famous children's stories the protagonists are, almost as a rule, boys, not girls. This observation will be used in the paper as a point of departure to explore the

dynamics of the ideological underpinnings pertaining to patriarchy and gender in the fictional world of Leela Majumdar. The paper will primarily focus on the dozen-odd novels that she wrote for children. Although quite predominant in researches in the fields of social science and culture studies in contemporary Bengal issues like gender relations and gender politics are not much discussed vis-à-vis Bengali children's literature. Sibaji Bandyopadhyay's book-length study is like a lonely tower in this field. My paper will engage in a dialogue with the thesis presented in his book. It is now almost a common knowledge that children's literature is predicated on the notion that children are essentially innocent and in need of instruction. But the objective of this paper will be whether it is possible to see children becoming differently constructed (gendered?) in the works of an extremely popular woman-writer, writing in a postcolonial society, if only her texts are read against the grain.

**Session-II:** 24/07/3020 : 6.50 P.M. to 8.50 P.M. (IST) This session will be conducted by **Professor Sukla Basu (Sen)**, Former Professor and Head, Department of English, Visva-Bharati.

**Resource Person-IV:** **Dr. Shukla Banerjee**, Professor and Head, Department of English, Government Nagarjuna Post Graduate College of Science, G. E. Road, Raipur, Chhattisgarh, India

**Bio-Note:** Dr. Shukla Banerjee is Professor and Head, Department of English, GNPG college of Science Raipur (CG). She has been teaching since 37 years in UG classes. She has 24 years of experience in teaching PG classes. She is a Research Guide and 19 scholars have done Ph.D. under her supervision. Her hobbies are creative writing and listening to music.

**Title of the Paper:** 'Gender Issues in Literature: An Overview '

**Abstract:** The day God had created Adam and Eve, gender issues had started. According to Bible, Eve was born from one of the ribs of Adam. Hence Eve is the weaker part and from that very day gender discrimination, gender distinction, gender bias, gender politics and social distinction had started which continued upto 19 th century.



**Resource Person-V:** Dr. Sudeshna Majumdar, Assistant Professor, Department of English, Rampurhat College

**Bio-Note:** Born on 7th March, 1983 and educated from Visva-Bharati, Dr. Sudeshna Majumdar completed her M. A. in English literature in 2007 and obtained Ph.D. degree in 2014 from Visva-Bharati. At present she is working as Assistant Professor of English at Rampurhat College, Birbhum. Sudeshna has published a monograph titled *The Serpentina within the Pyramid: Strategies of Representation in Select Eighteenth-Century Literature and Painting* (2019, Authorspress). Her essay on 'Post-Partition Bangla Memoirs' have been published in *Indian Literature*, the prestigious journal of Sahitya Academy (Nov-Dec issue, 2018). In 2011 she participated in the UGC sponsored National Level Translation Workshop of 'Indian English Poetry into Bangla', organised by DEOMEL, Visva-Bharati, and the poems translated by her were published in the volume *Bharatiya Engraji Kobita: A Collection of Indian English Poetry* (2013, Abhijan Publishers), edited by Somdatta Mandal and Soma Mukhopadhyay. In 2014 she participated in the UGC-sponsored National Level Translation Workshop on "Stories for Children and Young Adults" organised by DEOMEL, Visva-Bharati and the short stories translated by her were published in *Timeless Tales from Bengal: An Anthology of Bangla Children's and Young Adults' Stories* (2018, Neogi Books), Edited by Dipankar Roy and Saurav Dasthakur. Interested in creative writing, painting and music, Sudeshna has published two collections of her poems in Bangla: *Akash Ki Shudhu Neel* in 1997 and *Jol Chhunye Jao* in 2009. She is also writing and publishing several scholarly articles in various reputed journals and books across India. Her contact - soomaz2@gmail.com

**Title of the Paper:** 'Landscapes of Sustenance: Exploring Post-Partition Bangla Memoirs by Women'

**Abstract:** In the Indian subcontinent the political turmoil of the Partition caused a deep psychological trauma within the nation generated by a sudden and forced physical dislocation from one's dwelling, properties and kin. The memory related to the Partition thus involves anguish and loss as reflected in post-Partition literature. But a focus on post-Partition non-fictional Bangla memoirs tells a different story. In spite of the deep and definite sense of loss the reveries associated with these memoirs appear resourceful in a constructive way. In the process of their physical displacement from the homestead these writers are caught in a self-sustaining narrative journey within, in the quest of an imaginary homeland.

A considerable number of Post-Partition Bangla memoirs are written by women: *Amar Ma'r Baper Bari* (1977) by Rani Chanda (1912-1997), *Jibaner Jolchhobi* (1994) by Prativa Bose

(1915-2006), *Sediner Kotha* (1982) by Manikuntala Sen (1911-1987) *Dayamayee Katha* (2008) by Sunanda Sikdar (1951-) and *Bipannakaler Bhela* (2015) by Uma Basu (1928-2014). This particular study deals with five texts by Rani Chanda, Prativa Bose, Manikuntala Sen, Sunanda Sikdar and Uma Basu. Hailing from different decades, all these memoirs offer a closer look into the emotional life of Bengali families caught in the process of migration.

The articulation of a turbulent time from women's perspectives offer a deeper look into the interior set up of uprooted families, where mothers and grandmothers act as unifying forces at the time of political turmoil, giving shelters to destitute kin and widowed daughters. Amidst the carnage of communal riots, wandering as migrants in a severed country, instead of brooding over the lost homestead these women set foot at the public domain for providing their families, while trying to reconstruct an imaginary landscape of sustenance through the recollection of lost familiar images.

**Resource Person-VI: Professor Ruth Vanita**, Professor, University of Montana, USA.

**Bio-Note:** Ruth Vanita, Professor at the University of Montana, former Reader in English at Miranda House and the English Department, Delhi University, is a literary historian, poet and translator. Educated entirely in India, she was founding co-editor of *Manushi*, India's first nationwide feminist magazine, and worked on it as a volunteer for 13 years. She was also an activist in the women's movement in the 1980s. Her first novel, *Memory of Light*, has just appeared from Penguin as an e-book; the print edition will appear in early July.

She is the author of many books, including *Sappho and the Virgin Mary: Same-Sex Love and the English Literary Imagination* (Columbia UP 1996) *Love's Rite: Same-Sex Marriage in India and the West* (Penguin India & Palgrave-Macmillan, 2005; updated edition appearing in 2020 from Penguin), and *Gandhi's Tiger and Sita's Smile: Essays on Gender, Culture and Sexuality* (Yoda, 2005). She is co-editor of the path-breaking *Same-Sex Love in India: A Literary History* (2000; updated edition appearing in 2020 from Penguin). Her two most recent books are *Gender, Sex and the City: Urdu Rekhti Poetry 1780-1870*, (2012) and *Dancing with the Nation: Courtesans in Bombay Cinema* (2017). Her first collection of poems, *A Play of Light* appeared from Penguin India in 1994, and since then she has published poems in many anthologies and journals. She has translated several works of fiction and poetry from Hindi and Urdu to English, including Pandey Bechan Sharma Ugra's *Chocolate: Stories about Male-Male Desire* (Oxford UP, Delhi, & Duke UP), which was published in Hindi in the 1920s, and his autobiography, *About Me (Apni Khabar*, Penguin India), *The Co-Wife and Other Stories* by Munshi Premchand (Penguin India, 2008), *Strangers on the Roof* by Rajendra Yadav (Penguin India, 1994), and *Alone Together: Stories by Three Hindi Women Writers* (Women Unlimited, 2013). She is the author of over 60

scholarly essays in journals and chapters in books, many of them related to gender and sexuality. She has published articles on Shakespeare in several major journals, including *Shakespeare Survey*, *Comparative Drama* and *Studies in English Literature*.

**Title of the Paper:** 'Same-Sex Unions in Indian Literature and History'

**Abstract:** A brief examination of the depiction of same-sex unions in Indian literature, from the Kamasutra and medieval poetry to media reports, 1980 onwards, of young, low-income group female couples who marry by religious rites or commit joint suicide when prevented from marrying.

**Session-III:** 25/07/2020: 11 A.M. to 1 P.M. (IST) This session will be conducted by **Dr. Jati Sankar Mondal**, Assistant Professor, Department of English, Sidho Kanho Birsha University, Purulia.

**Resource Person-VII:** **Dr. Pradipta Shyam Chowdhury**, Assistant Professor, Department of English, The University of North Bengal

**Bio-Note:** Pradipta Shyam Chowdhury is Assistant Professor of English at the University of North Bengal. His area of interest is South Asian Studies and Gender Studies.

**Title of the Paper:** 'Bromance in Bollywood: Re-viewing *Sholay* and *Sonu Ke Titu Ki Sweeti*'

**Abstract:** This paper will try to explore Bollywood's reception and treatment of homosocial relationships. Exploiting the concept of 'Bromance' which has a close association with male homosociality, and projects an asexual but emotional male bonding, some Bollywood productions venture on showing a strong tie of friendship between boys. Interestingly, the stories generally show that the entry or consequent mediation of any woman tell upon that bonding and the 'boys' try hard to resist that entry into their homosocial space. This construction of an 'all male world' is problematised when these productions are analysed from the perspective of the Bollywood ideology that promotes a normative cultural discourse to the pan Indian audience and dares not to embrace any deviating or alternative cultural standpoint. The bottomline is the establishment of the supremacy of heteronormativity. This paper will discuss this in the light *Sholay* and *Sonu Ke Titu Ki Sweeti*.



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**Resource Person-VIII:** Mr. Subham Amin, Assistant Professor, Department of English, Sri Ramkrishna Sarada Vidya Mahapitha, Kamarpukur

**Bio-Note:** Subham Amin teaches in the Department of English, Sri Ramkrishna Sarada Vidyamahapitha. He is pursuing his Ph.D. from the Department of English, *Maharaja Sayajirao University of Baroda*, Vadodara on Vampire Narratives.

**Title of the Paper:** ‘Anxiety about Death, Disease and Contamination in Bram Stoker's Dracula’

**Abstract:** The Victorian age in Great Britain renders a paradigmatic shift in terms of its endeavour in the formation of the codes of sexuality and the preferences associated with them. The Victorian society had taken up the responsibility to structure and discipline sexuality as part of the process to revise the notion of family and human relationships. Such structural endeavour entails codification of sexual behaviour and norms necessary for procreation as well as careful elimination of acts and preferences indulged for the sake of bodily pleasure. The formation of the Victorian standardized codes of sexuality therefore depended on observation, stipulation, surveillance and elimination conducted and monitored by the state itself. Such institutionalization of sexuality not only constricted the arena of sexuality itself, but also formed the specifications required to perform gender roles.

Bram Stoker's Dracula, published in 1897 renders the growing anxiety of the Victorian society about the threat of pandemic of the sexually transmitted diseases presumably imported from the Colonies as well as the non-normative sexual orientation and practices. Dracula appears to subvert the codes of sexuality stipulated by the Victorian society by virtue of its problematisation of them. This paper intends to explore the source such anxiety as well as the sociological implications behind the formation and popularity of this myth.

**Resource Person-IX:** Professor Sukla Basu (Sen), Former Professor and Head, Department of English, Visva-Bharati

**Bio-Note:** Areas of specialisation: Renaissance Studies, Shakespeare's Comedies, African American Literature, Translation and Drama across borders, Translation Studies. Presently occupied in running a group named ‘Santiniketan Poesis’ which stages plays in translation and adaptations. Has lectured abroad on American Literature and Tagore. Widely published within the country and abroad.

**Title of the Paper :** ‘(En)gendered by Language: Kiran Desai’s *The Inheritance of Loss* and Jhumpa Lahiri’s *Unaccustomed Earth*’

**Abstract:** Gender is what we perform, in social roles, and cultural activities. Language may be harnessed to activities, literary or otherwise. Language might be harnessed to gender / ed activity or it may control our perceptions of gender performance. We wish to examine the various functions of language in the works of Kiran Desai and Jhumpa Lahiri to see for ourselves how complicit we are as readers in appropriating the functions of a gender sensitized language.

**Session-IV:** 25/07/2020: 5 P.M. to 7.30 P.M. (IST) This session will be conducted by **Mr. Subham Amin**, Assistant Professor, Department of English, Sri Ramkrishna Sarada Vidya Mahapitha, Kamarpukur.

**Resource Person-X:** Smt. Usha Kishore, Research Scholar, Edinburgh Napier University, Scotland

**Bio-Note:** Indian born Usha Kishore is a poet, editor and translator from the Sanskrit, resident on the Isle of Man, UK. Usha is currently a Research Scholar with Edinburgh Napier University, Scotland. Usha's papers on Indian Poetry in English have appeared internationally, the most recent in the form of a literary dialogue on Kamala Das, (with the academic, Dr. B. Hariharan, Head of *Institute of English*, University of Kerala) was published in the academic journal, *Writers in Conversation*, Flinders University, Australia. Usha's poetry is internationally published and anthologised by *Macmillan*, *Hodder Wayland*, *Oxford University Press* (UK) and *Harper Collins India* among others. Her poetry has won prizes and awards in the UK, has been part of international projects and features in the British Primary and Indian Middle School and Undergraduate syllabi. Usha is the author of 3 poetry collections, the latest *Immigrant* was published from *Eyewear Publishing*, London in 2018. Her book of translation from the Sanskrit, 'Translating the Divine Woman' came out on 2015. In 2017, Usha co-edited *Home Thoughts*, an anthology of British Indian diasporic poetry with the Calcutta academic Jaydeep Sarangi.

**Title of the Paper:** ‘Mother India: The Emergence of a Gendered Nation, with Particular Reference to the Poetry of Sarojini Naidu’

**Abstract:** In my presentation, I will be examining the gendered nationalism in the Indian context. My paper traces the origin of the gendered nation to Sanskrit and Bengali literature. It explores the gendered

nationalism that emanated from the Indian nationalist movement, which also engendered the woman's emancipation movement. The gendered nation is a cultural artefact, where the geographical entity of the nation is abstracted and personified as the Mother Goddess, the most revered deity in the Hindu pantheon. Bankim Chandra Chattopadhyay was one of the first national leaders, who sanctified nationalism, identifying the motherland with the Hindu worship of goddesses. Chattopadhyay's *BandeMataram* initiated many literary and artistic expressions of the gendered nation, one of them being the address to Mother India by the nationalist poet Sarojini Naidu. The paper examines Naidu's address to the Mother Nation, disputing the subaltern status of Naidu's verse. It concludes by challenging the socio-cultural status of Indian womanhood, despite the gendered nation and worship of Mother goddesses.

**Selected Paper Presenter-I:** Smt. Ishita Haldar, Assistant Professor in English, Sambhunath College

**Title of the Paper:** 'Gender Representation of Transgender Characters in Bollywood Films'

**Abstract:** Gender plays an important role in cinema. Cinema is the part and parcel of society. It reflects the lives of human beings and can influence more than any other branches of art. India is the hometown of many Bollywood cinemas. Gender and identity construction is one of the significant issues in Bollywood. The producers and directors of Bollywood films are painting the portrait of third gender people which takes a huge risk of avoiding the traditional old themes of cinema. Third gender is a taboo which is implied by the society. The representation of third gender is a discourse on sex which is terminated by moral restriction. Their problems and issues are merged with comedy, tragedy, and sarcasm in Bollywood. Bollywood films reflect the image of transgender people and the changes undergone over the decades. The paper will try to analyse the gender representation of transgender characters in Bollywood films like Dayraa and Sadak. In this paper the deconstruction of marginalized transgender people is evolved by establishing the individual role and identity.

**Selected Paper Presenter-II:** Mr. Muhammed Anish V., Research Scholar, Commerce, Pondicherry University

**Title of the Paper:** 'Gender: Destruction of Equality in the Cultural and Identity Political Paradox'

**Abstract:** Frantz Fanon is one who firstly pioneered important observations on the role that cultural identity plays in determining the human conditions in post-colonial life. He was probably the first to speak of making one's own language, way of life, faith, ritual and dress code making his own weapon of resistance. In 1970s, left-wing intellectuals began to redefine culture in light of the ideas of the Gramsci, Freud, Certeau, Barthes, Fanon, Althusser, Raymond Williams, and Habermas worldwide. Subsequently, analytical models such as theory of discourse, iconography, psychoanalysis, and other constructions have conquered the realm of political analysis rather than the traditional Marxist analysis. Culture politics are evolved into identity politics for the acceptances while a society have been ignored, excluded or contemptuous of itself. Various indigenous cultures of African nations, women, dalits and other



backward castes have begun to speak exclusively of their identical existence, protests in various parts of the world to counter the prevailing mainstream civilization and to maintain their own life-style have become, on the one hand, a struggle against hegemonic interests on the other. The dual face of identity politics emerging in countries from the US to India presents a complex problem. Discussions about the existence of women today would be irrelevant without acknowledging the fact that women's gender identity provides them a cultural identity different from that of men. Because of feminine identity is a cultural construct, feminist politics has to focus on culture rather than economic. This is not saying that economy is not important. Yet, for the wealthy women like the poor women suppressed to live under the patronage of male dominance, says that the cultural space is becoming more important. Women should be careful about maintaining their cultural identity. Shouting for reservation is a running away from identity. We need equality with the recognition of identity, not reservation. In this paper I am elaborating my views and opinions on gender equality and its existence in cultural and identity politics.

**Selected Paper Presenter-III: Mr. Abhishek Ghosh**, Assistant Professor, Department of Sanskrit, Bagnan College, University of Calcutta

**Title of the Paper:** 'Surya-Samjna-Chaya: Conflict and alter ego'

**Abstract:** The proposed article shares some observations with a modern outlook of an ancient story. *Sambapuranam*, a leading source of Sun cult says the story of *Surya-Samjna* and *Chaya* as well as their so many children considered as Hindu gods and goddesses. However, Surya is also one of them. But it is hard to find out *Samjna* and *Chaya*, the alter ego there as a divine entity. However *Samjna* may be the dawn or so on following the Spiritual explanations and natural phenomena. But the Puranic literature somehow wants to share the social scenario and the prolonged conflict of a gendered entity rather than a human being. The Sun, as a centre of power treated as a Male who is the source of energy which is also well known as a female form. Puranic tradition mentions the theory of dual living through *Shakti*, the power as female and the creator or the source of power as a male. A wife is treated here as the better half. As an inseparable entity of the husband, *Samjna*, the consciousness creates her alter ego, the ignorance. Puranic ideology intimates here a woman herself bears a dual entity in a patriarchy unable to bear the illuminating effulgence. Vividly glorified manhood becomes unable to control the Supreme power, he himself is cutting down the effulgence and wants to become fittest for his woman while she observes penance to achieve the power to survive. The characteristic feature of *Chaya* also represents another dimension of womanhood. Beyond the concept of gendered conflict and give and take, puranic impact gives a wise view of harmony.

**Selected Paper Presenter-IV: Smt. Soma Biswas**, Assistant Professor, Department of English, Balagarh Bijoy Krishna Mahavidyalaya

**Title of the Paper:** 'Gender and Genocide in the Peripheral Representation of Women in Popular Holocaust Films'

**Abstract:** Film is a constructed representation and like all other representations lie within discursive power relations. In regard to Holocaust women has always been “the silenced gender”. Women’s experiences are silenced in mainstream Holocaust representation as Professor Ronit Lentin claims that there is a “deafening silence” that “envelops the link between gender and genocide in relation to the Shoah”. Michel Foucault’s treatise on the meaning and function of silence, in "A History of Sexuality" suggests that silence, or ‘the things that one declines to say’, are not separated off from the things that are said, but that they function alongside the things said, ‘with them and in relation to them, within an overall strategy.’ Gender as Judith Butler points out is a reiterated social performance. There is a general consensus that the study of women and the Holocaust is organised upon preconceived gender roles and the memory of the Holocaust structures its images upon a rigid gender stereotyping which gets perpetuated in the representation of women in popular Holocaust films. There is a monolithic representation of women based on the universal binary paradigm of powerful men and powerless women, how the male protagonist as a saviour has been accentuated and women characters have often been relegated to the border of the narrative, often depicted as the epitome of Holocaust suffering, sometimes even portrayed as objects of sexual desire with erotic display of the sexualised female body. It fails to acknowledge what Butler terms the “multiplicity of cultural, social, and political intersections in which the concrete array of ‘women’ are constructed”. Films like "Schindler’s List" (1993), "The Reader" (2008), "In Darkness" (2011), "Son of Saul" (2015), "The Photographer of Mauthausen" (2018) are analysed as they provide powerful images that help in transmitting and creating collective memory of the Holocaust.

**Selected Paper Presenter-V:** Miss Debarati Chatterjee, SACT, Department of English, Hiralal Bhakat College, Nalhati, Birbhum

**Title of the Paper:** ‘Genders in *Vrata Katha* and *Pnachali*’

**Abstract:** Gender has always substantiated itself to be an important category in religious studies to evaluate the position of men and women ; as the figure of the Indian woman in maximum places is represented as an inherently oppressive and non-autonomous. Hinduism, the world’s third largest religion with a wide-ranging cast of characters (both men and women), displays a views on their position. *Vrata kathas* and *Pnachalis* also consists of various characters consisting of both the genders, which actually helps us out to assess their roles and position as many of them are still performed in 21st. century.

Using qualitative thematic content analysis along with Linda Lindsey’s Gender Roles- A Sociological Perspective, this study explores the roles of culture and gender in *Vrata Kathas* and *Pnachalis*. This study also deals with how gender inequality is influenced by the culture; but besides that there is somehow also a balance, at least there is no provocation of discrimination to treat the women indifferently. As we can trace out that there are quite a few examples where the *vrata* can be performed by both the genders like ‘*Vaimi Ekadashi Vrata*’, ‘*Janmastami Vrata*’ ‘*Shivratri Vrata*’; And even in the *vrata* like ‘*Etupuja* and *Ashoka Sasthi*’ we can find out that the girls are treated with affection by their parents.

The fact is that the women are depicted as a compassionate and acquiescent one and their desires are limited to the family members and households and basically the foremost quality they must have is that they have to be beautiful ;but one must not forget that there is no indication to treat them indifferently or devalue them rather than we can say that in both of the *pnachali* and *vrata katha* we do found that both the gender should follow all the sacrifices to maintain the household. Thus this study concludes that in both of the *kathas* and *pnachalis* there is somehow a balance between treating both the genders and whatever discrimination is there, is not because of only men create those but because both the genders are also influenced by the culture.

**Selected Paper Presenter-VI:** Smt. Satarupa Pal, Assistant Professor in Political Science, Asutosh College, Kolkata

**Title of the Paper:** 'Gender in 19th. Century Bengal: Perspectives from Social Reform'

**Abstract:** The 19<sup>th</sup> century Bengal was phase of great intellectual excitement. Accepted values were closely questioned as a part of the reaction of changes brought about the imposition of colonial rule. There was debate among men on matters such widow burning, child marriage, the status of women, and the merits and demits of female education. The intensity and volume of this debate has delivered inquiry from the extent to which the ultimate objects and debate, women\n, participated in the process of change, or whether their lives were significantly by it. The 19<sup>th</sup> century social reform movement entered round women. Women were victimized by social norm. The role of women was confined to marriage, motherhood and household works. Child marriage were common and the condition of widow was miserable. The existence of practices such as polygamy and purdah reduced her to a degraded state. This was mainly due to the tradition ridden Indian society where liberal education had yet to make its mark. Raja Rammohan Roy and Kesabchandra Sen ascribed India's subservient status of society to 'false religion'. Iswar Chandra Vidyasagar a great humanist, has main concern was for women, improving the quality of life of women in society.

However, colonial as well as Indian nationalist concern for so called female issues was to a certain extent due to the significance of the 'female discourse' within the colonial conflict which was primarily articulated by men, Women's interest clearly came second. Women's space is called '*ghar*' or private realm.

At this outset, this paper tries to explore in the 19th century how women access their rights after the social reform movement and how present their identity in the then Bengal.



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**Selected Paper Presenter-VIII:** Miss Monisha Mukherjee, Student, English, the University of Burdwan

**Title of the Paper:** 'Genders in Life and Cinema: Kaushik Ganguly's '*Arekti Premer Golpo*' as a Microcosm'

**Abstract:** Gender and sex, at the basic level, are linguistic constructs. But the game of power plays everywhere including gender difference. We forget about the 'before the law' thing and just like in a patriarchal society men overpowers women, in a hetero-normative society, both the heterogeneous men and women overpower the homogeneous people. The powerful heteronormativity thus throws the homosexuals out of the centre to the periphery. They seldom talk about the 'queer' people in a sensitive way.

Kaushik Ganguly, in his Bengali film called '*Arekti Premer Golpo*' creates a microcosm where there are people representing almost every kind of sexuality. Actor Indranil plays the role of a bisexual cinematographer, Rituparno Ghosh (who is a transgender in real life) plays the role of a transgender film maker Abhiroop, Churni Ganguly plays the role of a 'straight' woman, wife of Indranil in the story and the story is about the life of Chapal Bhaduri, a legendary actor of *Bangla Jatripala* popularly known as 'Chapal Rani'. Chapal Bhaduri is a transgender person in real life and Rituparno acted in the film as Chapal. The present life of Abhiroop in the frame narrative and the past life of Chapal in the central narrative revolves in the same way, both suffered mental trauma after the rejection by men after using them sexually. There are several people who act as the production team and metaphorically as the hetero normative people of the society. So the cinema is embedded with many layers of characterization and representation so that it can include the whole picture of the society within a single frame. Usually the gender-related films concentrate on a single sexuality (either gay or lesbian or trans.), but Ganguly here creates a cosmos which is all inclusive. Besides this movie has a political importance as it is the first film on homosexuality to be shot after the Delhi High Court struck down portions of section 377 as unconstitutional with respect to homosexuality. Kaushik Ganguly's desperation of normalization of the 'queer' love is noticed from its very subtitle 'Just Another Love Story'. The use of the word 'just' before 'another love story' says it all and the rest is presented in the engaging text ('*Arekti Premer Golpo*') which I selected to discuss.

**Selected Paper Presenter-VIII:** Dr. Nilanjana Chatterjee, Assistant Professor of English, Durgapur Govt. College

**Title of the Paper:** 'Visibilising Everyday Sexual Abuse and Violence in Select Contemporary Bollywood Song Narratives'

**Abstract:** As a mounting passion for women's empowerment possesses our country, intensifying cases of sexual harassment regularly challenge the progress of Indian women. In this context, the

portrayal of women in contemporary Bollywood song narratives and their deep impact on the Indian society must be called into question where sexual harassment, brutal rape culture of women and girls have almost become norms of the society. Being completely aware of the fact that Bollywood song narratives cannot be held solely responsible for triggering sexual assaults in the Indian context, the present paper cannot undermine the role of these song narratives because of their reach, scope and influence in moulding ideas of millions of Indian audience. The paper therefore takes up nine contemporary Bollywood song narratives and examines their lyrical and performative contents in order to find out if there are any explicit or implicit traces of normalising and glamorising misogyny and sexual abuse(s) that might impact empowerment of Indian women.

**Selected Paper Presenter-IX: Dr. Anindita Chatterjee**, Associate Professor, Department of English, Durgapur Government College

**Title of the Paper:** '*Lakshmi Pnachali*: A Study of Women and Bengali Hindu Domestic Space'

**Abstract:** Religion shapes people's ideas concerning their identities and communities. These ideas of identities and communities are formed, maintained, and revived through rituals and stories. Religious stories educate and provide a sense of morality through the performative acts. *Lakshmi Broto Katha* is read by devotees every Thursday in the week and also during the *Lakshmi Puja* to ascertain peace and happiness in their household since Goddess Lakshmi, is conventionally identified as the Goddess of wealth. Hinduism, has a long-standing tradition of transmission of religious tales through oral traditions. Vratas constitute an integral aspect of women's obligations or '*Stridharma*' in mainstream Hinduism. It is the duty of the women of the household to please the Goddess to be a perfect wife. Consisting of three distinctive episodes the stories in the *Lakshmi Pnachali* aim at transmitting moral views for according to Partha Chatterjee 'family constitute the inner domain of national culture'. Scholars who have analysed these stories have given varied descriptions concerning how they portray the idea of gender stereotypes in Hindu societies through the prescriptive codes of conduct enumerated in them. The *Lakshmi Pnachali* spells out norms for women to abide by in order to fulfil the role of *Grihalakshmi*- the presiding goddess of the Hindu household. On closer analysis it can be seen that in many cases such *Vrata Kathas* end up promoting age-old ideas of patriarchy promoting ideas like *Sati/Savitri* which are iconic Hindu images of chaste women. On close analysis of *Lakshmi Pnachali*, it becomes clear how the gender roles are strictly divided and demarcated in the text. Through this paper I would like to show how this kind of religious texts attempt to enforce gender hierarchy and bring out images of patriarchal subjugation of women.

E-mail: [hbcwebinargender@gmail.com](mailto:hbcwebinargender@gmail.com)

Website: [www.hbcnht.in](http://www.hbcnht.in)

Facebook Page: <https://www.facebook.com/hiralalbhakatcollege/>